

## COURSE CONTENT

<b>Course Code</b>	DP2001
<b>Course Title</b>	Digital Photography
<b>Pre-requisites</b>	NIL
<b>No of AUs</b>	3
<b>Contact Hours</b>	39 studio contact hours

### **Course Aims**

This foundation-level course will introduce you to the digital photographer's workflow alongside contemporary photographic theory and practices, the knowledge of which you will apply to the creation of a conceptual print project. This learning forms the foundation for further studies in fine art photography and printing.

### **Intended Learning Outcomes (ILO)**

By the end of the course, you should be able to:

1. Identify and reference contemporary photographic practice methodologies.
2. Demonstrate fundamental techniques required in digital photographic processes.
3. Apply learned knowledge to the development of a conceptual print project.
4. Present, evaluate and reflect on written and photographic work in a coherent manner.
5. Contribute to the learning environment by participating positively in class discussions, photographic critiques and activities.

### **Course Content**

#### **The Basics of Photography**

An overview of camera operation: shutter speed, aperture, depth of field, ISO, exposure, exposure compensation, focal length and sensor sizes. Gaining an understanding of the exposure triangle and how technical choices affect the aesthetic of an image: depth of field, motion blur, grain, and lens distortion.

#### **The Digital Workflow**

Digital technology has become a powerful tool for photographers. Increased flexibility and control of the image-making process, has allowed for greater expressive freedom. The first half of this course introduces you to the digital photographer's workflow. Through demonstration, instruction and in-class assignments, you will gain an understanding of essential skills, from the capturing of images, to basic photo editing, and to creating archival quality photographic prints. You will have access to Nikon DSLR cameras; software such as Photoshop and Adobe Bridge; and Epson Inkjet printers.

#### **What Makes a Good Photograph?**

An investigation into the elements of a good photograph. Exploring within a single image, the basic concepts of framing, composition, lighting, colour and subject engagement. Through analysis of each other's prints, you will learn about the importance of colour management and its effect on tonality and colour characteristics. Differences and similarities between Straight Photography and Conceptual Photography will be discussed.

### **Developing a Photographic Series**

An in-depth exploration of strategies to develop a photographic series. Different artists and genres of photography will be introduced to help you articulate your own photographic interests. Project development will be guided along through the stages of researching references, planning, execution and review. You will also learn to apply basic concepts of curation with the editing, selection and presentation of images.

### **The Role of the Photographer**

Through analysis and discussions of a variety of images, you will be introduced to the semiotics of photography and the role of the photographer in its creation. The photographer as director/art director takes on the responsibility of meaning-making within the frame. Awareness will be brought to the ideas of the preconditioned gaze and the definition of the self in opposition to the other. This will translate to working with subjects and how best to engage and represent them in a photograph.

### **Photography in the Digital Age of Social Media**

Digital technology has made the photographic image more ubiquitous than ever. Lectures and discussions will touch upon photographic history and theory, as we try to locate the position of photography as an art form in the age of social media and the proliferation of the everyday image. Attempts will be made as a class to define distinguishing or overlapping traits between fine art and vernacular photography.

### **Class Assignments**

- Three creative projects of increasing difficulty help guide you along the process of developing a conceptual photography series. These projects are developed through lectures, tutorials, and instructor and peer feedback sessions. During guided group critiques of projects, you will learn to give structured feedback as you build a visual vocabulary and deepen your understanding of fine art photography.
- To inform your own practice, you are to give an artist presentation and to write an exhibition review. This will allow you to research, analyse and present findings on the work of established fine-art photographers and artists who are leading the use of digital imaging.
- In-class technical assignments help entrench lessons learnt during lectures and demonstrations.

### **Assessment (includes both continuous and summative assessment)**

<b>Component</b>	<b>ILO Tested</b>	<b>Programme LO</b>	<b>Weighting</b>	<b>Team/ Individual</b>
<b>Continuous Assessment 1</b> Faceless Portrait Personal Documentary	1,2,3,4	--	30	Individual
<b>Continuous Assessment 2</b> Artists Presentation	1,4	--	10	Individual

Photo Exhibition Review				
<b>Final Project:</b> Conceptual photographic print series of 5 to 10 images.	1,2,3,4	--	40	Individual
<b>Continuous Assessment: Participation</b>	5	--	20	Individual
Total			100%	

## Reading and References

1. Bright, Susan. *Art Photography Now*. Aperture: 2006
2. Cotton, Charlotte. *The Photograph as Contemporary Art*. Thames & Hudson: 2004
3. Evening, Martin. *Photoshop CC for Photographers*. Routledge: 2017
4. Katrin Eismann, Sean Duggan, *The Creative Digital Darkroom*. O'Reilly Media: 2008
5. Lipkin, Jonathan. *Photography Reborn: Image Making in the Digital Era*. Abrams: 2005
6. Lister, Martin. *The Photographic Image in Digital Culture*. Routledge: 2013
7. London, Barbara. Jim Stone, John Upton, *Photography*. Pearson Education: 2008
8. Wells, Liz. *The Photography Reader*. Routledge: 2002

## Course Policies and Student Responsibilities

### (1) General

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

### (2) Punctuality

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

### (3) Absenteeism

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

## Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a

set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

**Planned Weekly Schedule\***

\*Subject to adjustment by instructor according to the teaching situation, students' progress, public holidays and unforeseeable circumstances. A revised schedule will be issued to students at the start of the semester.

