MCAST

MQF/EQF Level 4

CA4-04-21

Advanced Diploma in Photography

Programme Outline

Course Description

The photographic industry requires young creatives who want to take the plunge into the world of professional image making. The industry requires competitive young professionals who can meet the on-going clients' demands for fresh and unique ideas for images in a variety of contexts. This course focuses on giving prospective photographers a very near real-life educational experience of what can be experienced in the photographic industries. Learners are exposed to the specialist areas of location, editorial and studio photography. Towards the end of each academic year the learners develop their own thematic photographic concepts and produce two major photographic projects. The course covers DSLR photography, studio techniques, studio lighting, monochrome darkroom photographic development and printing, and advanced post production techniques using Adobe Photoshop.

Programme Learning Outcomes

At the end of the programme the learner will be able to:

1. *Achieve the required knowledge, skills and competencies for a range of careers in photography.*

2. *Develop a unique visual style in photography.*

3. *Critically examine the use of specific techniques employed in own photographic portfolio.*

4. *Apply various professional skills in real life work scenarios.*

Entry Requirements

Any MCAST Level 3 Diploma

OR

4 SEC/O-Level/SSC&P (Level 3) passes

Other Entry Requirements

Applicants may be asked to sit for an Interview and/or present a Portfolio.

Key Information

Awarding Body – MCAST

Accreditation Status – Accredited via MCAST's Self Accreditation Process (MCAST holds Self-Accrediting Status as per 1st schedule of Legal Notice 296/2012)

Type of Programme: Qualification

MQF Level	Examples of Qualifications	'Qualification' Minimum Credits Required	'Award' Credits Required
Level 8	Doctoral Degree Third Cycle Bologna Process	NA	NA
Level 7	Masters Second Cycle Bologna Process	90-120	Less than 30
	Post-Graduate Diploma	60	
	Post-Graduate Certificate	30	
Level 6	Bachelor[23]/Bachelor (Hons.)[24] First Cycle Bologna Process	180-240	Less than 180
Level 5	Short Cycle Qualification	120	Less than 60
	Undergraduate Higher Diploma	90	
	Undergraduate Diploma	60	
	Undergraduate Certificate	30	
	VET Level 5 Programme[25]	60-120	
Level 4	Pre-Tertiary Certificate	30	Less than 120
	VET Level 4 Programme[26]	120	
	MATSEC Certificate	NA	
Level 3	VET Level 3 Programme[27]	60	Less than 60
	General and Subject Certificate	NA	
Level 2	VET Level 2 Programme[28]	60	Less than 60
	General and Subject Certificate	NA	
Level 1	VET Level 1 Programme[29]	40	Less than 40
	General and Subject Certificate	NA	
Introductory Level A	Preparatory Programme	30	Less than 30
Introductory Level B	Pre-entry Basic Skills Course	30	Less than 30

Table 1: Minimum number of credits for 'Qualifications' and parameters for 'Awards'

Fig.1: p56, Ministry for Education and Employment & National Commission for Further and Higher Education Malta (2016). *Referencing Report, 4th Edition*. NCFHE.

Total number of Hours: 3000

Mode of attendance: Full Time

Duration: 2 Years

Target audience for MCAST full-time courses is 16 to 65+

Target group: Students exiting compulsory education

The official language of instruction at MCAST is English. All notes and textbooks are in English (except for language courses which will be in the respective language being instructed). International candidates will be requested to meet English language certification requirements for access to the course.

This course will be offered at

MCAST has four campuses as follows:

MCAST Main Campus
Triq Kordin, Paola, Malta

All courses except for the Institute for the Creative Arts, Centre of Agriculture, Aquatics and Animal Sciences are offered here.

Institute for the Creative Arts
Mosta Campus
Misraħ Għonoq Tarġa Gap,
Mosta

Institute of Applied Sciences,
Centre of Agriculture, Aquatics and Animal Sciences,
Luqa Road, Qormi

Gozo Campus
J.F. De Chambray Street
MCAST, Għajnsielem
Gozo

Teaching, Learning and Assessment

The programmes offered are vocational in nature and entail both theoretical lectures delivered in classes as well as practical elements that are delivered in laboratories, workshops, salons, simulators as the module requirements dictate.

Each module or unit entails a number of in person and/or online contact learning hours that are delivered by the lecturer or tutor directly (See also section 'Total Learning Hours).

Access to all resources is provided to all registered students. These include study resources in paper or electronic format through the Library and Resource Centre as well as tools, software, equipment and machinery that are provided by the respective institutes depending on the requirements of the course or module.

Students may however be required to provide consumable material for use during practical sessions and projects unless these are explicitly provided by the College.

All Units of study are assessed throughout the academic year through continuous assessment using a variety of assessment tools. Coursework tasks are exclusively based on the Learning Outcomes and Grading Criteria as prescribed in the course specification. The Learning Outcomes and Grading Criteria are communicated to the Student via the coursework documentation.

The method of assessment shall reflect the Level, credit points (ECTS) and the schedule of time-tabled/non-timetabled hours of learning of each study unit. A variety of assessment instruments, not solely Time Constrained Assignments/Exams, are used to gather and interpret evidence of Student competence toward pre-established grading criteria that are aligned to the learning outcomes of each unit of the programme of study.

Grading criteria are assessed through a number of tasks, each task being assigned a number of marks. The number of grading criteria is included in the respective Programme Specification.

The distribution of marks and assessment mode depends on the nature and objectives of the unit in question.

Coursework shall normally be completed during the semester in which the Unit is delivered.

