



SCHOOL OF MEDIA ARTS

SOMA1309

# PHOTOMEDIA 1B

SEMESTER 2

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## 1. Course Schedule

### Week by week dates Monday

Week 1:  
Week 2:  
Week 3:  
Week 4:  
Week 5:  
Week 6:  
Week 7:  
Week 8:  
Week 9:  
Week 10:  
Week 11:  
Week 12:  
Week 13:

### Week 1:

#### Lecture

Introduction to Imaging Component in Photomedia  
Course overview / Expectations / Assessment Tasks  
Discussion of Analogue to Digital process

Understanding Basic Colour Management:  
Colour Space Theory / Colour Modes (RGB vs CMYK)  
Continuous tone to pixel

Discussion of Project 1, *The way things go*, Fischli & Weiss

#### Technical Demo

OH&S in Computer Labs  
Image, screen and printer resolution  
File size, print size, file formats

### Week 2:

#### Lecture

Acquiring digital images: working with digital cameras and scanners

#### Technical Demo

Flat-bed Scanning: Positive / Negative / Reflective (8bit/16bit, correct colour space)  
Image quality: web, reproduction, photographic printing

- **Students are to have one practice image to scan in class**

Using Wacom graphic tablets

#### Adobe Photoshop introduction

Photoshop interface orientation: Toolbox, Control/Options Bar, Palette locations

**Studio time:** Using D70 to photograph for Exercise 1

**Week 3:**

**Technical Demo**

Downloading from a Digital Camera using iPhoto and export modes

- *Students to bring their own or borrow out digital cameras from Resources Centre (with appropriate cables for downloading)*

**Introduction to Adobe Photoshop**

*Simple Adjustments and Selected Area Adjustments:*

- Lasso tool and feathering selections
- Colour, density and correction using appropriate tools:*

- Levels / Curves
- Brightness & Contrast
- Colour Balance

*Discuss the Histogram*

Adjusting Image Size – Bicubic Subsampling - Interpolation

**Week 4: SUBMIT EXERCISE 1 (15%)**

**Technical Demo**

Working with Adjustment Layers, Layer masks, and Layer Modes

Grouping Layers

Repairing & Retouching

Output options and printing: colour management review

*Setting up for print: testing/proofing at Digital Print and Copy Centre Project 1 work*

**Studio time:** working on Project 1

**Week 5:**

**Lecture** Slide presentation – Contemporary Photomedia Practices

**Technical Demo**

RAW files and their uses

Downloading from a Digital Camera using *Capture One*

- *Students to bring their own or borrow out digital cameras from Resources Centre (with appropriate cables for downloading)*

**Studio time:** working on Project 1

**Week 6: SUBMIT & PRESENT PROJECT 1 (25%)**

**Technical Demo: Introduction to Adobe Photoshop**

Working with Layer Masks

Soft proofing

**Presentation of Project 1 and critique**

**Studio time:** on Project 2

**Week 7:**

**Lecture** Slide presentation – Contemporary Art practices

Discussion of Project 3 “Domestic Doppelgänger Diorama”

**Demo Preparing for Output:**

- ICC Profiles and various printing options
- Using Automatic Colour Bars, Greyscale Bars, Registration Marks, Crop Marks and creating manual ones
- Adjusting & Fine Tuning – Compensation for variations in paper, inks, etc...
- Making Digital Test-strips and Pre-empting printer-shifts
- Assigning Printer Profiles

**Technical Demo**

PhotoShop Pen Tool

Selecting: using the Extract tool

- *Students to borrow out Wacom Tablet from Resources Centre or CSU (10 at Resource Centre; 4 at CSU)*

**Studio time:** on Project 2

**Week 8:**

**Studio Time:** on Project 2

**Tutorials** Sketches & Rough ideas for Project 3  
PhotoShop (Problem Areas) consultation

**Week 9:** SUBMIT & PRESENT PROJECT 2 (25%)  
WARNING LETTERS

**Week 10**

**RESEARCH WEEK – NO LECTURES OR TUTORIALS**  
**STUDENTS TO ATTEND RESEARCH SEMINARS AS PER NOTICE BOARD & TO WORK**  
**INDEPENDENTLY ON PROJECT WORK**

