UWE Bristol | University of the West of England

MODULE SPECIFICATION

Part 1: Information			
Module Title	Photography and Visual Culture		
Module Code	UABB4K-30-3	Level	3
For implementation from	September 2020		
UWE Credit Rating	30	ECTS Credit Rating	15
Faculty	ACE	Field	Broadcast and Journalism
Department	Film and Journalism		
Contributes towards	BA (Hons) Media Communications (optional) BA (Hons) Media Production (Creative Content) (optional)		
Module type:	Standard		
Pre-requisites	None		
Excluded Combinations	None		
Co- requisites	None		
Module Entry requirements	n/a		

Part 2: Description
Since the middle of the 19th century, photography has saturated the world and our experience with images. With the recent digital reinvention of photography this continues unabated and in new ways. In Semester 1 we consider theories of photography and representation, photography's emergence as a technology of surveillance, and the way visual codes allow us to analyse photographic images . We ask how photographs are similar to and different from other kinds of images and technologies of visual representation. We explore the basis for our belief in their realism or truth; the relation of the iconic and the indexical in image-based forms of representation; how photographers have explored the materiality of photographic imagery and highlighted the technology or the apparatus of photography, rather than its subject or content; and how this promotes a different way of viewing the photograph. A central concern is how photography is related to visuality and seeing, and how different modes of perception and perspective deriving from other kinds of image-based representation - particularly the codes of classical painting - have informed the development of photography as a cultural form, alongside the argument that the ability to distribute numerous copies and concerns about the nature of attention in the context of mechanical reproducibility changes our idea of what is specific about photographic images. We consider the argument that photographic images are formed in the space of encounter – that between a camera and its object, and a photographer and its subject - and that the camera elicits a 'performance' of the real, examining how the codes of photographic representation organize that encounter. This leads to a consideration of the ways photography is understood to relate to history and memory, and what kinds of vernacular practices surround the use of photography in everyday life, and the materiality of photographic images as cultural objects. Finally, we consider recent and current debates about the significance of digital technology for photography and the uses of photography in modern culture.

In Semester 2 we go on to explore contemporary genres of photographic representation and their role in modern culture with topics such as 'Identity Politics, Visual Culture and the Avant Garde'; 'Street Photography: the Poetics of Everyday Life and the Art of Interruption', 'Photojournalism,: Shock and Violence, Truth and Evidence'; 'Scandal, Fashion and Celebrity'. Students will choose one of the weekly topics and explore them in groups, or can invent further topics if they are able to make a compelling case for their group's topic, showing there is a body of work accessible by searching the library catalogue, and presenting their case to the rest of the cohort, as well as to the module leader. Topics will change every year and will be designed to allow for student-led sessions that stimulate research towards assessments, which will be developed in Research Workshops and Poster Presentations, with Individual Project Tutorials supporting the individual research project submissions.

Part 3: Assessment

For both the exam and the research project, students will be asked to make use of theoretical ideas relating to photography and visual culture, and demonstrate an understanding of key factors in the production, circulation and reception of images.

In the exam, they will be expected to recognise and analyse key images, compositional and technical devices, and define concepts and outline arguments studied during the first semester.

For the research project they should demonstrate their ability to identify and address the main historical, social and cultural uses of photography, to understand the impact of technological changes and to identify the significance of photography within the history of visual culture in relation to a specific genre of photography. They will have to demonstrate that the topic they are investigating is appropriate and well-chosen, showing evidence of sufficient reading and research to indicate a good understanding of key theories and issues, and the conclusions will have to be carefully developed from the analysis. For a passable project all these things have to be in place; an excellent one will show originality, theoretical / conceptual sophistication, and a persuasive and rigorous argument.

Practice based projects for the final submission are encouraged but must be agreed with the module leader in advance: photobooks; curated exhibitions; interactive documentaries; self-produced photography collections, films and installations. The relative weighting between practice and an accompanying text relating the practice-based research process to the module themes and theoretical frameworks and concepts will be made by the module leader and agreed prior to the authorization of the project.