Time-constrained assignments may be held between 8 am and 8 pm during the delivery period of a Unit, or at the end of the semester in which the Unit is completed. The dates are notified and published on the Institute notice boards or through other means of communication.

Certain circumstances (such as but not limited to the Covid 19 pandemic) may lead Institutes and Centres to hold teaching and assessment remotely (online) as per MCAST QA Policy and Standard for Online Teaching, Learning and Assessment (Doc 020) available via link https://www.mcast.edu.mt/college-documents/

The Programme Regulations referenced below apply. (DOC 004* available at: link https://www.mcast.edu.mt/college-documents/

Total Learning Hours

The total learning hours required for each unit or module are determined as follows:

Credits (ECTS)	Indicative contact hours	Total Student workload (hrs)	Self-Learning and Assessment Hours
1	5 – 10 hrs	25 hrs	20-15 hrs*
2	10 – 20 hrs	50 hrs	40-30 hrs*
3	15 – 30 hrs	75 hrs	60-45 hrs*
4	20 – 40 hrs	100 hrs	80-60 hrs*
6	30 – 60 hrs	150 Hrs	120-90 hrs*
9	45 – 90 hrs	225 hrs	180-135 hrs*
12	60 – 120 hrs	300 hrs	240-180 hrs*

* The 'Self-Learning and Assessment Hours' amount to the difference between the contact hours and total student workload.

Grading system

All MCAST programmes adopt a learner centred approach through the focus on Learning Outcomes. The assessment of MCAST programmes is criterion-referenced and thus

assessors are required to assess learners' evidence against a pre-determined set of Learning Outcomes and assessment criteria.

For a student to be deemed to have successfully passed a unit, a minimum of 50% (grade D) must be achieved. In case of part time programmes, the student must achieve a minimum of 45% to successfully pass the unit.

All units are individually graded as follows:
A* (90-100)
A (80-89)
B (70-79)
C (60-69)
D (50-59)
Unsatisfactory work is graded as 'U'.

Work-based learning units are graded on a Pass/Fail basis only.

Detailed information regarding the grading system may be found in the following document: DOC 004* available at: link https://www.mcast.edu.mt/college-documents/

Intake Dates

•MCAST opens calls for application once a year between July and August of each year for prospective applicants residing in MALTA.
•Applications to full-time courses from international students not residing in MALTA are accepted between April and Mid-August.
•For exact dates re calls for applications please follow this link
https://www.mcast.edu.mt/online-applications-2/

Course Fees

MCAST course are free for Maltese and EU candidates. International candidates coming from outside the EU need to pay fees for the respective course. Course fees are set on a per-level and course duration basis. For access to course fee structure and payment methods please visit https://www.mcast.edu.mt/fee-payments-for-non-eu-candidates/.

Method of Application

Applications to full-time courses are received online via the College Management Information System. Candidates can log in using Maltese Electronic ID (eID) or European eIDAS (electronic identification and trust services) to access the system directly and create an account as the identity is verified electronically via these secure services.

Non-EU candidates need to request account creation though an online form by providing proof of identification and basic data. Once the identity is verified and the account is created the candidate may proceed with the online application according to the same instructions applicable to all other candidates.

Non-EU candidates require a study visa in order to travel to Malta and joint the course applied for. For further information re study-visa please access https://www.identitymalta.com/unit/central-visa-unit/.

For access to instructions on how to apply online please visit https://www.mcast.edu.mt/online-applications-2/

Contact details for requesting further information about future learning opportunities:

MCAST Career Guidance
 Tel: 2398 7135/6
 Email: career.guidance@mcast.edu.mt

Current Approved Programme Structure

Unit Code	Unit	ECTS	Year	Semester
CDKSK-406-2001	English	6	Year 1	YEAR
CDKSK-406-1705	Science for Arts	6	Year 1	YEAR
CAFOT-406-1602	Introduction to Studio Photography	6	Year 1	A
CAFOT-406-1701	Contextual Studies in Photography 1	6	Year 1	A
CAFOT-406-1703	Basics of Photography	6	Year 1	A
CAFOT-406-1708	Location Photography	6	Year 1	B
CAFOT-406-1702	Idea Generation for photography	6	Year 1	B
CAFOT-406-1707	Presentation Techniques	6	Year 1	B
CAPRJ-406-1701	Major Project 1	6	Year 1	B
CAFOT-406-2001	Introduction to the Digital Darkroom	6	Year 1	A
CDKSK-404-1915	Employability and Entrepreneurial Skills	4	Year 2	A
CDKSK-402-2104	Community Social Responsibility	2	Year 2	A
CAWBL-406-1605	Placement in the Creative Arts	6	Year 2	B
CAPRJ-406-1702	Major Project 2	6	Year 2	B
CAFOT-406-1706	Contextual Studies in Photography 2	6	Year 2	A
CAFOT-406-1709	Introduction to Darkroom Processes	6	Year 2	A
CAFOT-406-1603	Digital Image Capture and Manipulation	6	Year 2	A
CAFOT-406-2002	Photographic Media, Techniques and Technology	6	Year 2	A
CAFOT-406-2003	Editorial Photography	6	Year 2	B
CAFOT-406-2004	Narrative and Audience in Photography	6	Year 2	B
CAFOT-406-2005	Future Photography Practice	6	Year 2	B
Total ECTS		**120**	/	

CDKSK-406-2001: English

Unit level (MQF/EQF): 4
Credits: 6
Delivery Mode: Face to Face
Total Learning Hours: 150

Unit Description

The main objective of this unit is to prepare students to use the English language to understand, analyse, organise and communicate specific technical knowledge by inferring meaning from, and using, embedded information, being able to evaluate information critically and communicate through different types of texts, as required by various but often specific technical contexts within the selected field of study.

