

Photojournalism & Documentary Photography

Level 4

M4X01630

Photography Production

Handbook

Tutor: Paul Duerinckx

Technical proficiency is not a means in itself but a means to an end. It allows you to fully express what you want to say in order to communicate meaning to an audience.



Trent Parke

Module Description

This module will provide a practical introduction to the technical equipment needed for the production of photographic work. It is closely integrated with the Documentary Practice module to allow you to apply technical knowledge to practical briefs.

Through a series of workshops and set projects, the module establishes understanding of techniques and competence of handling equipment appropriate to the specialist areas of practice: studio and location lighting, digital practice, film-based practice, moving Image and installation.

It will introduce you to the faculty's resources, staff, photographic and image making facilities. Through practical assignments you will investigate the basic premises of observational photography and principles of photographic image production.

The aim of the module is that by the end of semester one, you will understand how the various studio facilities optimally work in Dynevor, how to get the most out of them, and how to make informed choices in your selection of technique in relation to your intended photographic communication, across subsequent projects.

Module Aims

To establish confidence and competence in the use of cameras, equipment and processes.

To introduce, through a variety of assignments, a wide range of working procedures to encourage versatility and flexibility.

Develop technical skills, processes and safe working methods in the production of still and moving images.

Learning Outcomes

Employ a range of specialised photographic techniques and processes applicable to the nature and quality of personal creative output.

Select and make appropriate use of camera formats and principles of lighting required in a variety of locations and photographic situations.

Demonstrate an understanding of the basic principles of digital scanning, storage, retrieval and digital photo-manipulation.

Assessment

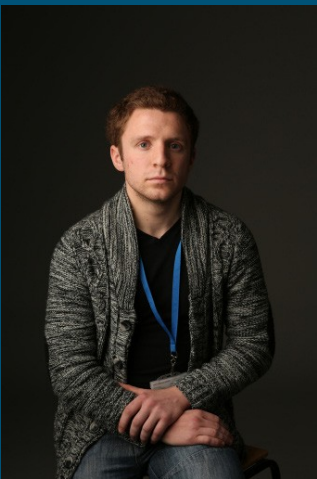
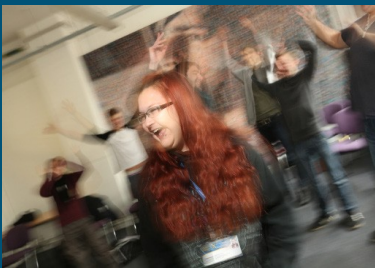
At the start of each module, tutors will provide full details of the means by which you will be assessed in that module. This will include clear guidelines on the criteria that will be used for marking your work. You will receive a transcript of your assessment marks at the end of each semester. Note that any marks released prior to formal approval by the Progression/ Award/ Examination Board are provisional.

What Grades Mean

The Grading Descriptors in this module handbook summarise the main qualities which tutors, seminar leaders and examiners expect to find in typically First Class, Upper Second, Lower Second, Third, Pass and Fail responses to the brief. No brief descriptions, however, can convey all the qualities that make for excellence, and where significant qualities other than those described appear the mark may take account of them. Qualities in some directions may compensate for deficiencies in others.

Students should be aware that grading systems at University level operate differently to those you may have experienced in school or college.

n.b: The purpose of this module handbook is to guide your study, the scheme of work on the following pages can be updated at any time during the course of the module, so it is important to check regularly for updates. The module lecturer will provide important information regarding assessment deadlines during timetabled sessions.



Module Task

This module will provide a practical introduction to the technical equipment needed for the production of photographic work. Through a series of workshops and set projects, the module establishes understanding of techniques and competence of handling equipment appropriate to the specialist areas of practice: studio and location lighting, digital practice, film-based practice, moving Image and installation.