**Week 11:**

Studio Sketches and Proposals for Project 3  
Work on Project 3 in class

**Week 12:**

Studio Work on Project 3 in class – editing  
(Preparing for Output)  
Test prints and adjusting colour for final output

**Week 13:**

Studio Work on Project 3 (Preparing for Output)  
Test prints and adjusting colour for final output

SUBMIT & PRESENT PROJECT 3 (35%)

## 2. Course staff

Course Coordinator: Michele Barker (Lecturer: Izabela Pluta)  
Room: CB23  
Phone: 9385 0761  
Email: [M.Barker@unsw.edu.au](mailto:M.Barker@unsw.edu.au)  
Consultation times: Thursday 11am-1pm  
Communication details email

## 3. Course Information

- a) **Units of Credit:** 6
- b) **Teaching Times and Locations:** Monday 9.00 am – 12.00 noon **F115?**  
Monday 12.00 noon – 3.00 pm **F115?**  
Thursday 9.00pm – 12.00pm **F115?**
- c) **Contact hours per week\*:** 3

\*Please note that the expectation of time in this course is more than contact hours. The University has expectations of a total load of 25 – 30 hours per unit of credit. This means that you should spend no less than 8-9 hours per week on average on class work in addition to your timetabled hours.

d) **Parallel Teaching**

None

e) **Course Aims**

This course introduces the student to the broad experience of working with Photomedia. The course emphasises the development of a keen critical awareness in students by investigating the content and context of photographic images in contemporary visual art and culture. The questions of intent, content and context are focussed toward the development of the individual's visual language. The course introduces students to the basic technical concepts of digital imaging. Using digital imaging software students learn basic scanning, resolution theory, image manipulation and output. Students are encouraged to explore, experiment and develop their ideas through the completion of set projects.

Health and safety issues across both analogue and digital environments are addressed and applied as appropriate to the course work activities at this level.

f) **Student learning outcomes**

On completion of *Photomedia 1B* students will have an overview of

- Digital imaging processes specific to the still photograph and their applications for and relationship to visual and media arts practice
- The broad nature of historical and contemporary Photomedia practice as well as the critical and cultural impacts of the medium

- Occupational Health and Safety issues relevant to the computer environment and demonstrated skills in
- basic colour management theory
- basic Adobe Photoshop™ navigation skills
- basic flatbed and film scanning techniques
- basic colour and density corrections or adjustments and basic knowledge of working with editing tools
- basic output options for digital files
- how to generate ideas for, plan and execute visual art projects
- how to express ideas (visually and verbally) and how to analyse the successes and failures of projects
- how to advance, refine and consolidate technical skills as appropriate to the work undertaken

#### h) Graduate Attributes Developed in this Course

<b>COFA Graduate Attributes</b> (see <a href="http://www.cofa.unsw.edu.au/export/sites/cofa/staff/cofa_staff_downloads/COFAattributes23_10_02B.pdf">http://www.cofa.unsw.edu.au/export/sites/cofa/staff/cofa_staff_downloads/COFAattributes23_10_02B.pdf</a> )	<b>Select the level of FOCUS</b> 0= NONE 1=MINIMAL 2=MINOR 3=MAJOR	<b>Activities / Assessment</b>
<b>Disciplinary knowledge</b>	Demonstrate the capacity to place their practice within historical, cultural and scholarly contexts.  Ability to contextualise practice in the field through lectures on historical and contemporary photography.	3
<b>Communication skills</b>	Ability to fluently articulate intentions and issues related to their practice.	3
<b>Technical skills</b>	Ability to acquire, practice and develop appropriate skills relevant to individual directions of proposed work and set exercises.	3
<b>Critical thinking</b>	Ability to critically reflect and constructively resolve problems and issues in proposed work and set exercises is strongly encouraged through ongoing reviews and critical feedback discussions.	3
<b>Group skills</b>	Demonstrate the ability to engage in collaborative endeavours.  Ability to critically engage in Group Feedback Discussions using understanding of the historical	3