The emphasis is on the processes needed to transition from use of the English language in General Education to that required for access to Higher Education.

In particular, L4 Key Skills Englksh is targeted at learners who have completed Foundation College programmes (Levels 1 to 3) and seek to further their studies at Technical or Degree level.

In this respect, this unit recognises the necessity to meet two linguistic demands at this threshold level; strengthening students' linguistic competences to be able to communicate more specifically within their vocational area and stream and to prepare them for more rigorous academic thinking, research and writing as necessitated by degree courses.

Being introduced at this level are core and elective unit outcomes. Reading and writing outcomes are core components in this syllabus while listening and speaking are elective components. Every L4 programme must deliver the two core outcomes and any one of the two elective learning outcomes. The elective criteria to be assessed cannot be selected from and across both outcomes.

Learning Outcomes

On completion of this unit the student will be able to

1. *Read technical texts effectively to improve knowledge of the subject area.*

2. *Understand information presented orally in the form of recordings, or talks, discussions, seminars, interviews or presentations.*

3. *Demonstrate own understanding of the subject matter via oral presentation, mock interviews or similar oral delivery.*

4. *Write a research paper or technical report demonstrating cohesion, structure and appropriate style.*

CDKSK-406-1705: Science for Arts

Unit level (MQF/EQF): 4
Credits: 6
Delivery Mode: Face to Face
Total Learning Hours: 150

Unit Description

In this level 4 key skill, learners will increase their awareness about the importance of science in their vocational area. In the first part of this unit, the focus will be on different materials used within the creative arts sector including the extraction of raw materials, the impact on the environment and production procedures. Also, learners will enhance their knowledge about the physical properties of these materials. Furthermore, different materials will also be compared. Learners will than enhance their understanding about underlying chemical processes taking place in a variety of creative arts scenarios. This will include differences between physical and chemical changes, reversible and irreversible reactions and miscible and immiscible liquids. Examples of underlying chemical processes include corrosion, photochemical reactions, and thermochemical reactions. Learners will also enhance their knowledge about factors affecting rates of reactions.

In addition learners will than, focus on physics within the processes used within the creative arts sector rather than the chemical aspect. Topics will include the electromagnetic spectrum and its applications; use of light; electricity; forces including gravity, stability, tension, compression, elasticity and pressure; and heat. Finally, learners will focus on the biological concepts applied in the creative arts sector. The learner will be introduced to basic human anatomy relevant to their vocational area. Also, learners will enhance their knowledge on the impact of natural elements and anthropogenic activities on products, and the environmental impact of the processes related to their respective vocational area.

Learning Outcomes

On completion of this unit the student will be able to:

1. *Recognize different materials used within the creative arts sector and their physical properties.*
2. *Identify the underlying chemical processes taking place in a variety of creative arts scenarios.*
3. *Identify concepts of physics within the processes used within the creative arts sector.*
4. *Determine the biological concepts applied in the creative arts sector.*

CAFOT-406-1701: Contextual Studies in Photography 1

Unit level (MQF/EQF): 4
Credits: 6
Delivery Mode: Face to Face
Total Learning Hours: 150

Unit Description

'The illiterate of the future will be the man who does not understand photography.' (Laszlo Moholy-Nagy)

This unit is a general introduction to the history of photography. Learners will research and analyse photographic history and select a specialised topic of photography for study.

The advent of photography in the mid-1800s has been thought of as a crucial development in modern ways of understanding the world. And yet, inherent in many histories and theories of photography that have followed its introduction is the awareness that it is virtually impossible to pin down exactly how photographs make meaning for their viewers. Rather, what we find as we begin to explore photography's histories, are multiple competing ideas concerning what a photograph is and how it functions. In exploring these histories, we quickly come to the realisation that the meaning of any given photograph can be only determined in relation to the conditions of its making and reception in a particular place and time, and the paths of circulation that follow.

Taking a thematic approach, the course will investigate the multiple contexts of representative collections of photographs to investigate their historical and contemporary uses across institutional and disciplinary sites. Particular attention will be paid to the impact and continued relevance of photographic ways of seeing to contemporary life in the 21st century.

Learners will utilise research skills to be able to source and refer to a range of texts and image examples from photographic history. Learners will be introduced to photography in context within key areas of history and study the context of photography within visual culture.

This unit will enhance knowledge and research skills in photography and provide an opportunity for in depth research to an area of particular relevance or interest.

On completion of the unit learners will understand how to research photographic history and to analyse and discuss findings. Learners will also have begun to develop the underpinning knowledge and understanding of photography to discuss and evaluate photographic images within visual culture.

Learning Outcomes

On completion of this unit the learner will be able to:

1. *Research and identify key issues and themes in photographic history.*
2. *Analyse photographic history and concepts.*
3. *Produce a study on a selected area of interest.*
4. *Present and evaluate final outcomes.*

CAFOT-406-1702: Idea Generation for Photography

Unit level (MQF/EQF): 4
Credits: 6
Delivery Mode: Face to Face
Total Learning Hours: 150

Unit Description

This unit will give learners the opportunity to become familiar with methods for generation of ideas within the photographic field. Learners will gain knowledge and understanding of creative thinking, exploration and development that are all related to photography. The unit emphasizes on how to; generate, develop, express, communicate, present and produce ideas outputted through the photographic medium. The unit will have three distinct parts: the first part concerning the use of effective research methods in the history of photography, the second part will focus on idea generation and visual representation of photography, and the third part will concentrate on the implementation and evaluation of ideas related to the photographic genre. An emphasis is placed on the exploration of ideas using a range of photographic techniques and the effective presentation methods of ideas and solutions.