It will introduce you to the faculty's resources, staff, photographic and image making facilities. Through practical assignments you will investigate the basic premises of observational photography and principles of photographic image production. The aim of the module is that by the end of semester one, you will understand how the various studio facilities optimally work in Dynevor, how to get the most out of them, and how to make informed choices in your selection of technique in relation to your intended photographic communication, across subsequent projects.

Work required

VISUAL DIARY providing evidence of engagement and progression in the use of appropriate techniques. This evidence of process should correlate with the outputs for your Documentary Practice module and include competent evidence of darkroom practice and digital file handling and production.

LIGHTING WORKBOOK providing evidence of a thorough engagement with your weekly workshops. This should include coherently written up notes & images from sessions.

There should be evidence of the following in your lighting workbook:

A full or $\frac{3}{4}$ length studio portrait

A lit studio or location headshot

A lit environmental portrait

A location portrait taken with available light (interior or exterior)

N.B. Given the demand for equipment, it may be advisable to work in teams.

Submission Information:

Final Assessment

11/01/2019

Feedback: February 8, 2019

Additional Information

This module coincides with your companion Documentary Practice module and submissions for this module will be based on accompanying Photography Production workshops.

Attend all sessions. The project will include regular workshops that you must attend in order to use the university equipment. It is essential that you regularly show the practical progression of your work and discuss the development of your technical knowledge during individual and group tutorials, seminars and critiques.

Practise workshop-delivered techniques in your access time to maintain and improve technical ability and seek technical help from tutors and technician demonstrators as necessary.



Caravaggio
Supper at Emmaus (1601)

Scheme of Work

Sessions are 9.30-12.30 unless otherwise specified

Week One - 1st October

Alternative Postcard Critique

Week Two - 8th October

Introduction to Lighting Lecture - Studio Basics

Week Three - 15th October

Soft Lighting

Wednesday 17th October - Introduction to Digital Darkroom

Week Four - 22nd October

Hard Lighting

Week Five - 29th October

Location Lighting

Week Six - 5th November

Group Location Lighting Exercise

1.30 - 2.30: Digital Workflow Introduction

Week Seven - 12th November

Flashgun Workshop

Week Eight - 19th November

Colour Process

Week Nine - 26th November

Critique

Week Ten - 3rd December

Scanning & Printing

Week Eleven - 10th December

Photo Production Review

Week Twelve - 11th January

Hand-in of Lighting Workbook and research with evidence of workshop outputs - prints and process

Feedback: February 8



Reading List

Essential

- Biver, Fuqua, Hunter (2011) *Light, Science & Magic: An Introduction to Photographic Lighting*, (4th Edition), Waltham, Ma: Focal Press
- Evening, M. (2014) *Adobe Photoshop CC for Photographers*. Waltham, Ma: Focal Press

Recommended

- Anthes, B. & Modrak, R. (2011) *Reframing Photography: Theory and Practice*. London: Routledge
- Arena, S *The Speedlitter's Handbook*, San Francisco, Peachpit Press
- James, C. (2008) *Alternative Photographic Processes*. (2nd Edition). New York: Delmar
- McNally, J (2011) *Sketching Light*, San Francisco: New Riders

Background

- Andersson, B. & Geyen, J. (2012) *The DSLR Film-Maker's Handbook*. Indianapolis: John Wiley & Sons
- Barnes, M. (2012) *Shadow Catchers: Camera-less Photography*. (Revised Edition). London: Merrell
- Enfield, G. (2013) *Gill Enfield's Guide to Alternative Photographic Processes: Popular Historical and Contemporary Techniques*. Waltham, MA: Focal Press

Journals

Aperture
Black & White
British Journal of Photography

Websites

www.ilfordphoto.com
www.silverprint.com <http://strobist.blogspot.co.uk>



GUIDANCE FOR STUDENTS IN THE COMPLETION OF TASKS

NOTE: The guidance offered below is linked to the five generic assessment criteria overleaf.

