

SM2253: DIGITAL PHOTOGRAPHY

Effective Term

Semester A 2022/23

Part I Course Overview

Course Title

Digital Photography

Subject Code

SM - School of Creative Media

Course Number

2253

Academic Unit

School of Creative Media (SM)

College/School

School of Creative Media (SM)

Course Duration

One Semester

Credit Units

3

Level

B1, B2, B3, B4 - Bachelor's Degree

Medium of Instruction

English

Medium of Assessment

English

Prerequisites

SM1013 Introduction to Photography or GE1129 Creative Photography

Precursors

Nil

Equivalent Courses

Nil

Exclusive Courses

Nil

Part II Course Details

Abstract

This course teaches the creative application on photography with digital tools, mainly Photoshop and professional digital camera. The syllabus provides an overview of what digital photography can offer as a creative means in image making.

Digital photography revolutionizes the photographic process from camera use to post production technique. We emphasize the creative potential in digital image manipulation as well as the logistic to create the ‘impossible’ image, e.g. surrealism and ‘time stop motion’ which are often applied to advertising photography. In order to understand the creative manipulation in digital photography, we compare and contrast the nature of digital and traditional photography. A thorough knowledge of the choice and function of digital photo equipments, from the shooting process to the printing process and graphic post-production will be offered. Students learn to produce creative images for the assignments engaging in the digital process. The course not only prepares students to acquire digital capability but also broadens their insight in creative photography through the study of master photographers and analyzing how they develop their visual statement in their commercial and advertising portfolio using digital visual tools.

The course is held in lecture + tutorial style. There are 4 homework assignments to match the taught syllabus. Strategy will be placed on the creative use of digital photo tools to set up a visual agenda, and produce the image relevant to the theme.

Course Intended Learning Outcomes (CILOs)

CILOs		Weighting (if app.)	DEC-A1	DEC-A2	DEC-A3
1	Present a visual agenda for digital actualization		x	x	
2	Use Digital Camera and Photoshop creatively			x	
3	Employ creative techniques in post production for digital make up on the shot image			x	x
4	Create Visual Presentation of the final outcome :book cover, advertising photo, CD cover design			x	x
5	General personal insight as a result of critical interpretation of the subject matter		x	x	x

A1: Attitude

Develop an attitude of discovery/innovation/creativity, as demonstrated by students possessing a strong sense of curiosity, asking questions actively, challenging assumptions or engaging in inquiry together with teachers.

A2: Ability

Develop the ability/skill needed to discover/innovate/create, as demonstrated by students possessing critical thinking skills to assess ideas, acquiring research skills, synthesizing knowledge across disciplines or applying academic knowledge to real-life problems.

A3: Accomplishments

Demonstrate accomplishment of discovery/innovation/creativity through producing /constructing creative works/new artefacts, effective solutions to real-life problems or new processes.

Teaching and Learning Activities (TLAs)

TLAs	Brief Description	CILO No.	Hours/week (if applicable)	
1	Lecture	Presentation of the digital photo portfolio of master photographers	1, 5	2 hr/wk
2	Group Project	Classroom presentation and critique	2, 5	30mins/wk
3	Creative Project	Photographic assignment using digital camera	3	1 hr/wk
4	Workshop	Post-production on Photoshop	4	1hr/wk

Assessment Tasks / Activities (ATs)

	ATs	CILO No.	Weighting (%)	Remarks (e.g. Parameter for GenAI use)
1	Assignment 1: A digital face lift on a portrait	1, 5	25	
2	Assignment 2: Surrealistic image for an advertising content.	2, 5	25	
3	Assignment 3: Making a silhouette /image combination	3, 5	25	
4	Assignment 4: An album cover/book cover	4, 5	25	

Continuous Assessment (%)

100

Examination (%)

0

Assessment Rubrics (AR)**Assessment Task**

1. Photo Project

Criterion

Students should demonstrate ability to utilize primary and secondary sources, execute creative ideas and projects. The threshold of 'discovery' lies in a student's proactively turning theory into praxis, to transform course material into self-owned authorship.

Excellent (A+, A, A-)

- Work has strong affective quality and the articulation of personal styles and signature
- Excellent appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium
- Work raises questions and instill insights about the process of conception, creative strategization and production
- Innovative exploration by combining knowledge from different disciplines (e.g. mathematics, psychology, physics, anthropology, etc.) to create an inter-disciplinary project
- Efficient adjustment of plans and strategies in response to resources (time, space, equipment, etc) available with constructive adjustment

Good (B+, B, B-)

- Strong appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium
- Ability to create project/ work that demonstrate the processes of thinking and creative exploration
- Proper adjustment of plans and strategies in response to resources (time, space, equipment, etc) available and constructive feedback/ suggestions

Fair (C+, C, C-)