	and theoretical underpinning of contemporary creative practice and culture.	
<b>Social awareness</b>	Ability to situate creative works within contemporary social and cultural contexts of a regional and global nature. Set exercises and implicit discussions about the responsibility of the photographic image in a social context.	3
<b>Ethical understanding</b>	To apply ethical and professional consciousness in the production of creative works and in the critical feedback of group tutorials.	2
<b>Information Literacy</b>	Ability to research library resources and the internet in set exercises reviewing contemporary artists and practices. Ability to research directions proposed for major body of work.	3
<b>Entrepreneurial skills</b>	Ability to develop connections with galleries for exhibition and related industry for work experience	2

i) **Approach to learning and teaching**

j) **Teaching Strategies:**

Teaching comprises lectures, demonstrations, workshops, tutorials and group critiques. Technical exercises and projects are set that encourage the development of skill proficiency and the refinement of conceptual concerns and creative ideas. Students are directed towards an analysis and critical awareness of both historical and current visual arts practice and are expected to maintain a visual diary of their process and related influences that provides continuity to their work and experience.

#### 4. Assessment

The course will be assessed as follows:

- Project 1 15%
- Project 2 25%
- Project 3 25%
- Project 4 35%

#### Assessment Criteria

Each project is described below. Make sure you read this document thoroughly; a common cause of students failing or not gaining high marks is often that they have failed to read the brief.

Usually you will be assessed on the following:



- **Satisfaction of requirements** As per project descriptions
- **Level of commitment and motivation** The level of application to set tasks, the ability to persevere, the level of involvement and degree of participation in lectures, seminars, workshops and discussions, and the level of professionalism.
- **Recognition of individual responsibility** The ability to be self-directed in determining objectives and appropriateness of resources.
- **Evidence of critical process** The willingness to instigate research and to analyse information. The ability to synthesise research and experience in creative expression. The ability for self-critical analysis in the evaluation of progress. The ability to articulate your intention and to discuss your objectives in relation to contemporary visual arts practice.
- **Technical skill appropriate to the work undertaken** The appropriate choice and use of your chosen media

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## DESCRIPTION OF PROJECTS

### Project 1 15% Due Week 4

## STORYBOARDING

Working as a class, you will need to create a series of digital storyboard frames (approx. 6 per student) interacting with a given object. The object needs to find its way from one student's storyboard to another's, all the while, maintaining continuity and a flow of narrative. Each student needs to shoot 6 slides, and 1 of them needs to interact with the following student's storyboard. Consider the various lenses (wide, telephoto) and framing required to make your storyboard frames dynamic.

The frames need to be shot using the Nikon D70, in class in Week 2 and sequenced as per the story line. The collective submission will take the form of a Quicktime Movie exported from iPhoto.

### Submission

Place your presentation in a folder labeled "morning/afternoon\_ex1" in the drop box. Title the file "yourname\_storyboard", this must be placed in the folder at the end of class, Week 4.

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### Project 2 25% Week 6

## the pixel register

Consider the photographic plate and the pixel register; the capturing and recording of an image through devices such as photocopiers and scanners rather than conventional methods of the camera. How the pixel is recorded; how the image loses clarity over generations though a mechanical process, and is as a result reduced. Using black and white negatives, found and collected objects, make a series of 2 (A3) works which investigate the process of alteration, degradation and multiple reduction. Scan, print, photocopy, print, cut, smudge, tear, scan, and final output. Consider the physicality and the time based process.

### Submission

Present your A3 prints flat during class – no rolled up prints. Title the file "yourname\_p2", this must be placed in the folder at the end of class, Week 6.