1. Engagement with Literature Skills

Your work must be informed and supported by scholarly material that is *relevant* to and *focused* on the task(s) set. You should provide evidence that you have accessed an appropriate *range* of sources, which may be academic, governmental and industrial; these sources may include academic journal articles, textbooks, current news articles, organisational documents, and websites. You should consider the *credibility* of your sources; academic journals are normally highly credible sources while websites require careful consideration/selection and should be used sparingly. Any sources you use should be current and up-to-date, mostly published within the last five years or so, though seminal/important works in the field may be older. You must provide *evidence* of your research/own reading throughout your work, using a suitable referencing system, including in-text citations in the main body of your work and a reference list at the end of your work.

Guidance specific to this assessment: *n/a*

2. Knowledge and Understanding Skills – 10%

At level 4, you should be able to demonstrate knowledge of the underlying concepts and principles associated with your area(s) of study. *Knowledge* relates to the facts, information and skills you have acquired through your learning. You demonstrate your *understanding* by interpreting the meaning of the facts and information (knowledge). This means that you need to select and include in your work the concepts, techniques, models, theories, etc. appropriate to the task(s) set. You should be able to explain the theories, concepts, etc. to show your understanding. Your mark/grade will also depend upon the *extent* to which you demonstrate your knowledge and understanding.

Guidance specific to this assessment:

Your research books should evidence your understanding of the methods and techniques demonstrated in all workshops.

3. Cognitive and Intellectual Skills – 10%

You should be able to present, evaluate and interpret qualitative and quantitative data, in order to develop lines of argument and make sound judgements in accordance with basic theories and concepts of your subject(s) of study. You should be able to evaluate the appropriateness of different approaches to solving problems related to your area(s) of study and/or work. Your work must contain evidence of logical, analytical thinking. For example, to examine and break information down into parts, make inferences, compile, compare and contrast information. This means not just describing what! But also justifying: Why? How? When? Who? Where? At what cost? You should provide justification for your arguments and judgements using evidence that you have reflected upon the ideas of others within the subject area and that you are able to make sound judgements and arguments using data and concepts. Where relevant, alternative solutions and recommendations may be proposed.

Guidance specific to this assessment :

Use your research books to clearly explain your selection of the techniques and methods learned and subsequently employed during your independent photographic art practice.

4. Practical Skills – 60%

At level 4, you should be able to apply the basic underlying concepts and principles to evaluate and interpret these within the context of your area of study. You should be able to demonstrate how the subject-related concepts and ideas relate to real world situations and/or a particular context. How do they work in practice? You will deploy models, methods, techniques, and/or theories, in that context, to assess current situations, perhaps to formulate plans or solutions to solve problems, or to create artefacts. This is likely to involve, for instance, the use of real world artefacts, examples and cases, the application of a model within an organisation and/or benchmarking one theory or organisation against others based on stated criteria.

Guidance specific to this assessment:

Evaluate and apply the use of appropriate techniques to both developmental and finished pieces.

This module coincides with your companion Documentary Practice module and submissions for this module will be based on accompanying Photography Production workshops. Attend all sessions. The project will include regular workshops that you must attend in order to use the university equipment. It is essential that you regularly show the practical progression of your work and discuss the development of your technical knowledge during individual and group tutorials, seminars and critiques. Practice workshop-delivered techniques in your access time to maintain and improve technical ability. Seek out technical help from tutors and technician demonstrators as necessary.

5. Transferable Skills for Life and Professional Practice – 20%

Your work must provide evidence of the qualities and transferable skills necessary for employment requiring the exercise of some personal responsibility. This includes demonstrating: that you can communicate the results of your study/work accurately and reliably, and with structured and coherent arguments; that you can initiate and complete tasks and procedures, whether individually and/or collaboratively; fluency of expression; clarity and effectiveness in presentation and organisation. Work should be coherent and well-structured in presentation and organisation.

