

**SCHOOL OF MEDIA ART
BACHELOR OF DIGITAL MEDIA**

**SESSION 1 2003
STATEMENT OF EXPECTATIONS**

**INTRODUCTION TO DIGITAL MEDIA
SOMA1604**

UOC4 HPW3 S1

PHOTOMEDIA

COURSE DESCRIPTION:

This course provides a broad introduction and foundation to video, photomedia and sound. It will cover aspects of video capture and editing, photographic capture and manipulation and sound capture and editing.

Students will learn to use basic sound recording equipment and receive an introduction to concepts of sound layering and editing. Students will be introduced to the fundamentals of the video process - analog and digital. An introduction to photographic processes will also be covered. The emphasis of this introductory course is upon developing an understanding of the interrelationship of all three disciplines within a digital media practice and context.

COURSE CONTENT:

The emphasis of this introductory course is upon developing an understanding of the interrelationship of all three disciplines within a digital media practice and context. The course content will seek to introduce students to knowledge specific to the core disciplines of video, photography and sound.

COURSE OBJECTIVES:

Develop an appreciation and understanding of sound capture and manipulation.
Develop an appreciation and understanding of image capture and processing.
Develop an appreciation and understanding of video capture and editing.

ASSESSMENT:

Each student completes a five week component in each of the following : sound, video and photomedia. To qualify for a passing grade all students must complete all set work, which is to be submitted on time. **Where absences of more than one class occur in each component, students may be given a fail grade for that component.** Although grades will be given out after each section, the final grade comes from an averaging of the three component grades. Students must be punctual and participate in all class activities. The student should be expected to show evidence of the achievement of the course's objectives.

EMAIL POLICY

You must check email often enough so that you do not miss urgent messages. Typically every other day would be a minimum, unless you are away from the university. If you use an email account somewhere else, for example in your school or outside the University, you *must* arrange to forward your email from your official address to the email account you use. If you use free web-based email such as Hotmail, you must also regularly delete old messages to ensure you will have space to receive any new messages from the University. This is your responsibility!

If you know your UNIPASS, you can set this up yourself via the web. Go to the “do-it-yourself” page at www.diy.unsw.edu.au. If you don't know your UNIPASS (you should!), or you need help, contact DISConnect, who can arrange to provide your UNIPASS or set up the forwarding for you. The DISConnect desk is at the back of the Kensington campus Library and their phone number is 9385 1777. Either way, it takes five minutes.

PHORUM

Students are also required to check the Digital Media Phorum regularly, typically every other day. Information regarding enrolment, course requirements, technical issues, job opportunities and other relevant information will be regularly posted on the phorum, which can be found at <http://phorum.cofa.unsw.edu.au/list.php?f=5>.

ADVICE AND INSTRUCTIONS TO STUDENTS REGARDING WORKPLACE SAFETY AND HAZARDOUS SUBSTANCES:

Students should be aware of their responsibility to avoid causing injuries to themselves or to others. These injuries could include; eyestrain, hearing damage, back, neck and repetitive strain injury (RSI), burns, chemical poisoning, inhalation damage, lacerations and the like. Students using, or planning to use, unorthodox materials, or materials/processes/performances in a potentially damaging manner in their class, or related work, ARE REQUIRED to complete a Risk Assessment Sheet. This form must be signed by the lecturer and lodged with the relevant Technical Officer. Unorthodox materials are considered to be materital, solvents, chemicals, paints, electricity etc. not covered by standard practice or tuition within the area. All potentially dangerous materials MUST be used in consultation with the mandatory material safety data sheets (MSDS) available at the point of acquisition of such materials. It is UNSW policy that no bodily parts or fluids are used on any campus for any purpose.

