



Developing The Digital Image

AME-4-DDI

Faculty of Arts and Human Sciences,
department of Arts and Media

2012

Level 4 (year 1)

Table of Contents

1.	Module Details	3
2.	Short Description.....	3
3.	Aims of the Module	3
4.	Learning Outcomes.....	3
4.1	Knowledge and Understanding	3
4.2	Intellectual Skills	4
4.3	Practical Skills.....	4
4.4	Transferable Skills	4
5.	Assessment of the Module.....	Error! Bookmark not defined.
6.	Feedback	5
7.	Introduction to Studying the Module	5
7.1	Overview of the Main Content	5
7.2	Overview of Types of Classes	5
7.3	Importance of Student Self-Managed Learning Time.....	5
7.4	Employability.....	6
8.	The Programme of Teaching, Learning and Assessment	7
9.	Student Evaluation	9
10.	Learning Resources	9
10.1	Core Materials	9
10.2	Optional Materials	9
	NOTES	Error! Bookmark not defined.

1. MODULE DETAILS

Module Title:	Developing the Digital Image
Module Level:	4 (year 1)
Module Reference Number:	AME-4-DDI
Credit Value:	40
Student Study Hours:	240
Contact Hours:	91
Private Study Hours:	149
Pre-requisite Learning (If applicable):	Digital Image Fundamentals
Course:	Digital Photography
Year and Semester	Semester 2 2012
Module Coordinator:	Daniel Rubinstein
MC Contact Details (Tel, Email, Room)	t. 02078155812. rubinsd@lsbu.ac.uk.B462A
Teaching Team & Contact Details (If applicable):	Åsa Johannesson: johannea@lsbu.ac.uk Dave Lewis: lewisd8@lsbu.ac.uk
Subject Area:	Photography
Summary of Assessment Method:	[Click and replace]

2. SHORT DESCRIPTION

Photographic practice requires not only a broad range of skills, but also the ability to work in various styles and in a range of environments. In this unit students will develop their understanding of the practical production of digital photographic images while engaging in a sequence of short briefs that introduce a range of professional practices, learn to use various technologies, processes and devices that together form the basis of digital photography. At the same time students will be invited to consider how the above technologies contribute to the production of photographic meaning in a broader framework of new media and digital art. To this end you students will be working on two projects that will allow to combine creative and technical skills.

3. AIMS OF THE MODULE

- Examine the range of advanced photographic tools available for the production of digital photographic projects.
- Enable students to improve their knowledge and understanding of the digital camera, the studio environment and photographic lighting.
- Develop students skills in using Photoshop for image editing, colour correction, image adjustment and selective editing.
- Introduce approaches to visual research through the use of workbooks, online and offline recourses, the library, galleries and museums.
- Demonstrate an understanding of relationship between cultural theory and photographic practices
- Use social media (as blogs) to post your research on the theme of youth cultures.

4. LEARNING OUTCOMES

4.1 Knowledge and Understanding

On successful completion of this unit, students will be able to:

Knowledge and understanding:

- Demonstrate understanding of studio set-ups for 3 point lighting, high key and low key portraits, still life and macro photography.
- Explain the use of colour spaces LAB, RGB and CMYK and their use in image editing.
- Define the principles of colour correction using curves and channel blending.
- Apply key issues in theorising photography to photographic practice.

4.2 Intellectual Skills

- Provide a descriptive framework for understanding the technological characteristics and creative possibilities of new media.
- Describe the relationship of your own practice to major trends in digital art.
- Devise a research-based photographic project which identifies the concept you are exploring, the photos you will take, and the methods/techniques you will explore

4.3 Practical Skills

- *Produce a proposal in response to a brief.
- *Use online and library research tools to research similar assignments and collate background information.
- *Produce a finished photographic project

4.4 Transferable Skills

- Produce photographic projects to tight deadlines.
- Work in several professional capacities: photographer, assistant, model, editor.
- Employ camerawork, studio skills and editing skills to produce professional images.
- Use photoshop to retouch, correct and adjust images to professional standard.
- Develop social media skills appropriate to academic study as evidenced by your use of web 2.0 tools for critique and feedback.

5. ASSESSMENT OF THE MODULE

Project 1 50%

Project 2 50%

Summary of assignments and deadlines:

Deadline for project 1 portfolio: Friday 09.03.12 2p.m.

Deadline for project 1 analysis: Friday 09.03.12 2p.m.