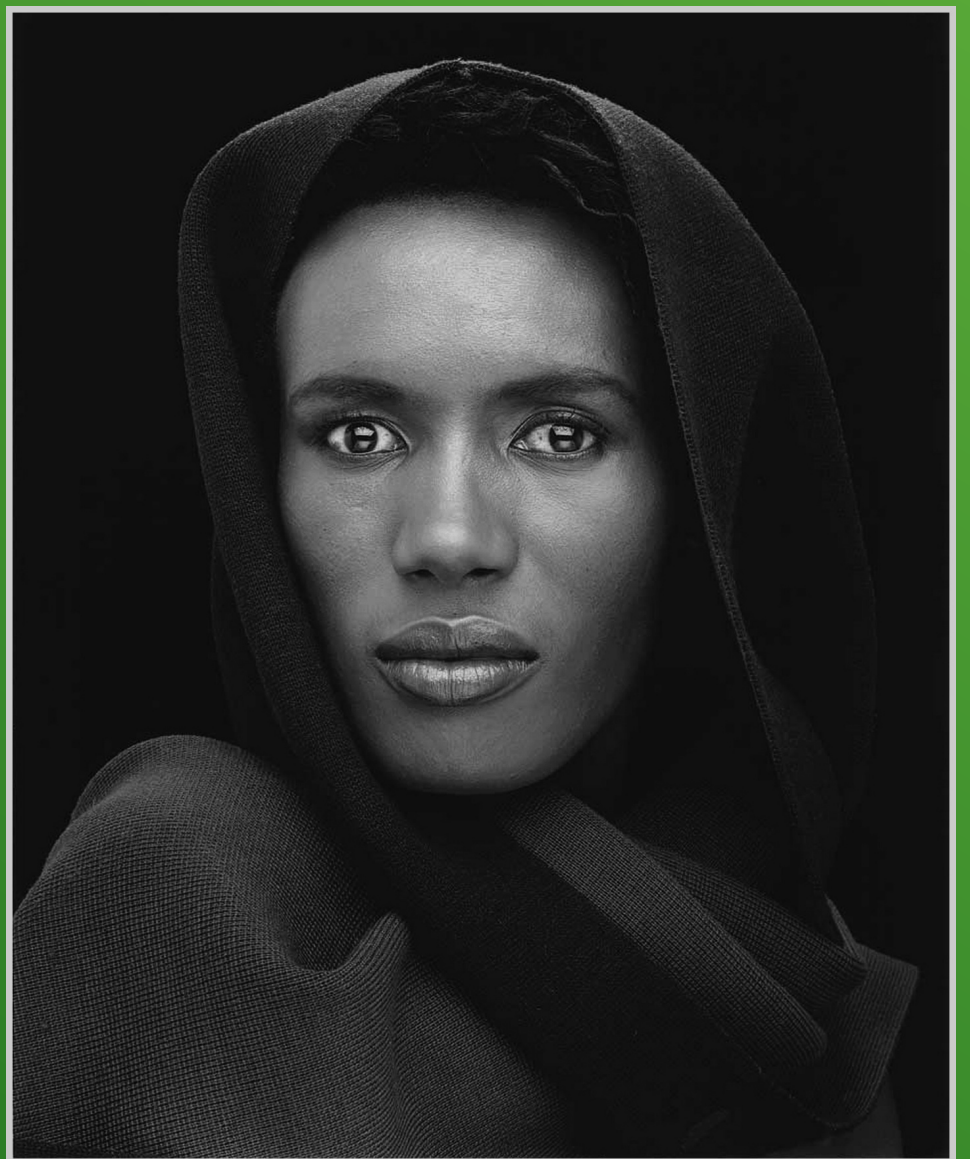
Guidance specific to this assessment:

Through a series of workshops and set projects, the module establishes understanding of techniques and competence of handling equipment appropriate to the specialist areas of practice: studio and location lighting, digital practice, film-based practice, moving Image and installation. Present concluded work to an appropriate standard. The module will include team work exercises and time management. The aim of the module is that by the end of semester one, you will understand how the various studio facilities optimally work and how to make informed choices in your selection of technique in relation to your intended photographic communication, across subsequent projects & onward to professional practice.