Introduction to Digital Media - SOMA 1604 weeks 1-5

Class #	Group	Day	Time	Location
6562	Sound	Monday	3-6pm	F106
6563	Photo	Monday	9-12	CB09
6564	Video	Monday	9-12pm	F106
6577	Sound	Monday	12-3pm	F106

Introduction to Digital Media - SOMA 1604 weeks 6-10

Class #	Group	Day	Time	Location
6562	Photo	Monday	12-3pm	CB09
6563	Video	Monday	9-12pm	F106
6564	Sound	Monday	12-3pm	F106
6577	Photo	Monday	9-12pm	CB09

Introduction to Digital Media - SOMA 1604 weeks 11-15

Class #	Group	Day	Time	Location
6562	Video	Monday	12-3pm	F106
6563	Sound	Monday	3-6pm	F106
6564	Photo	Monday	9-12pm	CB09
6577	Video	Monday	9-12pm	F106

COURSE CONTENT - Photomedia

This studio based course introduces the student to the broad experience of working with Photomedia focusing on and interrogating the image. Emphasis is upon the development of a keen critical awareness by looking at the content and context of contemporary art and culture. The questions of intent, content, process and context are explored in relation to the production of project-based works that lay the foundations for the development of the individual student's visual language.

Students investigate current contemporary art practice and its historical origins within the context of their own studio practice.

In Photomedia, students will be introduced to the possibilities of Photomedia concepts within an historical and contemporary framework in addition to basic photographic image capture and experimental photographic techniques. Experimental and interdisciplinary processes will be taught in relation to all disciplines through innovative project work.

Students are expected to respond imaginatively to the catalyst of projects and to evaluate their studio work in a critical context.

COURSE OBJECTIVES - Photomedia

Students are expected to exhibit a proficiency in the introductory concepts and skills of Photomedia. In addition to the development of their conceptual concerns, the students are expected to exhibit a commitment to inter-disciplinary and experimental approaches to technologies, materials and skills.

Students are expected to question and develop an understanding of visual literacy and contemporary thought and culture. An introduction to methods of research and experimentation is developed in this subject.

The students' ideas, processes and sources will be documented in a visual diary.

ASSESSMENT - Photomedia**DESCRIPTION OF ASSESSMENT TASKS:**

To achieve a passing grade all students must successfully complete all assessments, which are to be submitted on time. Students must maintain a satisfactory record of attendance (no more than three absences a session), be punctual and participate in class discussions. The student should expect to show evidence of the achievement of the course objectives.

The subject will be assessed as follows:

Exercise 1 – (Project Planing)	= 20%
Project 1 ('PROFILES of LIGHT')	= 60%
Gallery Field Trip Paper	= 20%

RELEVANT REFERENCES:

- Ralph Hattersley, 1979, *Photographic Lighting – Learning to See*, Prentice Hall, Inc. Englewood Cliffs, New Jersey.
- John Hedgecoe, 1994, *New Book of Photography*, Dorling Kindersley Ltd. London.
- Henry Horenstien, 1977, *Beyond Basic Photography*, Little, Brown & Company, Boston, Toronto.
- Tim Daly, 2000, *Digital Photography Handbook*, New Burlington Books, London.

**SCHOOL OF MEDIA ARTS
BACHELOR OF FINE ARTS**

**PHOTOMEDIA SESSION 1 2003
STATEMENT OF EXPECTATIONS**

**SUBJECT NAME: INTRODUCTION TO DIGITAL MEDIA : PHOTOMEDIA
Group C, B&D, A**

LECTURER: SUE BLACKBURN

SUBJECT CODE: SOMA1604

DAY & TIME: MONDAY 9-12

LOCATION: CB09

SUBJECT SCHEDULE

Week 1	GROUP C (Week 1)
Monday 3 March	
9am	Introduction to DIGITAL MEDIA–PHOTOMEDIA: course handouts, outlines, attendance sheets, area orientation, Health & Safety. Lecture, video & slides on Histories of the Image and Contemporary Photography.
10.00am	Camera Use and instruction. Loading film and consideration of Aperture /Shutter relationship. Shooting checklist.
11:45am	PROFILES of LIGHT - Project handout. Project Plan - 20% – Draw/Visualise the ‘final image’ as a plan to realise the result required and use as a guide. Collect images from ‘anywhere’ and analyse lighting, particularly images depicting lighting styles you would like to use in your project. Project Plan should appear in your Visual Diary for Week 2. Due next week.
Field Trip	DAVID MOORE 1927-2003 Write a page about the exhibition and profile the image which stands out most for you. - 20% – Due next week.
For Lecture 2 :	Project Plan - ideas in visual diary to discuss/grade. Gallery Paper (typed). Shoot a roll of film to familiarise yourself with using the camera. Bring in Week 2 if you are having problems.