### **Project 3 30% Due Week 9**

## **MIRROR, MIRROR ON THE WALL...**

A cursory glance at contemporary media shows how the obsession of image (and the projection of image) has permeated everyday life. Television programs such as *The Swan* and *Extreme Makeover*, and supermarket tabloid magazines not only bombard us with images and articles of everyday people and celebrities “going under the knife” in their latest attempt to defy the aging process, rectify a problematic feature or enhance an asset, but also justify it as practically a normal procedure – “everyone’s doing it, so why haven’t you?”

In our modern-day consumeristic culture, the lack of understanding identity has led us to a never-ending quest for external beauty and youth.

In light of such current issues, you will produce 2 (A4/8x10) portraits and consider the use of technology in fashion, celebrity and advertising photos to highlight topics of self-image, cosmetic surgery and what is beauty. Consider lighting, layout, costume and makeup in your images.

### **Image A (aka au naturelle)**

The first image will be a straight shot. Nothing digital can be applied to this image (or the subject) except for removing dust, scratches and applying crops.

### **Image B (digital surgery)\***

The second image\* will receive digital anything from mild digital touch-up to creative manipulation – the end result limited by your imagination.

The two portraits (with slightly different poses) will be presented as a diptych. Research the portrait styles of international celebrity & fashion photographers David LaChapelle, Patrick Demarchelier and Mario Testino, and the books of famous make-up artist, the late Kevin Aucoin.

*\* You can prep the second image for digital work when shooting. Remember that enlarging or scaling an image (or aspect of an image) upwards digitally can cause problems. Shoot what you need to make your digital work easier.*

### **Studio Work Week 7-8**

Trouble-shooting can be best carried out if the digital work is carried out during studio time.

### **Submission**

Mount your diptychs and present them during class.

Save your files as .PSD and collate them in a labeled folder “z(student number)\_first name\_p3”. Place the folder in the drop box before the start of class (9am or 12noon).

## Project 4 30% Due Week 14

# DOMESTIC DOPPELGÄNGER DIORAMA

There is something interesting about the uncanny, finding something mysterious, fantastical in the ordinary. Within the constructs of domesticity and the mundane realism of everyday life, you will need to create a single moment in your story, and only this moment is allowed to convey the narrative arc, thus allowing the audience to imagine what came before and what will happen next.

In your image, you must be able to convey the emotions of fear, anger, the sublime whilst all the while leaving the audience clues as to the story behind the image. Part self-portrait, part tableaux, you will produce an A2 (or similar) sized print of a domestic narrative of yourself acting and/or reacting against your double (and/or triple)\*\*.

Research the work of Gregory Crewdson and Anthony Giocolea and consider the construct of a tableaux – lighting, costumes, atmosphere and location. Using Adobe PhotoShop, you will composite you, yourself and your copy into the one (1) image flawlessly, paying attention to shadow cast, continuity details and interacting eye levels.

### \*\*Specifications

- You and your double (and/or triple) need to be interacting with each other in a domestic scene. There **MUST** be a point of contact between the characters (ie: touching each other, holding on to the same thing, etc...). Think highly charged, high drama and animated situations for the best results.
- If you shoot digital, the file needs to be able withstand being blown up to A2 at (no less than 200 dpi). Otherwise, shoot analogue and scan the negative or transparent digitally.

### Studio Work Week 11-13

Trouble-shooting can be best carried out if the digital work is carried out during studio time.

### Submission

Present your A2 prints flat during class – no rolled up prints.

Save your files as .PSD and collate them in a labeled folder “z(student number)\_first name\_p4”. Place the folder in the drop box before the start of class (9am or 12noon).

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## 5. Academic honesty and plagiarism

### What is Plagiarism?

Plagiarism is the presentation of the thoughts or work of another as one's own.\* Examples include:

- direct duplication of the thoughts or work of another, including by copying material, ideas or concepts from a book, article, report or other written document (whether published or unpublished), composition, artwork, design, drawing, circuitry, computer program or software, web site, Internet, other electronic resource, or another person's assignment without appropriate acknowledgement;
- paraphrasing another person's work with very minor changes keeping the meaning, form and/or progression of ideas of the original;
- piecing together sections of the work of others into a new whole;
- presenting an assessment item as independent work when it has been produced in whole or part in collusion with other people, for example, another student or a tutor; and
- claiming credit for a proportion a work contributed to a group assessment item that is greater than that actually contributed.†

For the purposes of this policy, submitting an assessment item that has already been submitted for academic credit elsewhere may be considered plagiarism.