Martin Parr

Robert Mapplethorpe



Brian Griffin

HEALTH & SAFETY

GENERAL

- Users must keep the studios and darkrooms in a tidy condition; floor areas should be kept clear when not in use, and equipment stowed in designated areas ready for later use.
- Food and drink should not be consumed in any of the working areas. Liquid spills must be wiped up immediately, both for electrical and physical safety. This is especially important in the darkrooms, where residues can give rise to contamination to both to negatives and to health.
- There is no smoking anywhere in the University.
- Care should be taken that trailing cables are not allowed to become a tripping hazard, always route cables carefully to avoid such risks, and never allow cables to stretch above floor level between plug and unit.
- Cables should be stored coiled safely after use.
- All electrical equipment must be switched off and unplugged after use (e.g. enlargers, studio lighting). Taps must be turned off.
- Care should be taken with all cutting instruments used in the working areas, especially guillotines (which should not be used without mandatory guards), trimmers and craft knives. When using these, always remember to cut away from your free hand and on a sound surface.
- Extreme care should be taken with glass to avoid breakage and injury, for example light tables, glass flats for set use etc.
- Mounting presses and tacking irons should be used with caution to avoid burns.
- Do not bring unnecessary bags and cases into the studio and darkrooms. These present tripping and fire hazards and may block escape routes.
- Fire extinguishers, fire alarm call points, telephones, exits, fire doors, stairways and emergency gangways are to be kept clear at all times.
- All accidents and dangerous occurrences must be reported to a member of staff in the photography department.

Please note that additional workshops will be available. Please look out for notices and contact the technician demonstrators as necessary.



HEALTH & SAFETY

B & W DARKROOM AREAS

Darkrooms are suitable for use by experienced staff and students who have been trained in the use of darkroom equipment. Due to the proximity of mains electricity and water in a confined and dark environment, it is essential that good standards of practice are scrupulously maintained.

Many of the chemicals used in photography are harmful, either if ingested or just by skin contact. Most developers contain PPD-based chemicals, which can cause recurring dermatitis, and therefore reliable liquid-proof gloves are advised. If you are pregnant (or think you may be) please make sure you avoid the areas using chemicals. Advice from technicians is available.

Ferricyanides, used in reducing solutions, also cause irritation, especially to lesions, and skin contact should be avoided. The most dangerous chemical you are likely to encounter in the department is Selenium used as a print toner. This is actively carcinogenic and is to be treated with extreme care. Avoid all skin contact, avoid all splashes, and use only as directed and very carefully clean all utensils and working areas after use. Relevant manufacturer's data sheets on the particular hazards and correct methods of use for all the chemicals we employ are available for reference in darkroom areas; ask a technician if you are in any doubt.

Protective gloves and goggles are available in the areas. Check if the process you are using requires these items.

Ventilation is set to optimize airflow in darkroom areas and under no circumstances should this be adjusted by students. If an area feels 'stuffy' or there is a strong smell of chemicals, please inform a member of staff.



GENERIC ASSESSMENT CRITERIA

Level 4

In accordance with the Framework for Higher Education Qualifications, at the end of Level 4 students will be expected to have demonstrated knowledge of the basic underlying concepts and principles of a subject, and an ability to evaluate and interpret these within the context of that area of study. They should be able to present, evaluate and interpret qualitative and quantitative data in order to develop lines of argument and make sound judgements in accordance with basic theories and concepts of their subject(s) of study. They will have learned how to evaluate different approaches to solving problems, and will be able to communicate the results of their study/work accurately and reliably, and with structured and coherent arguments. They will be able to undertake further training and develop new skills within a structured and managed environment and will have the qualities and transferable skills necessary for employment requiring the exercise of some personal responsibility.

