

Module Guide

BA (Hons) Digital Photography

The Moving Still

AME_5_TMS



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Department of Arts and Media

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Table of Contents

1.	Module Details	4
2.	Short Description	4
3.	Aims of the Module	5
4.	Learning Outcomes	5
4.1	Knowledge and Understanding	5
4.2	Intellectual Skills	5
4.3	Practical Skills	6
4.4	Transferable Skills	6
5.	Assessment of the Module	6
5.1	Assessment Methods	6
5.2	Digital Portfolio: Main Project and Supporting Exercises	7
5.2.1	Supporting Exercises	7
5.3	Main Project Proposal	9
5.4	Main Moving Still Photographic Project	9
5.5	Critical Reflection	10
6.	Feedback	12
7.	Introduction to Studying the Module	13
7.1	Overview of the Main Content	13
7.2	Overview of Types of Classes	13
7.3	Importance of Student Self-Managed Learning Time	13
7.4	Employability	14
8.	The Programme of Teaching, Learning and Assessment	14
8.1	Week 1 (Wednesday 1 February): Introduction to the module	14
8.2	Week 2 (Wednesday 8 February)	15
8.3	Week 3 (Wednesday 15 February)	15
8.4	Week 4 (Wednesday 22 February)	15
8.1	Week 5 (Wednesday 29 February)	16
8.2	Week 6 (Wednesday 7 March)	16
8.3	Week 7 (Wednesday 14 March)	16
8.4	Week 8 (Wednesday 21 March)	16
8.5	Week 9 (Wednesday 28 March)	17
8.6	Week 10 (Wednesday 25 April)	17
8.7	Week 11 (Wednesday 2 May)	17
8.8	Week 12 (Wednesday 9 May)	17
9.	Student Evaluation	17
10.	Learning Resources	18
10.1	Core Materials	18
10.2	Optional Materials	18
10.3	Recommended Technical Manuals	18
10.4	Websites and Other Learning Resources	19
	NOTES	19

1. MODULE DETAILS

Module Title:	The Moving Still
Module Level:	5
Module Reference Number:	AME_5_TMS
Credit Value:	20 CAT points
Student Study Hours:	200
Contact Hours:	48
Private Study Hours:	152
Pre-requisite Learning (If applicable):	None
Co-requisite Modules (If applicable):	None
Course(s):	BA (Hons) Digital Photography
Year and Semester	2011-2012, Semester 2
Module Coordinator:	Marie-Josiane Agossou
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Subject Area:	Digital Photography
Summary of Assessment Method:	Project 80% Project 20%

2. SHORT DESCRIPTION

This unit is designed to introduce you to the principles of photographic compositing and the main theories and concepts associated with this media technology. As the digital photograph becomes increasingly time based, how does this change our relationship to the

image? You will be encouraged to examine and explore concepts such as 'time-based still image', complex compositing and animation in relation to the digital photographic image. You will develop a critical understanding of the time-based and animated still through analysing professional work, examining relevant theoretical texts, and by producing animated screen-based projects.

3. AIMS OF THE MODULE

The aims of this unit are to:

- Introduce you to the main principles and concepts associated with animation and compositing.
- Deliver professional skills in developing a time based photographic project.
- Encourage creative exploration of animation and other related media technologies.
- Introduce you to relevant hardware and software for the production of animated media projects.
- Build upon the practical and professional skills you acquired at Level 4.

4. LEARNING OUTCOMES

4.1 Knowledge and Understanding

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

- Demonstrate an understanding of the concept of animation through practical production work and critical reflection.

4.2 Intellectual Skills

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

- Develop an idea from a concept to its realisation as a visual digital artefact
- Reflect on the origin and development of their ideas and process in the production of practice based work
- Compare and contrast their work with appropriate professional examples

4.3 Practical Skills

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

- Consolidate and build on the practical computer skills acquired at Level 4
- Demonstrate an ability to utilise a multimedia authoring package
- Produce a finished project utilizing digital animation.