Student-led design and research conducted and tested in discussion with the module leader, as well as an outline of research design, research question and process as part of the submission, will limit the opportunity for plagiarism.

Identify final timetabled piece of assessment (component and element)	B1		
% weighting between components A and B (Standard modules only)		**A:** **30%**	**B:** **70%**

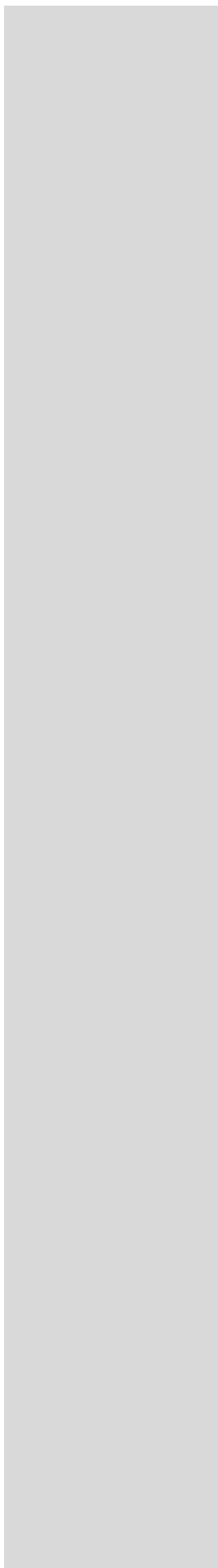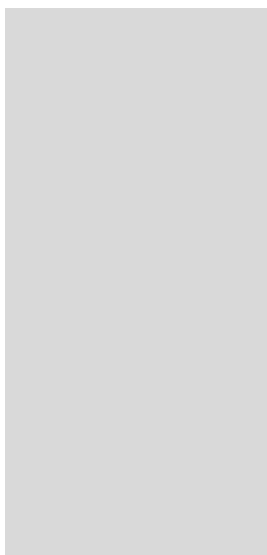| **First Sit**	
Component A (controlled conditions) **Description of each element**	**Element weighting** (as % of component)
1. Exam, 2 Hours.	100%
Component B **Description of each element**	**Element weighting** (as % of component)
1. Research Portfolio incorporating, 4000 word essay, and 500 word outline of research design, research question and process.	100%
Resit (further attendance at taught classes is not required)	
Component A (controlled conditions) **Description of each element**	**Element weighting** (as % of component)

1. Exam, 2 Hours	100%
Component B **Description of each element**	**Element weighting** **(as % of component)**
1. Research Portfolio, incorporating 4000 word essay, and 500 word outline of research design, research question and process.	100%

Part 4: Teaching and Learning Methods

Learning Outcomes	On successful completion of this module students will be able to: • identify and discuss the main historical, social and cultural uses of photography (assessed through Component B); • discuss and apply some key theories about photographic representation and visual representation more generally (assessed through Components A and B); • understand the main technological, aesthetic, and social factors in the production and reception of photographic images (assessed through Components A and B); • locate and discuss the significance of photography within the history of visual culture (assessed through Component B); • demonstrate an informed and critical perspective on technological change in the production, distribution and reception of images and information (assessed through Components A and B);
Key Information Sets Information (KIS) Contact Hours Total Assessment	**Key Information Set - Module data** *Number of credits for this module* 30

Key Information Set - Module data

Number of credits for this module				30	
Hours to be allocated	Scheduled learning and teaching study hours	Independent study hours	Placement study hours	Allocated Hours	
300	72	228	0	300	✓

Total assessment of the module:	
Written exam assessment percentage	30%
Coursework assessment percentage	70%
Practical exam assessment percentage	0%
	100%

Reading List	The reading list for this module is available at: https://uwe.rl.talis.com/index.html

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First CAP Approval Date	July 2011 through Faculty Committee			
Revision CAP Approval Date	21 March 2017	Version	6	Link to MIA 10639