



Unit Title	Touchline
FHEQ Level	Five
Unit Code	SDGP21202
Credit Value	15
Unit Type	Subject

Learning Hours			
Staff – Student Contact Hours		Independent Study Hours	
Classes	20	Independent Study	47.5
Supervised access to resources	17.5	Preparation for Assessment	30
		Unsupervised Access to Resources	45
Total			150

Unit Description

This unit aims to develop a series of professional skills based on practical application of photographic and moving image techniques relating to the capture of sport.

The unit is based on capturing movement, performance, action and play in various environments such as stadiums, rehearsal halls, studio and location. It draws on a wide range of techniques and is aimed to work in conjunction with the unit 'Reportage' so that both a more rigid and client-led approach to capturing sport is offset against a more editorial and fluid personal response.

The unit will discuss aspects of a hybrid approach to this practice which might contain moving image elements as well as high speed capture and more experimental approaches within the studio and on location.

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 combine and evolve.
3. Integrate / Where education engages industry.
4. Advocate / Where purpose meets practice.
5. Originate / Where enquiry informs creativity.

Unit Indicative Content

Developing a working knowledge of technique relating to established commercial practice relating to the capture of movement.

- Developing a working knowledge of editing and workflow relating to the notion of capturing movement as expressed in this unit.
- An awareness of the relationship between a photographer and an agency in commissioning and publishing images of this nature
- An awareness of continual lighting and methods of production relevant to capturing movement in a variety of locations and spaces.
- An awareness of the audience in relation to final outputs
- An awareness of the relationship of the still and moving image within a commercial sport 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 where appropriate.

Demonstrate the application of relevant technical and practical expertise on location and in the studio in relation to a set of client deliverables.

To promote critical understanding and creative experimentation within the development of a response to movement and action.

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 – this especially relating to specialist imaging techniques within sport photography

Unit Learning Outcomes

LO1 CULTIVATE

- **Technical Competence**
- **Subject Knowledge**
- **Resilience**

Evidence capacity for evolving discipline specific knowledge and technical competencies, supporting academic & practical self-efficacy and evolving employability skills.

LO2 COLLABORATE

- **Inter-disciplinary Working**
- **Coproduction**

Demonstrate capacity for employing approaches that utilise inter-disciplinary and trans-disciplinary working methods.

Demonstrate capacity to employ cooperative interactions and partnerships/teamwork to support professional development.

LO3 INTEGRATE

- **Communication & Presentation**
- **Networking**
- **Professional Practice**

Demonstrate capacity for developing coherent and aligned communication and presentation approaches (including narrative & storytelling) in physical, written and oral forms.

Evidence evolving ability to combine academic development with industry interactions, practices and professional working models in order to develop disciplinary discovery and personal practice.

LOS ORIGINATE

- Research
- Experimentation
- Ideation

Evidence capacity for considered and aligned enquiry processes to inform practical and theoretical development in physical, written and oral forms.

Evidence capacity to combine ideas, materials, tests and outcomes into solutions that inform and guide practical and theoretical development in physical, written and oral forms.

Learning and Teaching Methods

Lecture

Seminar

Tutorial

Guest Lectures

Practical Classes and Workshops

Supervised Time in Studio

Independent study

Directed Study

Hybrid approaches to study that might include online and pre-recorded materials as well as in-class sessions that concentrate on acquiring practical skills and software/hardware integration as well as industry contact.

Assessment methods and tasks

Brief description of assessment methods

- Formative Assessment: You will be given the opportunity for formative feedback/feedforward. This will be given midway through the unit or at an appropriate time.
- Summative assessment: Is the completion of the main unit tasks – typically a finished outcome together with associated research and reflective elements and the completion of a digital workbook and accompanying treatments or presentations.
- Presentations to tutors and/or peers are usually within a small group environment where at least two tutors are present. This is an oral examination that would look at the content and the delivery of your presentation.
- In some cases, digital files will be required to assess technical skill.

You will be notified of your grades within 3 weeks of the hand in date and feedback is usually via an audio file in which at least two tutors contribute to feedback and feedforward.

Assessment tasks

Weighting (%) (*one grade or multi-grade unit*)

<p>A series of images that relate to the practice of 'touchline' photography relating to action and performance</p> <p>A comprehensive digital workbook that is reflective in nature as well as offering a chronological development of techniques and ideas.</p>	<p>100%</p>
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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 touchline photographic practice. (LO1)**
- **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 action and movement. (LO5)**
- **Demonstrate an understanding of the mix of studio and location photographic practices with reference to movement and play. (LO3)**
- **Demonstrate an awareness and participation in a creative team that would include a solo or team subject as well as technical support in terms of publishing image assets (LO 2)**

Essential Reading list

1. Martin, B. (2015) *1/1000th: The Sports Photography of Bob Martin*. London: Vision Sports Publishing.
2. Pelham, R. (2019) *A Life Behind the Lens: Thirty Years of Award-Winning Photography from Sport's Most Iconic Moments*. London: Pitch Publishing.
3. Aspland, M (2014) *The Art of Sports Photography*. London: Prestel
4. Allsport UK, (2000) *Sportscape: The Evolution of Sports Photography*. London: Phaidon
5. Taschen B, (2010) *G.O.A.T. A Tribute to Muhammad Ali*. Koln: Taschen

Additionally, use will be made of online materials relating to studio-craft, location lighting, digital capture and software for screen and print from Linked-in Learning, Capture One/Phase One and tutor informed sources where reading for this specific unit is more difficult to source.

There is now a large library of e-books available to Ravensbourne students that offers titles within this unit's remit that are self-published or more specific in terms of technique or contextual analysis and students will be encouraged to review these titles in addition to what is recommended above.