Week 2	GROUP C (Week 2)
Monday 10 March	
9am-9:30	Overview of Project plans/drawings - PROFILES of LIGHT Overview Camera Use & Troubleshooting. Lighting Techniques and Terminology. Discussion related to approaching lighting, lighting ratios and contrast, creating emotion, empathy and reading and understanding exposure. Controlling available lighting.
9:30-11:45 studio practice	Studio Lighting Workshop – Evaluating lighting techniques and how to create them.

SUBMIT VISUAL DIARIES CONTAINING PROJECT PLANS & GALLERY PAPER

For Lecture 3 - exposed film, negative film sleeves, black and white Resin Coated photographic paper, scissors, disposable gloves, hand towel and appropriate clothing and foot ware for darkroom.

Week 3
Monday 17 March
9am – 12noon
film processing

GROUP C (Week 3)

PROFILES of LIGHT Project – Processing black and white 35mm films. Proofing of films on black and white RC photographic paper.

For Lecture 4 - exposed film, negative film sleeves, black and white Resin Coated photographic paper, scissors, disposable gloves, hand towel and appropriate clothing and foot ware for darkroom.

Week 4
Monday 24 March
9am – 12noon
darkroom practice

GROUP C (Week 4)

PROFILES of LIGHT Project – Darkroom printing of negatives related to project

Week 5
Monday 31 March
9am – 12noon

GROUP C (Week 5) ASSESSMENT

Project presentation Assessment / Group Critique of Project.
PROFILES of LIGHT

Week 6
Monday 7 April
9am

GROUP B & D (Week1)

Introduction to DIGITAL MEDIA–PHOTOMEDIA: course handouts, outlines, attendance sheets, area orientation, Health & Safety. Lecture, video & slides on Histories of the Image and Contemporary Photography.

9.30am

Camera Use and instruction. Loading film and consideration of Aperture /Shutter relationship. Shooting checklist.

10:30am

PROFILES of LIGHT - Project handout. **Project Plan - 20%** – Draw/Visualise the ‘final image’ as a plan to realise the result required and use as a guide. Collect images from ‘anywhere’ and analyse lighting, particularly images depicting lighting styles you would like to use in your project. Project Plan should appear in your Visual Diary for Week 2.

Due next week.

10:30-11:00

Lighting Techniques and Terminology. Discussion related to approaching lighting, lighting ratios and contrast, creating emotion, empathy and reading and understanding exposure. Controlling available lighting.

11:00-12:00
studio practice

Studio Lighting Workshop – Evaluating lighting techniques and how to create them.

Field Trip **TBA - 20% –
Due 28th April.**

For Lecture 3 : Project Plan - ideas in visual diary to discuss/grade.
Gallery Paper (typed).
exposed film, negative film sleeves, black and white Resin Coated
photographic paper, scissors, disposable gloves, hand towel and
appropriate clothing and foot ware for darkroom.

Week 7 **GROUP B & D (Week2)**
Monday 14 April **CLASS CANCELLED**

Week 8 **GROUP B & D (Week3)**
Monday 28 April
9:00 – 9:30 Overview of Project plans/drawings - **PROFILES of LIGHT**
Overview Camera Use & Troubleshooting.
9:30 – 12:00 **PROFILES of LIGHT** Project – Processing black and white 35mm
film processing films. Proofing of films on black and white RC photographic paper.

**SUBMIT VISUAL DIARIES CONTAINING PROJECT PLANS &
GALLERY PAPER**

For Lecture 4 - exposed film, negative film sleeves, black and white Resin Coated
photographic paper, scissors, disposable gloves, hand towel and
appropriate clothing and foot ware for darkroom.

Week 9 **GROUP B & D (Week4)**
Monday 5 May
9am – 12noon
darkroom
practice **PROFILES of LIGHT** Project – Darkroom printing of negatives
related to project.