4.4 Transferable Skills

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

- Demonstrate skills in critical reflection
- Demonstrate skills in project management
- Apply appropriate research skills in the production of practical project work.
- Employ appropriate technical skills to produce, edit and present a visual digital artefact

5. ASSESSMENT OF THE MODULE

5.1 Assessment Methods

- Project: Digital Portfolio (CW 1, 80%)
- Critical reflection (CW 2, 20%)

Deadline	Assessment	Submission	Weight
Week 3: Tues 14 th Feb February, 5pm	Project 1	Submit In class	Formative
Week 4 Tues 21 st Feb 2012	Project 2	Submit In class	Formative
Week 5 Tues 28 th Feb 2012	Project 3	Submit In class	Formative
Week 6 Wed 7 th March 2012	Main Project Proposal	Submit In class	Formative
Week 11 Wed 2 nd May 2012	Digital Portfolio: Main Moving Still Photographic Project + supporting exercises (including projects 1, 2 and 3)	On CD to BR- 266 + Class crit. Wed 9th May	80%
Week 12 Wed 9 th May 2012	Critical Reflection	Print 2 copies to BR-266	20%

The assessment is based on the completion of practical projects presented in a digital portfolio to be handed in week 11, a main project proposal (Formative) due in week 6 and a critical reflection (summative) to be handed in week 12.

****Important**:** Failure to submit a proposal and exercises will result in capping of your portfolio project mark at 40%.

5.2 Digital Portfolio: Main Project and Supporting Exercises

Due week 11

Submission date: Wednesday 2nd May 2012 by 5p.m. on CD in BR-266
80% of your final mark

You are required to produce a digital portfolio to be viewed on the World Wide Web, that showcases the practical work you have produced for this module and that introduces some of the themes and concerns your work explores.

The portfolio should include **all the projects produced in the module (Main project + supporting exercises)** as well as at **least 2 additional experiments** or artefacts you regard as the best demonstration of your conceptual and technical accomplishments.

You must present your work in HTML templates (these will be provided and explained to you in class) and submit these files on CD.

You must also upload your work on the university webserver by 5p.m.

5.2.1 Supporting Exercises

Project 1- Hand in date: Week 3, Tuesday 14th February 2012, 5pm (formative)

You are required to produce a short piece in the form of a **cinemagraph** to be displayed on the World Wide Web, as well as write a brief reflection piece on the production process.

The full project brief will be handed in class in week 2 and details posted on Blackboard.

Submit all your files (HTML, gif and text) in a folder with your name and student number on the university webserver by 5pm.

Oral feedback will be given in class in week 3.

Project 2- Hand in date: Week 4, Tuesday 21st February 2012, 5pm (Formative)

You are required to produce a short piece in the form of a **cinemagraph** to be displayed on the World Wide Web, as well as write a **brief reflection piece** on the production process.

The full project brief will be handed in class in week 3 and details posted on Blackboard.

Submit all your files (HTML, gif and text) in a folder with your name and student number, on the university webserver by 5pm.

Oral feedback will be given in class in week 4.

Project 3- Hand in date: Week 5, Tuesday 28th February 2012 (Formative)

Using After Effects, you are required to produce **one moving image** piece accompanied by a brief supporting piece **of no more than 200 words** explaining what your conceptual intentions were, how you achieved them technically and a brief reflection on the production process.

The full project brief will be handed in class in week 3 and details posted on Blackboard.

Submit all your files (HTML, MOV, FLV and text) in a folder with your name, on the university webserver by 5pm.

Oral feedback will be given in class in week 5.

5.3 Main Project Proposal

Due week 6

**Submission date: Wednesday 7th March 2012 in class by 9a.m.
(Formative)**

You are required to submit a **proposal** for your moving still photographic piece.

The proposal should be a 250 – 500 word synopsis of the piece outlining the ideas and themes you intend to explore, as well as the experimental and contextual research you will need to undertake to complete the work.

Details and guidance will be posted on Blackboard.

Submit a hard copy in class.

****Important**:** Failure to submit a proposal will result in capping of your portfolio project mark at 40%.

5.4 Main Moving Still Photographic Project

Due week 11

Submission date: Wednesday 2nd May 2012 by 5p.m.

Submit as part of your digital portfolio

Exhibition and class crit in week 12

(Summative)

You are required to create **a series of animated composites** forming **one single artistic statement** to be viewed on the World Wide Web and to be exhibited in week 12. Using Adobe After Effects and other supporting multimedia authoring tools, you are required to produce a moving still photographic piece of work choosing one of 3 given options.