The development of ideas is an essential skill for a wide range of creative fields however the unit deals with the development of this skill in a generic way. This will enable the delivery of this Unit to be contextualised for the photographic discipline.

The unit will develop the individual's knowledge of research methodologies and help refine it through practical experience and also enable learners to draw upon research to formulate and explore ideas in the photographic field.

Using reproduced real-life situations; learners will be given an opportunity statement, which will serve to define the goal of the idea generation task ahead of the learners.

On completion of the unit learners will gain knowledge and understanding on how to generate ideas and develop skills in the synthesis and presentation of those ideas to an appropriate audience that is an audience targeted to photography.

Learning Outcomes

On completion of this unit the learner will be able to:

1. *Use research methods to effectively gather information about history of photography, various techniques and ideas used in photographic medium.*
2. *Use idea generation techniques to explore and develop ideas and concepts related to photography.*
3. *Use visual methods to communicate and present ideas and concepts to an audience targeted towards photography.*
4. *Produce a creative photographic project and evaluate the process.*

CAFOT-406-1703: Basics of Photography

Unit level (MQF/EQF): 4
Credits: 6
Delivery Mode: Face to Face
Total Learning Hours: 150

Unit Description

This is a skills and knowledge based unit that will allow learners to demonstrate they have gained the necessary skills and knowledge to apply and understand basic photography functions, applications and controls.

Learners will utilise manual camera controls and lenses in a range of ways to achieve successful images. Practice will play a key role in the learners' development throughout this unit. Learners will be able to adapt manual camera controls and lenses to appropriately compensate for challenging situations.

This unit is relevant to learners who wish to develop a working knowledge of basic photography applications and techniques.

On completion of this unit learners will be able to identify a successful image in terms of exposure, sharpness and white balance. They will research and understand a range of applications of photography in the professional industry. In addition to an introduction to basic photography use, learners will also develop the understanding, knowledge and skills to appropriately apply techniques and equipment to enhance the visual impact of images.

Learning Outcomes

On completion of this unit the learner will be able to:

1. *Explain the various applications of photography, key concepts, tools and equipment.*
2. *Use camera controls and equipment effectively.*
3. *Demonstrate adaptability and creativity through the use of camera controls.*
4. *Present and evaluate final outcomes.*

CAFOT-406-2002: Photographic Media Techniques and Technologies

Unit level (MQF/EQF): 4
Credits: 6
Delivery Mode: Face to Face
Total Learning Hours: 150

Unit Description

The aim of this unit is to develop knowledge, understanding and skills across the range of processes involved in different photographic media, techniques and technology which contribute to the creative photographic process. At the end of the unit, learners will be able to use this knowledge in the creation of their own photographic images.

Through experimentation and learning over a long period of time, a range of skills and techniques have been developed which professional photographers employ and adapt to their own uses. In many cases, a photographer's choice of materials and techniques can create a unique "look" which can become identified with a particular photographer. In the past such identities have made some photographers internationally famous. Some processes involve working with potentially harmful equipment which have health and safety implications. Therefore, learners must be made aware of these implications so that they can work safely without exposing themselves and others to harm. Digital technologies have largely replaced the use of film in photography. Digital photography is now almost exclusively the medium of choice for professional photographers. Progression through the unit allows learners to critically assess their working practices. Learners will acquire the ability to understand the uses and implications of different aspects of these techniques and technologies. Learners will also be able to creatively review the visual impact of their work and reflect on the effect that the use of different techniques and technologies has had on their work. Learners will also be able to review their work in the light of relevant health and safety practices. As the learners progress through the unit, their personal experience and learning will offer a better understanding of photographic media, techniques and technologies and be able to formulate their preferences and style in their own photographic work.

Learning Outcomes

On completion of this unit the learner will be able to:

1. *Independently assess the uses and impact of various photographic media, techniques and technologies.*
2. *Use all such media, techniques and technologies safely.*
3. *Understand the uses and characteristics of various photographic equipment, materials, techniques and properties.*
4. *Understand their own use of photographic media, techniques and technologies.*

CAFOT-406-1602: Introduction to Studio Photograph

Unit level (MQF/EQF): 4
Credits: 6
Delivery Mode: Face to Face
Total Learning Hours: 150

Unit Description

The aim of this unit is to enable learners to achieve the skills, knowledge and understanding necessary to undertake studio photography. Learners will learn to make their own studio based images using media, techniques and technologies relevant to studio work. They will also develop creative ideas for projects and set assignments with reference to current vocational practice in studio work.

This unit will introduce the learners to the equipment, media, techniques and technologies which are required to operate successfully in a photographic studio. The studio plays a large part in professional photography in both commercial and social areas. Studio photography requires a high level of technical and creative skill. Many of the product photographs used in adverts and websites have been produced in a studio. Products photographed in the studio can range in size from computer chips to cars and room sets. The process must be carefully planned and professional photographers often work with other creative professionals such as designers, stylists and printers when realising an idea. This process is very helpful in developing ideas and translating them into realities. Portrait photography is also an important aspect and portraits are often used in editorial and social photography.

Good lighting is essential in all studio work and learners will learn to use different lighting systems and techniques. Sound technical knowledge allows the photographer more creative freedom and better concentration on the subject matter. In the studio the photographer will create a unique environment for the subject. This is known as a lighting set. A good lighting set is the basis for all successful studio photography. Available natural light can also be used, particularly in portrait photography.