- Basic appreciation and/or application of the aesthetic and expressive qualities of the medium
- Limited ability to create project/ work that demonstrate the processes of thinking and creative exploration
- Adjustment of plans and strategies in response to resources (time, space, equipment, etc) available

Marginal (D)

- Marginal appreciation of the aesthetic and expressive qualities of the medium
- Marginal ability to create project/ work that demonstrate the processes of thinking and creative exploration
- Limited adjustment of plans and strategies in response to resources (time, space, equipment, etc) available

Failure (F)

- No appreciation of the aesthetics and expressive qualities of the medium
- Fail to create project/ work that demonstrate the processes of thinking and creative exploration
- Minimal adjustment of plans and strategies in response to resources (time, space, equipment, etc) available

Additional Information for AR

All A+/A/A- grade assignment should comply with the highest performance of Discovery-oriented learning.

Part III Other Information**Keyword Syllabus**

A selection of the masters and their technique will be covered in lectures:

Photographers: Nic Knight, Jean Baptiste Mondino, Jean Paul Goude, Philip Halsman, Man Ray, Fabien Baron, Pierre and Gilles, David LaChapelle, Wendy McMurdo, Keith Cottingham, Nancy Bruson, Loretta Lux, Aziz, Mitra Tabizian, Catherine McIntyre, Lois Greenfield

Artists :Bosch, Dali , Magritte, Ryan McGuinness

Technique:

Camera EOS300, Basic Technique in Shooting, Scanning, Printing,

Photoshop CS: Lasso, Marquee, Greyscale, Duotone, Feather, Brushstroke , Bucket,

Drop, Rubber Stamp, Filter, Blur, Color Management: Hue, Saturation,

Contrast Histogram, Curve Filter – Texture , Dynamic Range, Tone: Solarisation, Duotone, Channel Mix, Masking , Colour Enhancement, Digital Dodge & Burn, Blur,Wrap, Liquidify, Morph, Silhouette, Texture, Direct Object Scanning / Experimental Work, Layering, Layering Masking, Alpha layer, Merge Layer, Displacement Map, Channel , Intuos 2, Paintbox, etc.

Reading List**Compulsory Readings**

	Title
1	Pierre et Gilles, held at the New Museum of Contemporary Art, London : Merrell, 2000 TR647 .P547 2000
2	Hotel LaChapelle Bulfinch Press qrt TR 680 L23 1999
3	LaChapelle Land New York : Channel Photographics, in association with Callaway, 2005
4	Photography Reborn –Image Making in the Digital EraJonathan Lipkin Abrams Studio
5	Dèjà vu / Mondino. New York : te Neues Pub. Co., c1999TR 680 M66 1999
6	So far so Goude / Jean-Paul Goude with Patrick Mauriès ; adapted by Tom Hedley, London : Thames & Hudson, 2005 NC999.6.F8 G68 2005
7	Jeff Wall / Thierry de Duve, Arielle Pelenc, Boris Groys.London : Phaidon Press, 1996 TR 654 J44 1996
8	Digital Photo Artist Tony Worobiec and Ray Spence Page One Publishing
9	The impossible image : fashion photography in the digital age/ edited by Mark Sanders, Phil Poynter, Robin Derrick London Phaidon 2000 TR 679 I 47 2000
10	Digital Image Making ----- A Complete Visual Guide for Photographersby Les Meehan Amphoto Books TR 267. M44 2002
11	The art of Enhanced Photography Beyond the Photographic Imageby Mitchell Beazley TR 685. L83 1999
12	The Art of Digital Photography by Tom Ang Amphoto Books TR 267 .A54 1999
13	Digital Photo Illustration by Jeremy Gardiner VNR New YorkTR 267 G37 1994
14	Digital Photography by Steve Bavister Collins and BrownTR 267 B38 2000
15	Introduction to Digital Photography by Joseph Ciaglia Prentice Hall TR 267 C 53 2002

16	The Digital Darkroom by George Schaur Silver Pixel PressTR 267 S33 1999
17	Lighting for Still Life by Steve Bavister Silver Pixel PressTR 656 5 B38 2001
18	The science of imaging : an introduction / Graham Saxby.TR222 .S295 2002
19	NicknightKnight, Nick, 1958- TR654 .K746 1994 1-DAY reserved
20	Designing with photographs / Peter Bonnici, Linda Proud.Bonnici, Peter. TR642 .B655 1998.Fotografiks : an equilibrium between photography and design through graphic expression that evolves from content / text by Philip B. Meggs ; Fotos + design by David Carson.Carson, David, 1956-NC999.4.C375 A4 1999.
21	PHOTOGRAPHICS real world photo graphics projects Steven R. Glimore TR 690.4.G55 1999
22	Photography after Photography --Memory and Representation in the Digital Age TR 646.G.P46 1996
23	Photography in the visual arts TR 642. P475 1995
24	Fashion Images de Mode 1, 2, 4, 5

Additional Readings

	Title
1	Nil