Week	Topic	Course LO	Readings / Activities
1-2	<p><b>The Basics of Photography</b>            An overview of camera operation: shutter speed, aperture, depth of field, ISO, exposure, exposure compensation, focal length and sensor sizes. Gaining an understanding of the exposure triangle and how technical choices affect the aesthetic of an image: depth of field, motion blur, grain, and lens distortion.</p>	1,2, 3, 5	<p><b>Introductory Lecture</b>  <b>In-class Assignment:</b>            Camera Technical Exercises  <b>Assign Project 1:</b> Faceless Portrait (Single Image)  <b>Artists Presentations:</b></p>
3-5	<p><b>The Digital Workflow</b>            Digital technology has become a powerful tool for artists, especially photographers. Increased flexibility and control of the image-making process, has allowed for greater expressive freedom. This first half of this course introduces students to the digital photographer's workflow. Through demonstration, instruction and in-class assignments, the class will gain an understanding of essential skills, from the capturing of images, to basic photo editing, and to creating archival quality photographic prints. Students will have access to Nikon DSLR cameras; software such as Photoshop and Adobe Bridge; and Epson inkjet printers.</p>	1,2, 3, 5	<p><b>Lecture and Demonstration on File Types, File Management, and Processing with Camera Raw</b></p> <p><b>In-class Assignments:</b>            1. Printing Contact Sheets            2. Editing with Camera Raw            3. Photographing Old Photographs</p> <p><b>Presentation of the First Project</b>            Critique and Feedback.</p> <p><b>Assign Project 2:</b> Personal Documentary (Three Images)</p>

	<p><b>What Makes a Good Photograph?</b> An investigation into the elements of a good photograph. Exploring within a single image, the basic concepts of framing, composition, lighting, colour and subject engagement. Through analysis of each other's prints, students will learn about the importance of colour management and its effect on tonality and colour characteristics. Differences and similarities between Straight Photography and Conceptual Photography will be discussed.</p>		<p><b>Artists Presentations:</b></p>
6-8	<p><b>The Digital Workflow cont'd.</b></p> <p><b>Developing a Photographic Series</b> An in-depth exploration of strategies to develop a photographic series. Different artists and genres of photography will be introduced to students to help them articulate their own photographic interests. Project development will be guided along through the stages of researching references, planning, execution and review. Students will also learn to apply basic concepts of curation with the editing, selection and presentation of images.</p>	1, 2, 3, 4, 5	<p><b>Lecture and Demonstration on Photoshop Basics:</b></p> <ul style="list-style-type: none"> <li>- Interface Orientation</li> <li>- Transform, Straighten and Crop</li> <li>- Working with Adjustment Layers</li> <li>- Tonal Adjustments: Levels &amp; Curves</li> <li>- Reading Histograms</li> <li>- Masking</li> <li>- Working with Blend Modes</li> <li>- Retouching using Heal and Clone Tools</li> </ul> <p><b>In-class Assignment:</b> Editing Old Photographs</p> <p><b>Assign Final Project (5 to 10 Images)</b></p> <p><b>Artists Presentations:</b></p> <p><b>Project 2 Consultations</b></p> <p><b>Presentation of Project 2</b> Critique and Feedback.</p>
9-13	<p><b>The Role of the Photographer</b> Through analysis and discussions of a variety of images, students will be introduced to the semiotics of photography and the role of the photographer in its creation. The photographer as director or art director takes on the responsibility of meaning-making within the frame. Awareness will be brought to the idea of the preconditioned gaze and the definition of the self in opposition to the other. This</p>	1, 2, 3, 4, 5	<p><b>Artists Presentations:</b></p> <p><b>Exhibition Review Submission</b></p> <p><b>Final Project Consultations</b></p> <p><b>Presentation of Final Project</b> Critique and Feedback.</p>

translates to working situations with subjects and how best to engage and represent the other.

**Photography in the Digital Age of Social Media**

Digital technology has made the photographic image more ubiquitous than ever. Lectures and discussions will touch upon photographic history and theory, as we try to locate the position of photography as an art form in the age of social media and the proliferation of the everyday image. Attempts will be made as a class to define distinguishing or overlapping traits between fine art and vernacular photography.

**Final Project Continuous Review**

For the last five weeks of the semester, the final project will be subject to reviews through its various stages of progress. This is carried out individually with the instructor or in class presentations for peer review. These discussions test the students in terms of their understanding of previously learned concepts and their application to practice.