The full project brief will be posted on Blackboard in week 1 further details will be provided in class.

We will evaluate your Main Moving Still Photographic Project in relation to the following criteria:

- Strength of the idea(s) and theme(s) and their effective communication in the piece
- Innovative use of the form
- Evidence of a good relationship between form and content
- Consistently strong production values

5.5 Critical Reflection

Due week 12

Submission date: Wednesday 9th May 2012 by 5p.m.

Please submit 2 x copies to BR-266

20% of your final mark

The critical reflection **should not exceed 2000 words** and should contextualise your practice by addressing the following points:

- The origin of the idea
- The conceptual development of your work
- What is the interrelationship of form and content? Did form influence content or vice versa?

(The **FORM** you must consider is the **screen-based animated** digital photograph/image. Your **CONTENT** is your **concept/idea** that you want to engage the viewer with. You must consider how producing your idea for a **screen-based environment** (with its **characteristics** and **limitations**) changes and shapes your idea as opposed to a different form such as a painting, photograph, video, book or sound piece.)

The reflection should also:

- Review some of the work you researched and relate it to your own work or aspirations.
- Evaluate the strengths and weaknesses of the finished artefact.

- Examine the production process, providing explanations for decisions taken. You should **critically reflect** on the way you have worked and identify good practice as well as solutions for areas of weakness.

When reflecting on your project you may wish to consider the following:

- How you developed your visual style, and how this in turn effects the viewer's expectations or response to the work
- What multimedia elements you used to create atmosphere, drama or suspense and how successful they are.
- How the form changes the relationship between the photograph and the viewer.
- What has time and motion brought to your photography conceptually and visually and how working for the screen affected your relationship with photography.

The reflection must:

- Be clear and concise in expression
- Grammatically correct and free of spelling mistakes.
- Include a bibliography and correctly reference all sources (including websites)

We will evaluate your written work in relation to the following:

1. Critical evaluation of your idea and its development
 - a. Identifies strengths and weaknesses of the underlying idea or theme
 - b. Arguments supported effectively by evidence, including examples, quotation, references to theory
2. Research
 - a. Meaningful investigation into the chosen subject matter
 - b. Evidence of relevant research using a range of books, journals, websites and other sources in production process
 - c. Use of independently researched sources and examples – does not simply rely on examples provided in class
3. Critical evaluation and analysis

- a. Critical evaluation of production process and the production work
- b. Identifies strengths and weaknesses of production work
- c. Arguments supported effectively by evidence, including examples, quotation, references

You are asked to submit **two** copies of your Critical Reflection. This should be word-processed on one side of the paper only. A single title page must be attached to the front, with the name of the unit and level, your student number, the title of the assignment, and the date. All written work should double-spaced and carefully proof read before submission. Grammatical, spelling and referencing errors make the work appear careless and will reduce your overall mark.

6. FEEDBACK

Feedback will normally be provided to students **in an ongoing fashion during teaching time**. Specific feedback on assessed work will be given to students 15 working days after the submission of an assignment, and the work can generally be collected from the Student Information Centre (BR-266). The feedback will include written comments from your tutor and a provisional grade, which remains advisory until the Examination Board in July.

Assignment	Hand in date	Indicative feedback return date	Feedback type
Project 1	Tues 14 th Feb 2012	Week 3 in class Wed 15 th Feb 2012	Tutors/Peers, oral feedback
Project 2	Tues 21 st Feb 2012	Week 4 in class Wed 22 nd Feb 2012	Tutors/Peers, oral feedback
Project 3	Tues 28 th Feb 2012	Week 5 in class Wed 29 th Feb 2012	Tutors/Peers, oral feedback
Project Proposal	Wed 7 th March 2012	Week 7/8 in tutorials Wed 14 th March 2012 Wed 21 st March 2012	Tutor, oral
Main Moving Still Project	Wed 2 nd May 2012	Week 12 in class Wed 9 th May 2012 From week 14	Tutors/Peers, oral Tutor, written
Critical Reflection	Wed 9 th May 2012	From week 15	Tutor, written

7. INTRODUCTION TO STUDYING THE MODULE

7.1 Overview of the Main Content

Seminars will cover the following topics:

- Contemporary contexts for moving image work and photography
- Animation techniques and concepts
- Planning, researching and developing ideas in time based media practice
- Evaluating time-based digital artefacts

Practical workshops will cover:

- Skills in digital asset management
- Animation techniques
- Masking and compositing
- Grading and special effects

7.2 Overview of Types of Classes

This unit is taught over 12 weeks, 4 hours per week. The Unit is based around a weekly seminar, individual and group tutorials, and introductory practical workshops. You will sometimes also be set specific tasks in preparation for the taught sessions, especially when a practical workshop is planned. In order to get the most from your supervised sessions it is crucial you come fully prepared; you should be willing to present your ideas, participate in discussion and analyse examples of professional and student work.

7.3 Importance of Student Self-Managed Learning Time

Students are expected to spend approximately seven hours per week on independent reading, research and self-managed practical project work. It is important to emphasize that the key to mastering technical skills is through practice and application: this means reviewing exercises done in class and investing in

manuals or consulting those in the library.

7.4 Employability

Recent research by Skillset (Overview of anticipated trends in the future use of skills in the audio-visual industry to 2010, September 2004) acknowledges the need for media workers **to keep pace with digital and new technologies** by acquiring a more complex and varied skillset and **adapt to new demands and opportunities**. Soft-skills include verbal and written communication, planning, team working, good interpersonal qualities and problem solving. These skills offer individuals a competitive advantage in the job market.

Skillset also highlights the extent to which media workers of the future will **need to direct their own learning**, given that it is an industry dominated by freelancers and small businesses. This unit with its structure of seminars, workshops and self-managed learning reinforces students' understanding that the self-management of skills development is part of the professional ethic of media workers.

8. [THE PROGRAMME OF TEACHING, LEARNING AND ASSESSMENT](#)

8.1 Week 1 (Wednesday 1 February): Introduction to the module

In this session will introduce you to the module. We will spend time looking at examples of moving photography in contemporary contexts. We will examine what is required of the first project to be handed in week 2.

The first technical workshop will include:

- Preparing material for the production of a cinemagraph
- Basic editing techniques
- Exporting to format
- How to use the HTML templates provided

Tasks for next week:

- Finish the exercise if you haven't in the session.
- Write a short piece of **no longer than 100 words** reflecting on the process as well as your thoughts on the potential of animation in still

photography.

- Embed **your gif and text** in a **HTML file** saved with your name, and **upload it on the university webserver by Tuesday 7th February.**

8.2 Week 2 (Wednesday 8 February)

In this session, we will discuss the relationship between photography, motion and the screen and review the first exercise as a group.

In the workshop, you will be introduced to further techniques for creating animation material and workflow. **If you own a DSLR, please bring it to this session.**

Tasks for next week:

- Complete 'Project 1'. Please refer to section 5.2.1 (Supporting exercises) on page 7 of this module guide

Upload your HTML file on the university webserver by Tuesday 14th February 5p.m.

8.3 Week 3 (Wednesday 15 February)

Your **project 1 is due** for critical review and feedback in class. We will discuss any problems and issues you are having conceptually and technically.

This will be followed by a session on photomontage from the history of photography, and contrast it with collage and montage in a screen context.

In the workshop, you will be introduced to **animation techniques and blending modes in Adobe After Effects.**

Tasks for next week:

- Complete 'Project 2'. Please refer to section 5.2.1 (Supporting exercises) on page 7 of this module guide

Upload your HTML file on the university webserver by Tuesday 21st February 5p.m.

8.4 Week 4 (Wednesday 22 February)

We will review your **finished project 2** and discuss any problems and issues you are having conceptually and technically.

This will be followed by a session on design process focusing on proposal

development.

In the workshop you will be shown **masking techniques and colour isolation in After Effects**.

- Complete 'Project 3'. Please refer to section 5.2.1 (Supporting exercises) on page 7 of this module guide

Upload your HTML file on the university webserver by Tuesday 28th February 5p.m.

8.1 Week 5 (Wednesday 29 February)

We will review your **finished project 3** and discuss any problems and issues you are having conceptually and technically.

We will then explore how to develop and plan ideas in digital media projects. This will be followed by a workshop. In this workshop you will be shown how to create an illusion of **three dimensional depth using parallax scrolling**.

