



## **Module Specification**

### Photography and Visual Culture

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## Part 1: Information

**Module title:** Photography and Visual Culture

**Module code:** UABB4K-30-3

**Level:** Level 6

**For implementation from:** 2022-23

**UWE credit rating:** 30

**ECTS credit rating:** 15

**Faculty:** Faculty of Arts Creative Industries & Education

**Department:** ACE Dept of Creative & Cultural Industries

**Partner institutions:** None

**Delivery locations:** Bower Ashton Campus

**Field:** Broadcast and Journalism

**Module type:** Standard

**Pre-requisites:** None

**Excluded combinations:** None

**Co-requisites:** None

**Continuing professional development:** No

**Professional, statutory or regulatory body requirements:** None

## Part 2: Description

**Overview:** 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.

**Features:** Not applicable

**Educational aims:** See Learning Outcomes.

**Outline syllabus:** In the first part of this module, 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 visibility 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 organise 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 the second half of the module, 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 gain a practical understanding through workshop-based sessions aimed at developing their photography skills. Where possible we will encourage synergy between theoretical and practical elements of the module, with students completing mini-projects aimed at familiarising themselves with some of the concepts covered throughout the module.

### **Part 3: Teaching and learning methods**

**Teaching and learning methods:** This module will be supported by a programme of theoretical informed lectures which develop students awareness of visual cultures and photography. In practical workshop sessions, students will carry out min-projects which explore some of these themes - students produce in these sessions will form the basis for their photographic portfolio.

Group crits will be used to embed critical reflection of one's own work from the start. In their written work, students will be expected to engage with various contemporary and historical debates within the field of photography and how this relates to their own practice.

**Module Learning outcomes:** On successful completion of this module students will achieve the following learning outcomes.

**MO1** Identify and discuss the main historical, social and cultural uses of photography.

**MO2** Discuss and apply some key theories about photographic representation and visual representation more generally.

**MO3** Understand the main technological, aesthetic, and social factors in the production and reception of photographic images.

**MO4** Locate and discuss the significance of photography within the history of visual culture.

**MO5** Demonstrate an informed and critical perspective on technological change in the production, distribution and reception of images and information.

**Hours to be allocated:** 300

**Contact hours:**

Independent study/self-guided study = 228 hours

Face-to-face learning = 72 hours

Total = 300

**Reading list:** The reading list for this module can be accessed at [readinglists.uwe.ac.uk](https://uwe.rl.talis.com/index.html) via the following link <https://uwe.rl.talis.com/index.html>

## **Part 4: Assessment**

**Assessment strategy:** Component A: Written Assignment

Analytical review of a photographic exhibition for an arts magazine/journal/online publication (2000 words)

Component B: Photography Portfolio

Indicative content could include: a selection of photographs created throughout the module; an explanation and critical reflection on each piece of work, informed by a series of in-class group crits.

**Assessment components:**

**Written Assignment - Component A (First Sit)**

Description: An analytical review of a photographic exhibition (2000 words)

Weighting: 30 %

Final assessment: No

Group work: No

Learning outcomes tested: MO1, MO2, MO3, MO4, MO5

**Portfolio - Component B (First Sit)**

Description: Portfolio of photography, complete with critical reflection (informed by group crits) and explanation of work.

Weighting: 70 %

Final assessment: Yes

Group work: No

Learning outcomes tested: MO1, MO2, MO3, MO4, MO5

**Written Assignment - Component A (Resit)**

Description: An analytical review of a photographic exhibition (2000 words)

Weighting: 30 %

Final assessment: No

Group work: No

Learning outcomes tested: MO1, MO2, MO3, MO4, MO5

**Portfolio - Component B (Resit)**

Description: Portfolio of photography, complete with critical reflection (informed by group crits) and explanation of work.

Weighting: 70 %

Final assessment: Yes

Group work: No

Learning outcomes tested: MO1, MO2, MO3, MO4, MO5

**Part 5: Contributes towards**

This module contributes towards the following programmes of study:

Media Production (Creative Content) [Sep][FT][Bower Ashton][3yrs] BA (Hons) 2020-21

Media Production [Sep][FT][Bower Ashton][3yrs] BA (Hons) 2020-21

Media Production (Creative Content) {Dual} [Mar][FT][Taylors][3yrs] BA (Hons) 2020-21

Media Production {Dual} [Mar][FT][Taylors][3yrs] BA (Hons) 2020-21