Closely allied to the creative process is commercial awareness. All photographers must be aware of the economic implications of their work. In addition to this, tight deadlines are often in place for completion of an assignment and photographers must be able to work efficiently and economically.

There are hazards associated with studio photography. Incandescent lighting systems run at very high temperatures and can be dangerous if mishandled. Flash systems usually operate on mains electricity and must be properly used and maintained if they are to be used safely. Learners must be aware of relevant health and safety legislation and be able to apply it to their work environment.

Learning Outcomes

On completion of this unit the learner will be able to:

1. *Understand and use appropriate equipment, media, techniques and technologies relevant to studio photography.*
2. *Interpret different perspectives and approaches of the working practices necessary to studio photography.*
3. *Demonstrate the ability to successfully undertake set projects and assignments in a studio setting.*
4. *Demonstrate the ability to critically review, technically and creatively, their own studio photography and that of others.*

CAPRJ-406-1701: Major Project 1

Unit level (MQF/EQF): 4
Credits: 6
Delivery Mode: Face to Face
Total Learning Hours: 150

Unit Description

In this unit students will be taught how to produce a body of photographic work, based on a theme, from the initiation of an idea to its completion. The learners will be presented with the opportunity to promote both creative and theoretical ideas through a brief of their choice.

The process for this unit will instruct the learner to produce a Statement of Intent (SOI) focusing on their specific interest in photography. Each student will be required to research their theme of choice and produce a project within the frame work they create for themselves. As a result, through research, the learners will be able to generate solutions to problems that arise and select the appropriate tools and techniques to ensure the production of a *Final Major Project*.

Learning Outcomes
On completion of this unit the learner will be able to:

1. *Research and outline a photographic project and submit a statement of intent.*
2. *Identify and explain the different areas of research within specific genre of photography chosen*
3. *Apply technical knowledge to execute the planned project.*
4. *Exhibit a Final Major project chosen within a given timeline and assess its effect.*

CAFOT-406-1706: Contextual Studies in Photography 2

Unit level (MQF/EQF): 4
Credits: 6
Delivery Mode: Face to Face
Total Learning Hours: 150

Unit Description

"Unless a picture shocks it is nothing" – Marcel Duchamp

This unit is a continuation to the Contextual Studies in Photography I. Learners have researched Pictorialism and Straight photography in Part I and learnt how to analyse historic artists and imagery as well as specialised in a photography study.

Dada (1916-1922) is an art movement that was founded as a negative reaction to the horrors of the First World War. In fact, art produced by this movement is often sarcastic and ridiculous in nature, however their aim was to destroy traditional values in art and to create a new art that replaces the past methodologies. One of the main artists of this movement was Marcel Duchamp who questioned the basis of Western art (Tate, n.d.).

A continuation after the Dada movement was the Surrealist movement whose aim was to revolutionise human experience. Surrealist artists rejected a rational view on life in favour of one that contended the value of the unconscious and dreams. The artists that emerged from this movement found 'magic and strange beauty in the unexpected and the uncanny, the disregarded and the unconventional' (Tate, n.d.). Man Ray, Dora Maar and Lee Miller are amongst the photographers that followed the surrealist movement.

The unit will investigate and aid learners to understand art movements and their impact on the photographic communities at the time as well as investigate historical and contemporary photographers in these genres.

The unit encourages students to conduct further research and investigate through practical work the genres tackled in this coursework.

Learning Outcomes
On completion of this unit the learner will be able to:

1. *Research and describe key issues and themes in photographic art movements.*
2. *Criticise photographic concepts and methodologies adopted by historic and contemporary practioners.*
3. *Assemble a research project on a selected area of interest.*
4. *Present and evaluate final outcomes from a research project.*

CAFOT-406-1603: Digital Image Capture and Manipulation

Unit level (MQF/EQF): 4
Credits: 6
Delivery Mode: Face to Face
Total Learning Hours: 150

Unit Description

The aim of this unit is to develop learners' skills and knowledge of digital image capture, scanning equipment and the techniques associated with digital image capture, editing and processing. Learners will develop skills in digital image capture and processing when they use digital scanning equipment and image processing software to capture, edit and manipulate images digitally.

Digital images are used by artists, designers and professionals in a range of art and design areas. Fine artists use digital images as starting points for work in other areas, or as the media in which to develop creative intentions. Designers use digital images as source materials, as a visual library of images that they find interesting, or use cameras as sketchbooks to record the world around them. Inspiration for practitioners' work can be developed from these sources.

Digital image acquisition using scanners is used frequently by media professionals. For example, artists scan found 2D and 3D materials to create new work, designers use edited materials in web-based designs and animations, and photographers scan traditional negative materials for retouching and digital output. Picture libraries and archivists also use digital technology to capture and store different photographic imagery.

Digital production methods, including scanning, image editing and manipulation, are embedded in the work practices of the creative industries and are therefore essential skills for all entering those vocational areas. Captured digital imagery is also being used across the internet to support news stories, present individual artwork ideas and enhance personal vlogs. Fine artists also exploit the qualities of CCTV imagery to communicate ideas.

When learning how to use digital capture and scanning equipment learners will develop skills that will enable them to acquire and save digital files appropriately for a specified purpose. Assessment of the technical qualities of materials for capture and scanning will enable learners to develop an understanding of the suitability of different materials and their handling requirements. These workflow considerations, which need to be made prior to scanning, will enable learners to understand some of the limitations and capabilities of digital file creation. Learners will develop skills in converting materials to digital format, converting between different digital file formats and converting between different colour spaces. This will enable learners to examine the implications of colour space, file type and format in relation to end use and the importance of work flow.

