



<b>Unit Title</b>	Images that Move (Moving Billboards)
<b>FHEQ Level</b>	Five
<b>Unit Code</b>	DGP18204
<b>Credit Value</b>	30 credits
<b>Unit Type</b>	Subject

Learning Hours			
Staff – Student Contact Hours		Independent Study Hours	
Classes	40	Independent Study	95
Supervised access to resources	35	Preparation for Assessment	60
		Unsupervised Access to Resources	70
<b>Total</b>			<b>300</b>

### Unit Description

This unit develops the skill-set of a contemporary photographer by exploring how the moving image is now seen as an essential aspect of practice.

This unit will explore how you can interpret this from the unique perspective of the still image and will examine commercial uses for this hybrid approach through ‘moving billboards’, “pictograms”, “Stop-motion” and other relevant techniques.

This unit is influenced by the principles of Integrate, Advocate and Originate in that industry expectations are being creatively discussed within a climate of experimentation and discovery. The unit also benefits from the research culture of the institution where developments in VR and multi-dimensional camerawork is being pioneered. It is expected that some of this technology will inform the unit brief in the future so that you can take advantage of the interface between creativity and technology that Ravensbourne’s reputation is built upon.

The Five Principles underpin the Mindsets and Skillsets Manifesto and are the foundation upon which all course curriculum frameworks and unit specifications are based. The relevant Principles as stated below have been mapped against the Learning Outcomes relevant to each course unit and at each level (see Programme Specifications for full description of the Five Principles):

1. Cultivate / Where the individual thrives.
2. Collaborate / Where disciplines evolve.
3. Integrate / Where education engages industry.
4. Advocate / Where purpose meets practice.
5. Originate / creativity meets technology.

### Unit Indicative Content

- Developing a working knowledge of technique relating to the moving image as expressed in this unit.

- Developing a working knowledge of sound relating to the moving image as expressed in this unit.
- Developing a working knowledge of editing software relating to the moving image as expressed in this unit.
- Simple story-board and pre-production within a treatment to plan and develop ideas into practicalities.
- An awareness of continual lighting and methods of production relevant to a self-initiated idea.
- An awareness of the audience in relation to final moving image outputs
- An awareness of the relationship of the still and moving image within a commercial context from the perspective of the photographer.

### Unit Aims

To apply practical and self-reflective skills to the creation of ideas and concepts influenced by a hybrid practice of still and moving image.

Demonstrate the application of relevant technical and practical expertise on location and in the studio in relation to a self-initiated creative brief.

To promote critical understanding and creative experimentation within the development of self-initiated ideas to completed moving image pieces.

To generate ideas in response to a brief, and develop and refine them through a process of experimental practice, reflection and evaluation as demonstrated in a digital workbook and accompanying treatment.

Demonstrate research, analytical and self-reflective skills in the delivery of practical project work. Expand on the ability to organise, plan and control varied resources that are involved in the successful completion of a project that relates to a new set of skills and approaches.

### Unit Learning Outcomes

#### **LO 2 Concept/Ideation**

Analyse research materials leading to the generation of the ideation and concepts that inform and lead to project development.

Related Principle: ORIGINATE

#### **LO 3 Development/Prototyping**

Analyse a range of potential pathways that result in appropriate solutions, informed by an understanding of the principles of the creative process.

Related Principle: INTEGRATE

#### **LO 4 (Pre) Production**

Employ relevant knowledge of production skills alongside a grasp of the creative potential of a selection of processes, materials and methods that inform creative and academic practice.

Related Principle: COLLABORATE

#### **LO 6 Critical and creative mind-sets**

Analyse conceptions of diverse practice and use this to inform a course of action

Related Principle: ORIGINATE

## Learning and Teaching Methods

Lecture  
Seminar  
Tutorial  
Guest Lectures  
Practical Classes and Workshops  
Supervised Time in Studio  
Independent study  
Directed Study

## Assessment methods and tasks

Brief description of assessment methods  
Digital Workbook  
Classroom Test  
Project Pre-Production Treatment

- A series of formative tasks to develop key skills needed to complete the unit. These will be either in group format (to foster collaboration and collective problem solving) or individual (idea generation and presentation and some software challenges).
- Summative assessment is the completion of the main unit task – typically a finished outcome together with associated elements and the completion of a digital workbook and accompanying treatments or presentations.
- Students are notified of their grades promptly and feedback is usually via an audio file where at least two tutors contribute to feedback and feedforwards.

Assessment tasks	Weighting (%) ( <i>one grade or multi-grade unit</i> )
A series of moving image pieces that relate to a set commercial brief.	80%
A comprehensive digital workbook (as WordPress Blog).	20%

## Indicative Assessment Criteria

Assessment criteria are the basis on which the judgment of the adequacy of the work is made. A more detailed assessment criteria will be specified in the brief.

- Demonstrate the ability to engage with a process of applying initial concepts through creative thinking into a series of final outcomes that respond to the ideas around still and moving image. (LO 2)
- Demonstrate an understanding of testing ideas and reflective working practices through the use of a workbook, treatment and incremental tasks with respect to the specific context of moving images. (LO 3)
- Demonstrate an understanding of the mix of studio and location photographic practices with reference to an agreed outcome. (LO 4)

- Demonstrate an ability to communicate a message through a hybrid approach to still and moving image – specifically with respect to a self-defined brief and notions of an audience (LO6)

### Essential Reading list

1. Angel E, 2016, "Filmmaking Essentials for Photographers: The Fundamental Principles of Transitioning from Stills to Motion", Rocky Nook, New York
2. Burgin V, Company D, 2005, "Stillness and Time, Photography and the Moving Image", Photoworks, Brighton
3. Horak J,C, 1997, "Making Images Move: Photographers and the Avant-garde Cinema (Smithsonian Studies in the History of Film & Television)", Smithsonian Institute, Washington
4. Jones C, Zinnes A, 2010, "The Guerrilla Film Makers Pocketbook: The Ultimate Guide to Digital Film Making", Continuum, London
5. McStay A, 2016, "Digital Advertising", Palgrave Books, London