Knowingly permitting your work to be copied by another student may also be considered to be plagiarism.

Note that an assessment item produced in oral, not written, form, or involving live presentation, may similarly contain plagiarised material.

The inclusion of the thoughts or work of another with attribution appropriate to the academic discipline does *not* amount to plagiarism.

The Learning Centre website is main repository for resources for staff and students on plagiarism and academic honesty. These resources can be located via:

[www.lc.unsw.edu.au/plagiarism](http://www.lc.unsw.edu.au/plagiarism)

The Learning Centre also provides substantial educational written materials, workshops, and tutorials to aid students, for example, in:

- correct referencing practices;
- paraphrasing, summarising, essay writing, and time management;
- appropriate use of, and attribution for, a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre.

Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting, and the proper referencing of sources in preparing all assessment items.

\* Based on that proposed to the University of Newcastle by the St James Ethics Centre. Used with kind permission from the University of Newcastle

† Adapted with kind permission from the University of Melbourne.

## 6. Computing Requirements

N/A

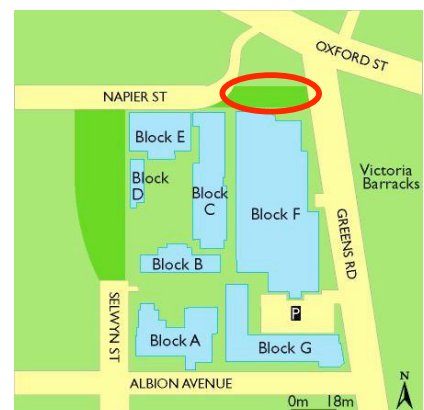
## 7. Safety Information

You have a responsibility to not do anything that risks the safety or health of your fellow students and also staff.

This will involve informing your lecturer of any safety risks you become aware of, and also following the directions of staff in relation to such issues as equipment usage, and safety equipment and clothing.

You are responsible for:

- adhering to UNSW and COFA OHS policies and procedures,
- following instructions on safe work methods,
- promptly reporting hazards or accidents
- ensuring your conduct does not endanger others.



## **Emergencies and evacuation**

In case of emergency you should follow the instructions on the emergency procedures displays, which are located on each level.

**The emergency phone number is 9385-6666 (not 000).**

During evacuations always follow the directions given by fire wardens and proceed to the emergency assembly area, which is in front of the campus art store (red oval on diagram).

## **First aid information**

If you are injured or are hurt in any way inform your supervisor. All accidents and incidents must be reported. The names and contact details of first aid officers on campus are displayed on the green and white first aid posters. Security staff are also trained first aid officers.

## **Electrical safety**

Students should ensure that any portable electrical equipment they bring onto the campus (such as laptop computer power supplies) are tested and tagged. Such equipment will not be able to be used on campus if not tagged. Testing can be done at the Resource Centre.

See Photomedia OH&S data sheet

## **8. Student Resources**

### **Recommended Texts/References:**

Demos TJ, *Vitamin PH New Perspectives in Photography*, Phaidon Press 2006

Hallmark Photographic Collection, *An American century of photography : from dry-plate to digital*, New York : Abrams, 1999

Hubertus v. Amelunxen et al, *Photography after photography : memory and representation in the digital age*, Amsterdam : G+B Arts, c1996

Meyer, Pedro, *Truths & fictions : a journey from documentary to digital photography*, New York, N.Y. : Aperture, c1995

Langford Martha, *Image & imagination*, McGill-Queen's University Press, 2005

Sabau, Luminita, *The promise of photography*, Munich ; New York : Prestel, 1998

NPPA Calls Newsweek's Martha Stewart Cover "A Major Ethical Breach"  
[http://www.nppa.org/news\\_and\\_events/news/2005/03/newsweek.html](http://www.nppa.org/news_and_events/news/2005/03/newsweek.html)