DEADLINE for project 2: Friday 4th May 2012

Week	Title	Presentation date	Notes	
1	Self portrait as other	06.02.12	Presentation in class / feedback	
2	Still life project	13.02.12	Presentation in class / feedback	
3	Public Event	20.02.12	Presentation in class / feedback	
4	Portrait assignment	27.02.12	Presentation in class / feedback	
5	Photograph of Absence	05.03.12	Presentation in class / feedback	
6	Portfolio of prints	Friday 09.03.12 2p.m.	Submit portfolio to student office	
7	Project 2 proposal	12.03.12	Presentation in class / feedback	
8	Group crit	19.03.12	Presentation in class / feedback	
9	Group crit	26.03.12	Presentation in class / feedback	
10	Group crit	23.04.12	Presentation in class / feedback	

11	Final presentation	30.04.12	All work presented in class	
12	Digital Photography Degree show	June 7 th	Last session will be taking place during the DP degree show.	

6. FEEDBACK

You will receive prompt feedback on the development of your work during tutorials, reviews/crits/presentations and in some cases by email. Prompt feedback is often verbal feedback and part of the way you learn to develop a critical practice. It is an essential element of your academic studies on a practice led course so that your own work benefits from staff experience. This ongoing prompt feedback is known as formative feedback. You need to take an active role in this process and come prepared for tutorials etc. so that you can get the most effective feedback to help improve your work.

It is useful to form study groups with other students to assist in peer support and learning. You should also seek external feedback from professionals in the industry when and wherever you can.

You will also receive, in addition to this prompt formative feedback, final written summative feedback and a grade once your work has been submitted for assessment, normally at the end of the module, and has been assessed and double marked. The Course Administrator will email you (on your LSBU account) when this summative feedback is ready for collection.

Final marks are not confirmed until after the External Examiner's visit and the meeting of the Award and Progression Board in the summer. You can also arrange to see the module coordinator or Course Director for further clarification and feedback if necessary once the written feedback has been collected.

7. INTRODUCTION TO STUDYING THE MODULE

7.1 Overview of the Main Content

This unit will cover the following areas of photographic production:

1. Studio photography (lighting, camerawork)
2. Digital photographic cameras & light-meters
3. Advanced use of Photoshop
4. Critical practice

7.2 Overview of Types of Classes

Morning sessions are split between photoshop and studio master classes.

Afternoon sessions include mini-lectures, group work and critical analysis of your work.

7.3 Importance of Student Self-Managed Learning Time

You will be required to produce work on a weekly basis and bring it to class for evaluation. All work has to be brought in as A4 prints and contact sheets.

7.4 Employability

Editorial articles in British Journal of Photography (Feb. 2009) continuously emphasise that in-depth familiarity with new technologies, image editing software and digital capture and output have to become an integral part of the photographer's craft. In addition, there is an increasing demand for photographic professionals who are capable of offering consultancy services in the fields of image editing, post-production and output. On successful completion of this unit, students should be have developed key employability skills such as photoshop editing, visual research, digital output, image presentation and team work.

8. THE PROGRAMME OF TEACHING, LEARNING AND ASSESSMENT

Project 1 is a series of 5 conceptual/commercial assignments. It will be assessed by a practical photographic project and a production analysis.

General note: You should treat all the work for project 1 as professional photography. So please only use an SLR – no compacts or phones. Shoot only in RAW. Colour correct and adjust all images before presenting them to the class and bring high quality A4 prints to each session.

30.01.12 Week 1 Fine Art photography: **Self-Portrait as the other.**

For this assignment you will be paired with another student. Both of you have to take a photograph of the other person as themselves. Example: Jasdeep and Sunita are working together on the assignment. Jasdeep will take a picture of Sunita that will be a portrait of Jasdeep, and Sunita will take a picture of Jasdeep that will be a portrait of Sunita.

06.02.12 Week 2 Advertising photography: **Re-enactment of a still life**

For this project you are required to visit the National Gallery and choose a still life painting from the National Gallery collection. You will use this painting as the basis for your own still life photograph. You should make detailed notes about the lighting, texture and composition which will allow you to use those elements in your own interpretation.

Your still life image should be an advertisement for a product of your own choosing photographed in the style of the still life painting you researched. Your photograph has to re-create the lighting, texture and composition of the painting and present the advertised object in a seductive and appealing manner. The photograph itself should not include any slogans or catchphrases.

You will have to present your work in class alongside a post-card of the painting you have been working with.

13.02.12 Week 3 Editorial photography: **Public event**

For this assignment you should produce 3 to 5 images that cover a public event that is listed in "Time Out" and takes place during the assignment week.

This project is about editorial photography. Weekend newspapers and magazines including "Time Out" ask their staff photographers to capture "the feeling" of various events. The emphasis should be on capturing the spirit of the event – its atmosphere – not on documenting it. Use different view points, alternate between close-up, wide angle and distant shoots. Make sure that your work is of appropriate quality and style to be published in Time Out.

Forbidden topics: London Eye, ice skating, markets, Valentine's Day.

Tip: the "time out" magazine has listings of hundreds of events that take place all over London. It is published every Wednesday.