Learning Outcomes
On completion of this unit the learner will be able to:

1. *Research digital image capture and manipulation techniques.*
2. *Explore and apply various digital image capture and manipulation techniques.*
3. *Apply digital image and capture techniques to produce images to a given brief.*
4. *Present and evaluate final outcomes in terms of technical skill and effectiveness of purpose.*

CAFOT-406-1707: Presentation Techniques

Unit level (MQF/EQF): 4
Credits: 6
Delivery Mode: Face to Face
Total Learning Hours: 150

Unit Description

"Speech is power: speech is to persuade, to convert, to compel." -Ralph Waldo Emerson

This unit underlines the fundamental importance of presentation skills for learners undertaking visual studies. Communicating one's ideas and presentation of one's work is important especially in today's volatile and face paced creative industry.

This unit emphasizes on in-class exercises, active participation by the learners, researching diverse ongoing trends on various social media platforms as well as working individually and in a group in order to aid learners on judging and discussing one another's work.

This unit will aid learners into developing their writing, oral, teamwork and interpersonal communication skills in order to be able to pitch their work to the industry they will eventually work in.

Assignments include report writing, various visual presentation methods as well as oral pitches. Case studies will be analysed, discussed and presented in order to illustrate theoretical foundations and give hands-on insight onto what learners will eventually encounter in the working industry.

Learning Outcomes
On completion of this unit the learner will be able to:

1. *Research and review information from written sources.*
2. *Analyse and illustrate various methods of visual presentations.*
3. *Design and prepare a visual presentation of own work using appropriate applications.*
    4. *Compose and formulate a pitch of own work.*

CAFOT-406-1708: Location Photography

Unit level (MQF/EQF): 4
Credits: 6
Delivery Mode: Face to Face
Total Learning Hours: 150

Unit Description

This unit aims to introduce students to the equipment and techniques related to indoor and outdoor location photography. Throughout this unit the learners will be presented with different types of location photography such as, architecture, interior, documentary. etc., and start to develop their own visual skills.

Each student will be required to research different kinds of location photography practitioners and then select two locations of his/ her choice to set up a photographic shoot with reference to practitioners researched.

Location photography plays a very important role in a photographer's life, being able to understand the location, lighting and possibilities presented by the space is crucial to achieving successful images. This unit allows students to explore different locations and create a concept shoot within the places chosen.

Learning Outcomes

On completion of this unit the learner will be able to:

1. *Research varied styles of location photography and examine the ideas behind the artists' work.*
2. *Develop a concept based visual project in relation to a chosen genre of location photography.*
3. *Apply technical knowledge and execute the planned location shoots.*
4. *Present final work chosen within a given timeline and assess its effect.*

CAFOT-406-1709: Introduction to Dark Room Processes

Unit level (MQF/EQF): 4
Credits: 6
Delivery Mode: Face to Face
Total Learning Hours: 150

Unit Description

This is a skills based unit and will allow learners to demonstrate they have gained the necessary skills to create develop an analogue black and white film and produce a set of correctly exposed photographic black and white prints from the darkroom.

The secrets of successful film developing and printing are a total mastery of the basic techniques and a good eye for pictures. Learning the basic techniques of black and white film development and printing is a relatively straightforward matter: becoming a master of them takes years of experience. This unit distils those years of experience of the working methods into an introduction to black and white film developing and printing in the darkroom.

No matter how difficult a film negative may seem, or how complex an image may appear to be, the techniques required to print it are the same as those explained and taught in this unit. It is not closely-guarded secrets but ordinary practice that makes perfect prints.

The difference between a good print and a bad one is often down to the finest details and the most discerning eye. This unit will help learners to appreciate the importance of such details, making learners more critical of their work and so helping learners to improve their own printing skills.

Learners will research and apply technical skills over a selected range of darkroom film development and printing techniques with the aim of producing a set of darkroom black and white prints. The unit is relevant to learners who wish to further develop and apply their knowledge of historical and contemporary darkroom practices and black and white film development and photographic print production.

On completion of the unit, learners will understand how to utilise chemical and technical processes of the darkroom to develop film and make and produce a series of

correctly exposed black and white photographic prints. On completion of the unit, learners will also have explored the underpinning knowledge and skills necessary to identify a range of film development and darkroom photographic processes and their application. Initial research-based methodology will allow learners to proceed to a series of practical project led assignments. This approach will allow learners to produce images that demonstrate their understanding of these techniques and reflect on their place and purpose in a photographic context.

Learning Outcomes
On completion of this unit the learner will be able to:

1. *Research and evaluate a range of analogue black and white film and print processes.*
2. *Produce a correctly developed analogue film and contact sheet using and illustrating basic darkroom techniques.*
3. *Produce a set of finished black and white prints using and illustrating basic darkroom techniques.*
4. *Present and evaluate a series of correctly finished quality black and white prints.*

CAPRJ-406-1702: Major Project 2

Unit level (MQF/EQF): 4
Credits: 6
Delivery Mode: Face to Face
Total Learning Hours: 150

Unit Description

In this unit students will be taught how to produce a body of photographic work, based on a theme, from the initiation of an idea to its completion. The learners will be presented with the opportunity to promote both creative and theoretical ideas through a brief of their choice.

The process for this unit will instruct the learner to produce a Statement of Intent (SOI) focusing on their specific interest in photography. Each student will be required to research their theme of choice and produce a project within the frame work they create for themselves. As a result, through research, the learners will be able to generate solutions to problems that arise and select the appropriate tools and techniques to ensure the production of a *Final Major Project*.