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Level 4	FAIL	MARGINAL FAIL	SATISFACTORY (3 rd / Pass)	GOOD (2.2 / Pass)	VERY GOOD (2.1 / Merit)	EXCELLENT (1 st / Distinction)	EXCEPTIONAL (1 st / Distinction)
Category	0-29%	30-39%	40-49%	50-59%	60-69%	70-84%	85-100%
Engagement with literature (including reading, referencing, academic conventions and academic honesty)	Little or no evidence of reading and/or reliance on inappropriate sources. Views and findings mostly unsupported and non-authoritative. Referencing conventions used incoherently or largely absent.	Poor engagement with essential reading. No evidence of wider reading. Reliance on inappropriate sources, and/or indiscriminate use of sources. Heavily reliant on information gained through class contact. Inconsistent and weak use of referencing.	Engagement with a limited range of mostly relevant and credible sources but with some reliance on information gained through class contact. Some omissions and minor errors. Referencing conventions evident though not always applied accurately or consistently.	Engagement with an appropriate range of literature, including sources retrieved independently. Some over-reliance on texts rather than other sources. Referencing may show minor inaccuracies or inconsistencies.	Engagement with a wide range of literature, including sources retrieved independently. Selection of relevant and credible sources. Generally sound referencing, with no/very few inaccuracies or inconsistencies.	Engagement with an extensive range of relevant and credible literature. Consistently accurate application of referencing.	Exceptional engagement with an extensive range of relevant and credible literature. High-level referencing skills consistently applied.
Knowledge and understanding (Knowledge of the basic underlying concepts and principles of a subject.)	Major gaps in knowledge and understanding of the basic underlying concepts and principles of the subject matter. Inclusion of irrelevant material. Substantial inaccuracies.	Gaps in knowledge of the basic underlying concepts and principles, with flawed or superficial understanding. Some significant inaccuracies and/or irrelevant material.	Limited knowledge and understanding of the basic underlying concepts and principles within the subject area. Some elements may be missing.	Knowledge of the basic underlying concepts and principles is accurate with a good understanding of the field of study but lacks depth and/or breadth.	Competent knowledge of the basic underlying concepts and principles. Exhibits very good understanding.	Excellent knowledge and understanding of the basic underlying concepts and principles of the subject.	Exceptional, detailed knowledge and understanding of the basic underlying concepts and principles
Cognitive and intellectual skills (Evaluate underlying concepts and principles of a subject and interpret qualitative and quantitative data in order to develop lines of argument and make sound judgements.)	Wholly or almost wholly descriptive work. Little or no evaluation of the underlying concepts and principles. Failure to develop arguments, leading to illogical or invalid judgements. Minimal or no use of evidence to back up views.	Largely descriptive work, with superficial evaluation of the underlying concepts and principles. Weak interpretation of data, flawed development of arguments and judgements. Information accepted uncritically, uses generalised statements made with scant evidence and unsubstantiated opinions. Ideas sometimes illogical and contradictory.	Limited attempt at evaluation of the underlying concepts and principles, tending towards description. Can interpret qualitative and quantitative data but with some errors. Some evidence to support emerging arguments and judgements but these may be underdeveloped or with a little inconsistency / mis-interpretation.	Good evaluation of the underlying concepts and principles. Can interpret qualitative and quantitative data, with minor errors. An emerging ability to use evidence to support the argument. Mostly valid arguments and logical judgements.	Sound evaluation of the underlying concepts and principles. Can interpret qualitative and quantitative data accurately. Ability to devise arguments using evidence to make mostly appropriate and valid judgements.	Excellent evaluation of the underlying concepts and principles. Can interpret qualitative and quantitative data accurately and with some insight. Excellent ability to devise arguments using evidence and make appropriate and valid judgements.	Exceptional evaluation of the underlying concepts and principles based evidence. Outstanding interpretation of qualitative and quantitative data. Exceptional ability to devise arguments using evidence and make wholly appropriate and valid judgements.
Practical skills (Different approaches to solving problems in particular contexts.)	Limited or no use of taught, basic methods, materials, tools and/or techniques. Little or no appreciation of the context of the application.	Rudimentary application of taught, basic methods, materials, tools and/or techniques but without consideration and	An adequate awareness and mostly appropriate application of basic methods, materials, tools and/or techniques.	A good and appropriate application of basic methods, materials, tools and/or techniques. Clear appreciation of	A very good application of a range of basic methods, materials, tools and/or techniques. Very good consideration of the context of	An advanced application of a range of taught, basic methods, materials, tools and/or techniques. The context of the application is	Exceptional levels of application and deployment skills in particular practical contexts. Outstanding identification of

