

University of the West of England
MODULE SPECIFICATION
(Revised October 2011)

Code: UCPAU-30-2	Title: PhotoMedia:	Version: 4.2
Level: 2	UWE credit rating: 30	ECTS credit rating: 15
Module type: Project		
Owning Faculty: FCA	Field: Culture and Media Studies	Field Leader: J Arthurs
Valid from: September 2014	Discontinued from:	
Contributes towards: Awards up to BA (Hons) Media Culture and Practice, Joint Awards up to BA (Hons) Media and Journalism and BA (Hons) Journalism and Public Relations, and the UWE/TU Dual Award Framework.		
Pre-requisites: UACPAD-30-1 - Introduction to Digital Media		
Co-requisites: None		
Excluded combinations: None		

Learning outcomes:

By the end of the module students who have participated fully should normally be able to demonstrate:

the ability to realise ideas and a competent technical grasp of photography, photojournalism and digital image manipulation (assessed through all elements of assessment);

the ability to contextualise the work of a number of photographers and digital artists within traditions of visual representation (assessed through all elements of assessment);

an understanding and articulation of key debates in photography, photojournalism and the digital image (assessed through all elements of assessment);

an understanding of the nature and role of images in contemporary society (assessed through all elements of assessment);

an understanding of the ethical issues central to the production and distribution of photographs (assessed through all elements of assessment)

the ability to research and produce a portfolio of 10 images and 10 short pieces of writing using photographic and digital techniques (assessed through all elements of assessment);

Syllabus outline:

This module teaches digital photography, photography theory and image manipulation. It encourages students to develop their own approaches to digital photography through an engagement with existing practices and debates. The module will familiarise students with the work of photographers, photojournalists, artists and activists both contemporary and historical, and teaches skills in photography and photo-manipulation and in reading photographs. Through producing and analysing images students explore questions such as:

1. What is the relationship between the photographic image and the reality/world it represents?
2. What is the cultural and social significance of the potential of photography for mass reproduction?
3. What is image manipulation, in what ways have images been manipulated (since the invention of photography) and what purposes have such manipulations served?

These questions are considered through a practice organised around different genres of photography in relation to current developments in digital image production, manipulation and reproduction, and in contemporary art and media. The acquisition of a technical understanding of the medium is integrated with a conceptual understanding.

Teaching and learning methods:

Teaching will take place in instructor and tutor-led workshops. There is no lecture on this module. Classes will alternate between in-class presentations and work 'in the field'. Classes are taught in combined workshop/seminars of 3 hours.

Students will use digital cameras and scanners, and computer software Adobe Photo-shop or equivalent (industry-standard) software.

Reading Strategy

Essential reading will be provided electronically or as printed study packs. Students will be encouraged to read widely using the library. They are expected to order books from other campuses, and not to rely solely on internet resources or tutor presentations. Additional resources including links to relevant websites will be available through UWEonline. It is expected that the workbooks and/or written parts of the portfolio demonstrate further reading and research.

During the course of the year, students will be taught to analyse photographs, and in tutorials, assisted to identify and retrieve reading appropriate to their own projects. Recommended further reading and key photographers will be listed in the Module Handbook.

Indicative Reading List:

The following list is offered to provide validation panels/accrediting bodies with an indication of the type and level of information students may be expected to consult. As such, its currency may wane during the life span of the module specification. However, as indicated above, CURRENT advice on readings will be available via other more frequently updated mechanisms.

Barrett, Terry	<i>Criticizing Photographs; An Introduction to Understanding Images</i> , (New York: McGraw Hill, 2000)
Newton, Julianne H	<i>The Burden of Visual Truth: the role of photojournalism in mediating reality</i> (London: Lawrence Erlbaum Associates 2001)
Sontag, Susan	<i>On Photography</i> (London : Penguin1979)
Benjamin, W.	' <i>The Work of Art in the Age of Mechanical Reproduction</i> ' in <i>Walter Benjamin, Selected Writings</i> , (Cambridge, Mass. , London: Belknap Press of Harvard University Press, 1999).
Berger, John and Mohr, Jean	<i>Another Way of Telling</i> , (London: Writers and Readers, 1982)
Bolter, J.D. and Grusin, R	' <i>Digital Photography</i> ' in <i>Remediation: Understanding New Media</i> , pp. 104-112. (Cambridge, Mass., London: MIT Press, 1999).
Evans, D. and Gohl, S.	' <i>Revolutionary Aesthetics</i> ' in <i>Photomontage: A Political Weapon</i> , pp. 32-35. (London: Fraser, 1986).
Wells, Liz	<i>Photography : A Critical Introduction</i> , (Third Edition), (London: Routledge, 2004).
Livingstone, J., Krauss, R. and Ades, D.	<i>L'amour Fou: Photography and Surrealism</i> , (Washington, DC., New York: Corcoran Gallery of Art, Abbeville Press, 1985).
Wodiczko, K.	' <i>Public Projection</i> ' in <i>Critical Vehicles</i> , pp. 44-48. (Cambridge, Mass. , London: MIT Press, 1999).
Tate Publishing	<i>Cruel and Tender: The Real in the Twentieth Century Photograph</i> , (London: Tate Publishing; 2003)

Assessment

This is a project module with all assessed work under component A. Therefore there is no component B.

ATTEMPT 1

First Assessment Opportunity

Component A

Description of each element

	Element weighting
1. Portfolio and Workbook	40%
2. Portfolio and Workbook	60%

Second Assessment Opportunity (further attendance at taught classes is not required)

Component A
Description of each element
1. Portfolio and Workbook

Element weighting
100%

SECOND (OR SUBSEQUENT) ATTEMPT Attendance at taught classes is required.

**Specification confirmed by Jane Arthurs Date 3rd October 2011 HoD and Field Leader
(Associate Dean/Programme Director)**