Week 10 **GROUP B & D (Week5) ASSESSMENT**
Monday 12 May
9:00 - 10:30 **PROFILES of LIGHT** Project – Finishing work
related to project.
10:30 – 12:00 Project presentation Assessment / Group Critique of Project.
PROFILES of LIGHT

Week 11 **GROUP A (Week 1)**
Monday 19 May
9am Introduction to DIGITAL MEDIA–PHOTOMEDIA: course handouts,
outlines, attendance sheets, area orientation, Health & Safety.
Lecture, video & slides on Histories of the Image and Contemporary
Photography.

9.30am Camera Use and instruction. Loading film and consideration of
Aperture /Shutter relationship. Shooting checklist.

10:30am **PROFILES of LIGHT** - Project handout. **Project Plan - 20% –**
Draw/Visualise the ‘final image’ as a plan to realise the result
required and use as a guide. Collect images from ‘anywhere’ and
analyse lighting, particularly images depicting lighting styles you

would like to use in your project. Project Plan should appear in your Visual Diary for Week 2.

Due next week.

10:30-11:00

Lighting Techniques and Terminology. Discussion related to approaching lighting, lighting ratios and contrast, creating emotion, empathy and reading and understanding exposure. Controlling available lighting.

11:00-12:00
studio practice

Studio Lighting Workshop – Evaluating lighting techniques and how to create them.

Field Trip

TBA - 20% –
Due 28th April.

For Lecture 3 :

Project Plan - ideas in visual diary to discuss/grade.
Gallery Paper (typed).
exposed film, negative film sleeves, black and white Resin Coated photographic paper, scissors, disposable gloves, hand towel and appropriate clothing and foot ware for darkroom.

Week 12
Monday 26 May
9:00 – 9:30

GROUP A (Week 2)

Overview of Project plans/drawings - ***PROFILES of LIGHT***
Overview Camera Use & Troubleshooting.

9:30 – 12:00
film processing

PROFILES of LIGHT Project – Processing black and white 35mm films. Proofing of films on black and white RC photographic paper.

SUBMIT VISUAL DIARIES CONTAINING PROJECT PLANS & GALLERY PAPER

For Lecture 4 -

exposed film, negative film sleeves, black and white Resin Coated photographic paper, scissors, disposable gloves, hand towel and appropriate clothing and foot ware for darkroom.

Week 13
Monday 2 June
9am – 12noon
darkroom
practice

GROUP A (Week 3)

PROFILES of LIGHT Project – Darkroom printing of negatives related to project.

Week 14
Monday 9 June

GROUP A (Week 4)
(PUBLIC HOLIDAY)

Week 15
Monday 16 June
9:00 - 10:30

GROUP A (Week 5) ASSESSMENT

PROFILES of LIGHT Project – Finishing work related to project.

10:30 – 12:00

Project presentation Assessment / Group Critique of Project.
PROFILES of LIGHT

**THE UNIVERSITY OF NEW SOUTH WALES
COLLEGE OF FINE ARTS
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**INTRODUCTION TO DIGITAL MEDIA
PHOTOMEDIA
SESSION 1 2003
COURSE SCHEDULE**

SCHEDULE OF COURSE and CHECKLIST of MATERIALS AND MEDIA REQUIRED

LECTURE 1

Photomedia Introduction

- Discuss 5 week schedule and check-list of materials needed.
- Notes from lecture.
- Prepare plan for project in Visual Diary 20%.
- Visit Gallery and write one page report 20%.

LECTURE 2

Studio Lighting

Project: *'PROFILES of LIGHT'*

- Submit Project Plan in Visual Diary.
- Submit Gallery Paper in Visual Diary.
- Proper foot-ware (enclosed toe) for Studio workshop.

LECTURE 3

Film Processing

- 1 x 35mm Exposed Black & White negative film – ISO 100 – 24 Or 36 Exposure.
- 1 x sheet of clear 35mm negative film sleeves.
- Disposable gloves, handtowel, scissors. and appropriate clothing and proper foot-ware for processing and darkroom.

LECTURE 4

Darkroom Practice

- Disposable gloves, handtowel and appropriate clothing and footwear for darkroom.
- Negatives, Photographic paper, scissors
ISO 125 – 24 Exposures.