8.2 Week 6 (Wednesday 7 March)

Studio Experiment: Details will be explained in week 5 and posted on Blackboard.
If you own a DSLR, please bring it to this session.

8.3 Week 7 (Wednesday 14 March)

Individual tutorials (Group1) and **After effects workshop** (Group 2): This week you will be required to attend a tutorial with Marie to discuss your work and get feedback on your project proposal between 9 am. and 5 pm. While the tutorials are taking place, David will run a workshop from 10-12. Details of the schedule and location will be published on Blackboard.

8.4 Week 8 (Wednesday 21 March)

Individual tutorials (Group2) and **After effects workshop** (Group 1): This week

you will be required to attend a tutorial with Marie to discuss your work and get feedback on your project proposal between 9 am. and 5 pm. While the tutorials are taking place, David will run a workshop from 10-12. Details of the schedule and location will be published on Blackboard.

8.5 Week 9 (Wednesday 28 March)

Critical Reflection: We will examine the role of reflection in professional practice, examining the requirements of this written assignment.

In the workshop, we will be experimenting further in After Effects.

EASTER VACATION 2nd April – 20th April Inclusive

8.6 Week 10 (Wednesday 25 April)

This session will be given over to production time and individual feedback, guidance and technical support.

8.7 Week 11 (Wednesday 2 May)

This session will be given over to production time and individual feedback, guidance and technical support.

8.8 Week 12 (Wednesday 9 May)

You are required to present your finished projects to the group for feedback and reflection. We will also take time to reflect on the unit. Attendance for this session is compulsory.

Details will be posted on Blackboard.

9. STUDENT EVALUATION

Student feedback will be sought informally in class, and formally via student surveys and

Course Boards. You will be asked to complete an anonymous unit evaluation towards the end of the unit. Unit evaluations are an important part of the University's quality assurance systems, providing a valuable mechanism for obtaining student feedback and identifying ways in which the unit can be improved and updated. In addition to completing unit evaluations, students may ask their student representatives to raise specific issues regarding units at Course Board meetings.

10. [LEARNING RESOURCES](#)

10.1 Core Materials

Curtis, H., (2002) MTIV: Process, Inspiration and Practice for the New Media Designer, New Riders Press

Manovich, L (2002) The Language of New Media Boston, MIT Press

Campani, D. (2008) Exposures Photography and Cinema, Reaktion Books

Druckery, T (1997) Electronic Culture: Technology and Visual Representation Aperture

Holtzman, S. (1998) Digital Mosaics. London, Touchstone Press

10.2 Optional Materials

Taylor, B. (2004) Collage: The Making of Modern Art, Thames and Hudson

Darley, A. (2000) Visual Digital Culture. London: Routledge

Negroponte, N. (1996) Being Digital. London, Coronet

Ryan, M. (2004) Narrative Across Media: The Languages of Storytelling, University of Nebraska

Lister, M. (1995) The Photographic Image in Digital Culture London, Routledge

Mulvey, L. (2006) Death 24 X A Second, Reaktion Books

Morse, M. (1998) Virtualities. Indiana, Indiana University Press

Beckman, K. (2008) Still Moving: Between Cinema and Photography, Duke University Press

Wise, R. (2000) Multimedia: A Critical Introduction. London, Routledge

10.3 Recommended Technical Manuals

Meyer, C. Meyer, T (2010) Creating Motion Graphics with After Effects, Elsevier Focal Press

Eismann, K. (2005) Photoshop Masking and Compositing, New Riders

Perkins, C. (2009) The After Effects Illusionist, Focal Press

10.4 Websites and Other Learning Resources

Creative Cow: The peer to peer support community for media production professionals, including forums and tutorials;

<http://www.creativecow.net/>

Media Art Net: Archive of New Media Art, including interesting essays on photography and new media;

<http://www.mediaartnet.org/>

Rhizome.org: Net Art resource;

<http://www.rhizome.org/>

Photo.net: A Community of Photographers – Philosophy of Photography forum;

<http://photo.net/philosophy-of-photography-forum/>

Motionographer: Motion Graphics resource including articles and tutorials;

<http://motionographer.com/>

NOTES