20.02.12 Week 4 Corporate photography: **Portrait assignment**

For this assignment you should produce 3 portraits of LSBU employees which tell us something about the area of work of each one of the persons. We are looking for the kind of photographs LSBU might use in their publicity material, or in the annual report. Look at the Posters in London Road building, the LSBU website and at other LSBU publicity to get an idea of the required style.

This project examines your ability to work and communicate as a professional photographer. It is about approaching unfamiliar person and asking them to pose for a portrait, choosing the right location, putting the person at ease and making a photograph that captures the person and their occupation. Please observe the following:

The person you choose to photograph can not be one of your lecturers, teachers, demonstrators or administrators. For instance, you may not photograph the people who are working at the student office in Borough Road, or the security at the halls of residence or the people who work at the cafes and the student bar. Instead you should knock on the doors of some of the offices in Keyworth Building, Keyworth 2, London Road, or Borough Road, introduce yourself and explain the nature of your assignment. This project is as much about your photographic skills as it is about your ability to establish rapport with strangers and work in unfamiliar environment.

The people you will be photographing have to be working for LSBU. The photograph has to make a connection between the person and their occupation.

You should submit the assignment with the name and the job title of each person.

Tip: you will need to use flash as the lighting conditions in the offices are unpredictable. However, do not use the on-camera flash, but an external unit that you can control by bouncing the light of the ceiling or by using a diffuser.

27.02.12 Week 5 Conceptual photography: **Photograph of Absence**

This project is about your ability to translate an abstract concept into an image. You need to think about various ways in which "absence" can be represented in an image and how you can capture it. A good starting point might be consulting a dictionary (for example the complete English Oxford dictionary in the library) and looking through the various uses of the word and its meanings. You will need to think outside the box, because there is no-one inside the box!

Pay attention: A photograph without a subject it is not a photograph of absence but a bad photograph.

Think about the different ways absence is present in your life and then consider how that absence can be communicated through photography.

Project Analysis – 1500 words. Deadline 09.03.2012 – 2 p.m.

(See guidelines on writing an project analysis on blackboard)

Provide a description of each of the images (one paragraph per project) explaining your idea and commenting on the result. In addition answer the following questions:

- a) What project you enjoyed most and why.
- b) What project you found the most challenging and why.
- c) As a result of this project, what are the skills you feel you need to develop most?

Note: During this week you will be given the brief for the second half of the module.

05.03.12 **Week 6**

During this week you will submit the proposal for your project

12.03.12 **Week 7**

Group crit

19.03.12 **Week 8**

Group Crit

26.03.12 **Week 9**

Group Crit

23.04.12 **Week 10**

Group Crit

30.04.12 **Week 11**

final presentation in class. The project will be submitted on Friday.

07.05.12 **Week 12** – no session due to bank Holiday. The session will take place in Digital Photography degree show in the Menier Gallery to **June 7th** –51-53 Southwark Street SE1 1RU **6 p.m.** (5 min walk from the campus)

9. STUDENT EVALUATION

Students were saying that the assesement is too fragmented and asked to have more time to work on each project. Therefore there are now only 2 large projects to work on during this module.

10. LEARNING RESOURCES

10.1 Core Materials

Arns I, Dortmund-Berlin: Hartware MedienKunstVerein and KW p. 4 (2007) History Will Repeat Itself. Strategies of Re-enactment in Contemporary (Media) Art and Performance. Institute for Contemporary Art,

Bennett A.. (Chap 1 sociology of youth culture pp 17-33) (2000) Popular Music and Youth Culture: Music, identity and place. London, Macmillan

Bright D (editor) (1998) The passionate camera: photography and bodies of desire. New York; London: Routledge

Cartier-Bresson H [Michael L. Sand, editor] (1999) The mind's eye: writings on photography and photographers. New York, N.Y.: Aperture

Cieslik M. (2003) 'Introduction: Contemporary Youth Research: Issues, Controversies and Dilemmas' in Andy Bennett, Mark Cieslik and Steven Miles (Eds) Researching Youth. Hampshire and New York: Palgrave MacMillan

Dewdney A and Lister M. London (1988) Youth, culture and photography. MacMillan Education

Hebdige D. (1988) Hiding in the Light: On Images and Things. Routledge

Lipkin J. Harry N. Abrams (2005) Photography reborn: image making in the digital era. New York:

Mora Gilles, (1998) PhotoSpeak: a guide to the ideas, movements, and techniques of photography, 1839 to the present. ew York: Abbeville Press Publishers

Sekula A. (1992) The body and the archive, in Bolton, R (Ed) The contest of meaning: critical histories of photography. Cambridge: MIT Press

Wells L (editor) (1996) Photography: a critical introduction. London: Routledge

Wells L (editor) (2003) The photography reader. London: Routledge

10.2 Optional Materials

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