LECTURE 5

Assessment

- Presentation of 'PROFILES of LIGHT' Project from 9am – 11noon.
Ensure you have booked necessary equipment if needed, from the Resource Centre.
Prepare a 5 min. presentation discussing the work you have produced.
- Presentation of work can be in Lecture rooms or elsewhere on Campus, if desired.

INTRODUCTION TO DIGITAL MEDIA PHOTOMEDIA

PROJECT PROFILES OF LIGHT

Considerations in Visualisations

Nobody knows what light is, though we know quite a few things about it, it is still essentially a mystery. Unless it is coming directly to the eye, this strange substance or essence is entirely invisible, yet it makes the world become visible. Or we could say that the world makes light visible by reflecting it into our eyes. Actually, we don't see things at all! We see only the light that things reflect, emit or transmit.

So what does light do for us? Possibly everything, especially if all energies are forms of light – a point of view that many people hold. This concept says that except for their rates of vibration all the energies on the electro magnetic spectrum (and others we are yet to discover) are one. Considering the vast amount of energy that has been converted from one form into another, it seems that this hypothesis is probably true. At any rate, there is no doubt of our utter dependence on light, and there is also no doubt that light is one of the great mysteries of the human experience and fundamental to photography.

The term *good seeing* is used mainly in the arts and applies to something artists do. For example, good seeing is useful in making pictures. Some artists, including photographers, like to translate three dimensional reality to two dimensional surfaces in the forms of paintings or prints. However, they must have good seeing in order to recognize events that will translate well. If a three dimensional feeling is desired in the picture, the artist must be an expert at seeing and creating space illusions. The visual artist must also recognize and be able to account in terms of tone, line, colour, texture, contrast and so on.

A part of good seeing is to have a profound awareness of how various visible things make people feel. For example, some things make us feel elated, others depressed. Since art is designed in part to manipulate feelings, one must know what the visible world, including art, does to people's emotions.

Project Planning is the first part to this assessment and is worth 20% of your final mark. View this time as valuable process / observation time for the initial conceptual development of your project.

Within your Visual Diary, compile a plan to complete the project – Profiles of Light.

Start by considering a subject, a friend or family member perhaps, or a class mate.

List the types of things they are involved in.

Consider how you could involve some or one of those things into your portrait.

Think about how you would light your subject ... is it possible in the conditions you wish to photograph your subject in. Do you have to compromise in some way?

Will the portrait be formal casual or abstract?

Research images to compile an idea of lighting styles and techniques.

Put all this and more into your Visual diary to submit in Week 2.

The challenge is to give expression to the portrait of your choice using techniques of available lighting control and camera techniques.

The subject can be anybody but the image should impart information relevant to this persons interests, hobbies, work or life.

**INTRODUCTION TO DIGITAL MEDIA
PHOTOMEDIA**

**PROJECT
PROFILES OF LIGHT**

Individually, with an SLR 35mm camera, you will be using at least one 35mm black & white roll of film of 100 / 125 ISO. (available at PhotoStore). These images are to be taken by each person and are seen as final images for concepts you have considered (the Plan).

In Lecture 3 the group will process the film in the Photomedia film processing rooms within Lecture time.

In Lecture 4 the group will print the negatives in the Photomedia darkrooms within Lecture time, although you may require some extra time out of class to obtain your final image. Check the darkroom door for availability out of class time.

Key issues to consider:

- **What emotive ambience or mood do you wish to provoke in your character?**
- **What lighting will you use to 'describe' your character?**
- **How will you impart information about your subject other than the subject themselves?**
- **Continue to research subject and lighting variations beyond 'the plan'.**
- **Create the image as an entity, a document in itself or 'stand alone' image.**
- **Consideration of the image in terms and issues of Lighting and camera techniques is extremely important in this project.**
- **Translating the image into a work that speaks of your intention or issues you wish to convey.**
- **The final work must be an 8x10 photo print however, during the presentation of the project in Lecture 5, other images or objects may be used to convey your research of the subject.**
- **Presentation is considered extremely important and must include the 'IMAGE' as a whole or part of the final presentation.**
- **Preparation and presentation of a 5 minute dialogue discussing objectives, problems, issues and outcomes, of your project.**
- **This project is assessable by presentation and group critique in Lecture 5.**