Learning Outcomes

On completion of this unit the learner will be able to:

1. *Research and outline a photographic project and submit a statement of intent.*
2. *Identify and explain the different areas of research within specific genre of photography chosen.*
3. *Apply technical knowledge to execute the planned project.*
4. *Exhibit a Final Major project chosen within a given timeline and assess its effect.*

CAFOT-406-2003: Editorial Photography

Unit level (MQF/EQF): 4
Credits: 6
Delivery Mode: Face to Face
Total Learning Hours: 150

Unit Description

This unit aims to enable learners to create a set of images that narrate a story. Throughout the unit learners will gain the understanding of the different processes and techniques related to editorial photography. Learners will be exposed to a variety of themes and techniques used in editorial photography, such as, newspaper or magazine articles.

The unit provides learners with the opportunity to explore a variety of editorial practices. Through research learners will start to identify the advantages and limitations of editorial photography. Such research will enable them to create a plan for their defined editorial brief. By applying the skills learnt throughout the unit, learners will demonstrate an advanced level of photography by composing a series of editorial images that stand out from the crowd.

Learning Outcomes
On completion of this unit the learner will be able to:

1. *Identify and examine a number of photographic editorial methods.*
2. *Plan and prepare for an editorial shoot.*
3. *Evaluate own work to identify possible improvements.*
4. *Present a photoshoot that is up to editorial technical standards.*

CAFOT-406-2004: Narrative and Audience in Photography

Unit level (MQF/EQF): 4
Credits: 6
Delivery Mode: Face to Face
Total Learning Hours: 150

Unit Description

'The "decisive moment" is a very important category in photography but I just did the moment before and the moment after that. What I did was to stretch the moment, to give me more space. Rather than just depending on the one photograph, I had some room to develop an idea and tell a story. It liberated me.'
Duane Michals, 2014

Photography is a visual language that has its own structure and language of how it can be read and understood. It is important to understand this medium's language and what imagery is trying to communicate thus one must become fluent in various theories that will aid in the interpretation and construction of photographs. Photographers benefit from learning how to communicate through photographs to aid viewers to understand the message/s behind the single image as well as a series of photographs. This is where semiotic theories aid in the understanding of photographs and in the creation of photos/photo-stories that have meaning and can convey messages.

The narrative is usually associated with film and cinematography, however it is also strongly used in photography. In simple terms the narrative is described as a story. Images are often used to tell stories to the audience following the narrative. Such work can be easily found in newspapers whereby photo-journalists capture the essence of a story via the single image or in photo-stories where the photographer/artist constructs a fictitious or an acted story for a targeted audience.

There are various ways of narration: Linear narrative is where a series of images have a clear beginning, middle and ending, whereas Non Linear narratives can be 'cyclical, operate as a series of embedded stories or make cross references that, when brought together over repeated readings, inform the viewer's overall understanding or interpretation of the photographer's intentions' (Short et al., 2019, p. 121).

Ultimately, we tell stories for our audiences. Narratives change depending on who the audience is. One must adopt various methodologies in narration depending on who the target audience for the story is. Without an audience, where do stories go?

Learning Outcomes
On completion of this unit the learner will be able to:

1. *Research various visual language theories to aid an understanding of the narrative of photographs.*
2. *Create a statement of intent for a future narrative photography project using various narrative techniques within the photographic genre.*
3. *Apply technical knowledge to execute the planned project.*
4. *Present the final project to a specified target audience, and evaluate the outcome.*

CAFOT-406-2005: Future Photography Practice

Unit level (MQF/EQF): 4
Credits: 6
Delivery Mode: Face to Face
Total Learning Hours: 150

Unit Description

This unit aims to extend learners knowledge about different careers in the photographic industry and start preparing them for their future.

Learners will begin the unit by researching and compiling a list of the opportunities most relevant to their choice in career path and personal goals. Following the research, through evaluation and self-reflection learners are to present a selection of their best work and create a digital portfolio that they will be able to present to potential clients and employers within the industry. Learners will support their online portfolio with other promotional material such as business cards and an updated CV/ linked-in profile. The online portfolio can take different forms from social media platforms to creating their own website, using free website builders.

Throughout the unit in their journal/sketchbook, learners will also evaluate their study journey within the course and assess their strengths and weaknesses to allow them to evaluate their own progression within the field. Towards the end of the unit learners will be asked to sit for a formal mock-up interview and present their work in a professional manner.

Learning Outcomes
On completion of this unit the learner will be able to:

1. *Investigate and analyse varied professional and learning opportunities available.*
2. *Show an advanced level of responsibility and problem-solving skills*
3. *Express own creative style and skills, in line with career path chosen.*
4. *Create a professional portfolio in appropriate format in line with career path chosen.*

CAFOT-406-2001: Introduction to the Digital Darkroom

Unit level (MQF/EQF): 4
Credits: 6
Delivery Mode: Face to Face
Total Learning Hours: 150

Unit Description

This unit is to lay the foundations for the modern digital photographer. It is the backbone for any serious photographer who is aiming at producing high industry standard images.

This is a skills-based unit aimed at developing best practices for photography learners who are using the digital medium. The learners will gain the necessary discipline like a professional who follows a proper workflow to ensure and safeguard their clients' images. The learners will also acquire a proper post-processing procedure to develop the images for final output.

The unit Digital Darkroom is created to equip the learners with sound knowledge of the digital process, to develop the RAW image from capture stages to the final output or product. In the modern age of digital photography, photographers are constantly requested to provide just a digital copy of the images they capture or produce, unlike in the analogue era, where a print or a positive slide was requested. The name, Digital Darkroom, is to emulate the processes that a traditional photographer undertook to produce industry standard images.