Level 4	FAIL	MARGINAL FAIL	SATISFACTORY (3 rd / Pass)	GOOD (2.2 / Pass)	VERY GOOD (2.1 / Merit)	EXCELLENT (1 st / Distinction)	EXCEPTIONAL (1 st / Distinction)
Category	0-29%	30-39%	40-49%	50-59%	60-69%	70-84%	85-100%
	Very weak evidence of different approaches to problem-solving in particular contexts.	competence. Flawed appreciation of the context of the application. Weak evidence of different approaches to problem-solving in particular contexts.	Basic appreciation of the context of the application. Can identify problems in particular contexts and propose basic alternative approaches or solutions though there may be errors.	the context of the application. Good evidence of different approaches to problem-solving in particular contexts and proposes mostly appropriate solutions.	the application. Very good evidence of different approaches to problem-solving in particular contexts and proposes appropriate solutions.	well considered, and insightful. Excellent evidence of different approaches to problem-solving in particular contexts and proposes appropriate solutions.	problems in particular contexts and formulation of wholly appropriate, thoughtful solutions / different approaches.
Transferable skills for life and professional practice (Communicate the results of their study/work accurately and reliably, and with structured and coherent arguments; the qualities needed for employment requiring the exercise of some personal responsibility within a structured and managed environment.)	Work is poorly structured, disorganised, inaccurate and/or confusingly expressed. Very weak use of language and/or very inappropriate style. Failure to work effectively individual or as part of a group. Little or no evidence of the skills for employment requiring the exercise of some personal responsibility.	Work is poorly presented in a disjointed manner. It is loosely, and at times incoherently, structured, with information and ideas often poorly expressed. Weak use of language and/or inappropriate style. Flawed approach to individual or group work, meeting only partial obligations to others. Limited evidence of the skills for employment requiring the	Mostly ordered presentation and structure in which relevant ideas / concepts are reasonably expressed. Work may lack coherence and/or accuracy in places. Can work as part of a group, meeting most obligations to others but perhaps with limited involvement in group activities. Demonstrates the basic skills for employment requiring the exercise of some personal responsibility, with some areas	Mostly coherent, organised and accurate work, in a suitable structure and is for the most part clearly expressed. Can work effectively independently and/or as part of a team, with clear contribution to group activities. Demonstrates the skills for employment requiring the exercise of some personal responsibility, with some areas of strength and some of minor weakness.	Work is accurate, coherent, fluent, well-structured and organised. Can work effectively independently and/or as part of a team, with very good contribution to group activities. Demonstrates very good skills for employment requiring the exercise of some personal responsibility, with just occasional minor weakness.	Work is coherent, very fluent and is presented professionally. Can work effectively independently and/or as part of a team, with an excellent contribution to group activities. Demonstrates excellent skills for employment requiring the exercise of some personal responsibility with an appetite for further development.	Work is accurate, exceptionally coherent, very fluent and presented well. Can work effectively independently and/or as part of a team, with an exceptional contribution to group activities. Demonstrates exceptional skills for employment requiring the exercise of some personal responsibility with an appetite for further development.
		exercise of some personal responsibility.	of minor weakness.				