A Question of Ethics by Bonnie Meltzer  
<http://www.fno.org/may97/digital.html>

Photo Ethics  
<http://www.sree.net/teaching/photoethics.html>

Thin, Pretty and Airbrushed – Perfecting the Picture by Sophe Hayward and Dan Jung  
<http://nyc24.jrn.columbia.edu/2001/issue04/story02/page3.html>

Greg Apodaca's Digital Portfolio

<http://homepage.mac.com/gapodaca/digital/digital.html>

Catching the Light by Jerry Lodriguss

[http://www.astropix.com/HTML/J\\_DIGIT/ETHICS.HTM](http://www.astropix.com/HTML/J_DIGIT/ETHICS.HTM)

### **Contemporary Photographic Practice and Critical Readings**

Barthes, Roland 1981, *Camera Lucida*, Hill & Wang, New York.

Sontag, Susan, *Regarding the pain of others* New York : Farrar, Straus and Giroux, 2003.

Stepan, Peter, *Icons of photography : the 20th century*: Prestel, New York ,1999

### **Technical**

#### **Journals**

Art & Australia

Art Monthly (Australia & UK)

Aperture

Artforum

Contemporary

Eyeline

Flash Art

Frieze

Parachute

Parkett

Photofile

### **Bookshops**

Ariel

Berkelouw

Gleebooks

## **9. Continual course improvement**

Periodically student evaluative feedback on the course is gathered, using among other means, UNSW's Course and Teaching Evaluation and Improvement (CATEI) Process. Student feedback is taken seriously, and continual improvements are made to the course based in part on such feedback. Significant changes to the course will be communicated to subsequent cohorts of students taking the course.

## **10. Administrative Matters**

### **ATTENDANCE**

The minimum attendance requirement is 80% of all classes, including lectures and tutorials. You are liable to fail the course if you miss 3 classes [see remarks on Special Consideration below].

### **PARTICIPATION**

You are required to prepare for, and actively participate in class activities.

### **SPECIAL CONSIDERATION**

Where, because of illness or misadventure, you cannot hand in an assignment on time, or your work has suffered, you can apply for Special Consideration. For information on Special Consideration (see <https://my.unsw.edu.au/student/atoz/SpecialConsideration.html>).

- Applications for special consideration must be lodged with the COFA Student Centre (within 3 working days of the assessment to which it refers) – applications will **not** be accepted by teaching staff;

- Applying for special consideration does not automatically mean that you will be granted additional assessment or that you will be awarded an amended result;
- If you are making an application for special consideration (through COFA Student Centre) please notify your Lecturer in charge.
- Please note: a register of applications for Special Consideration is maintained. History of previous applications for Special Consideration is taken into account when considering each case.

Students who have a disability that requires some adjustment in their teaching or learning environment are encouraged to discuss their study needs with the course convener prior to, or at the commencement of, their course, or with the Equity Officer (Disability) in the Equity and Diversity Unit (9385 4734 or [www.equity.unsw.edu.au/disabil.html](http://www.equity.unsw.edu.au/disabil.html)). Issues to be discussed may include access to materials, including Library materials, signers or note-takers, the provision of services and additional exam and assessment arrangements. Early notification is essential to enable any necessary adjustments to be made.

## CONTACTS

- For program advice and assistance, contact the Photomedia Coordinator, Debra Phillips (9385 0762).
- For assistance when other avenues have been unsatisfactory, contact the Head of School, Sylvia Ross (9385 0799).
- For general inquiries, to contact the School's Grievance Officer or to make appointments to see the Head of School contact the School Secretary, Duncan Fellows (phone 9385 0758).
- For administrative inquiries and assistance (relating to enrolment, class lists, timetables etc.), contact the Faculty Student Centre [ground floor 'B' Block] (9385 0684).
- For purchase of course readers contact the Finance Unit – F118 – 1<sup>st</sup> floor 'F' block (9385-0796).