It may be daunting for the untrained to produce a seamless and undetected edited image for customers. Some photographers may even opt to take the easy route and just do minor editing. While this may be the case in many situations, proper image post-processing is essential and understanding the digital principles is nowadays imperative for the modern photographer.

The post-processing workflow is aimed at a photographer's and not at a designer's or illustrator's viewpoint. Post processing follows proper, non-destructive workflow which should be seamless and undetectable in the final image.

Learning Outcomes

On completion of this unit the learner will be able to:

1. *Research and evaluate the proper workflow in a digital photographer's approach in the industry.*
2. *Produce a set of images which are non-destructively edited and are seamless in the editing process.*
3. *Finalise a set of images for a different output.*
4. *Present and evaluate the processes and the images produced.*

CDKSK-404-1915: Employability and Entrepreneurial Skills

Unit level (MQF/EQF): 4
Credits: 4
Delivery Mode: Face to Face
Total Learning Hours: 100

Unit Description

This unit complements the vocational and key skill units at Level 4 and provides an opportunity for learners to enhance their employability and entrepreneurial skills.

Quite often, learners tend to focus most on technical skills and competences required in a certain trade which enable them to access employment. On the other hand, employers expect employees to be appropriately skilled to follow instructions, take initiative, work effectively in a team, take a lead when necessary and more. In view of this the unit starts with an introduction to the 4th industrial revolution and proceeds to the transversal skills necessary to find employment, retain employment and advance at the place of work. Learners will be able to highlight their strengths and identify the areas that require improvement.

The rest of the unit focuses on entrepreneurial skills, a skill which is one of the most important transversal skills identified by UNESCO. Learners are introduced to methods which can be used to generate new and innovative business ideas and methods which help them evaluate ideas and choose the most feasible. Furthermore, learners will cover the various stages of product and/or service development, including market analysis, processes, pricing strategy, promotion and resources required.

Learners will work in a small team and by the end of the unit they will have the opportunity to develop a business idea which is commercially viable. Furthermore, they will present the idea to prospective investors/stakeholders.

Learning Outcomes

On completion of this unit the learner will be able to:

1. *Understand the employability skills required for Industry 4.0*
2. *Use idea generation techniques to come up with ideas and evaluate chosen ideas*
3. *Understand the various stages of product and/or service development*
4. *Work in a team to develop a business idea which is commercially viable*

CDKSK-402-2104: Community and Social Responsibility

Unit level (MQF/EQF): 4
Credits: 2
Delivery Mode: Face to Face
Total Learning Hours: 50

Unit Description

This unit focuses on Community Social Responsibility and provides an opportunity for learners to better understand themselves and the others and to establish goals in life. Community social responsibility enables learners to understand their strengths and areas for improvement and prepares them for life, employment and to become active citizens in society.

Moving away from traditional delivery of other units, learners will be empowered to take ownership of their learning process. Hence, community social responsibility will be delivered through a combination of workshops, small-group sessions with mentors and various opportunities to reflect.

The set of sessions will tackle community social responsibility skills and will mostly focus on the self, the ability to work independently and important values in life. The second set of sessions will address interpersonal skills and will focus on working with others, dealing with diversity and conflicts. Furthermore, at the end of the sessions, the learners will be introduced to the importance of active citizenship in life.

Learning Outcomes

On completion of this unit the student will be able to

1. *Identify personal goals through self-reflection.*
2. *Evaluate how collaboration with others can be more effective.*
3. *Explain the importance of giving and receiving feedback.*
4. *Contribute actively to make a difference in society.*

CAWBL-406-1605: Placement in the Creative Arts

Unit level (MQF/EQF): 4
Credits: 6
Delivery Mode: Face to Face
Total Learning Hours: 150

Unit Description

The local creative art sector currently provides various employment opportunities for suitably qualified professionals, ranging from work related to conservation and preservation, journalism, 3D design, photography, fine art, illustration, Web design, game development and TV editorial assistance in both the public and the private sectors.

The aim behind the work placement is to provide learners with the opportunity to consolidate and broaden the knowledge they have gained in their studies. The work placement allows learners to apply their artistic and technical knowledge to a real world situation. Learners are encouraged to combine classroom theory with related practical job experience while considering a range of possible career paths representative of the local creative art industry. Work placements give the industry the chance to get an enthusiastic employee, who is up-to-date with the latest skills and knowledge. Learners can offer companies and institutions an extra pair of hands to help on a specific project, while using their skills in a real-life environment that can really contribute to learning. Placements give learners the chance to learn, be challenging but realistic.

The links between personal and career development are explored, allowing learners to develop the skills required to maximise use of job-seeking resources, establish, develop and maintain professional contacts, compile effective job applications, and perform successfully at interviews. In the work environment itself, learners are guided towards the development of a professional and conscientious work ethic, as well as practical contextual day-to-day team working and administrative skills typical of the modern-day workplace.

Throughout this unit, learners will organise, prepare for, undergo, and finally evaluate a work experience placement in an environment rich in peer and tutor support. The unit ultimately permits the consolidation and application of a wide range of learning outcomes encountered throughout the overall course of study, in practical real-world contexts.

Learning Outcomes

On completion of this unit the learner will be able to:

1. *Understand the structures, functions, and associated rights and obligations of the local creative art sectors.*
2. *Plan own objectives for a work experience placement in the creative art sectors.*
3. *Carry out a work experience placement in the creative art sectors.*
4. *Review personal and professional development achieved in a work experience placement in the creative art sectors.*