

**MODULE SPECIFICATION**

Part 1: Information			
Module Title	Photography in Context		
Module Code	UALAVC-15-2	Level	2
For implementation from	September 2017		
UWE Credit Rating	15	ECTS Credit Rating	7.5
Faculty	ACE	Field	Lens and Moving Image
Department	Film and Journalism		
Contributes towards	BA (Hons) Photography (compulsory)		
Module type:	Project		
Pre-requisites	None		
Excluded Combinations	None		
Co- requisites	None		
Module Entry requirements	N/A		

Part 2: Description
<p>This module is designed to expand and challenge accepted notions regarding contemporary photographic practice, and encourage students to consider new ways of thinking about their own practice in context of wider debates and issues.</p> <p>Students are introduced to a series of histories, intellectual frameworks and practices (including moving image, multimedia and other lens based and digital creative processes). These are organised into themes which the student can choose to expand further in their research towards assignment. Themes that may be explored include: Interdisciplinarity, Ethical Practices, Collaborative Photographic Practice, Beyond the Frame, Decentered Self, The Body, Photographic Rhetoric and Authorship, Photographic Tool and Exploring Identity, Beyond the Indexical, Moving Stills, and Documentary Fictions. A series of lectures provides grounding in relevant literature, historical precedents, contemporary debates and possibilities for future research. The range of themes, and related lecture programme, aims to reflect the diversity of student interests and aspirations, and specifically introduce ideas relating to interdisciplinary and inter-textual knowledge and practice.</p> <p>Students are encouraged to reflect on their own practices and interests (and those of others) in relation to the areas of study introduced in the lecture series, building upon them with their own self-directed research. They will then choose a number of themes to develop into a discursive written essay (or equivalent). As part of this module students will be encouraged and supported to disseminate certain aspects of their written in an appropriate public domain, (for example, on their own website, the course website, or wider external platform).</p> <p>Students are attached to tutor groups during which they are encouraged to explore the position of their own practices (and those of others) in relation to the debates introduced in the lecture series. Seminars are also used to practice research skills, often in small groups. Workshops cover advice about essay preparation (research, writing and interpreting essay questions) and strand content and literature. Students also receive support with</p>

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their individual essay topic via small group tutorials, before which they are asked to submit research proposals. Towards the end of this module they are also briefed as to the L3 programme of critical study.

All students are encouraged to use online support materials (on Blackboard). Each theme has an online presence including lecture outlines, audio recordings, PowerPoints of lectures, digitised preparatory readings, and topical news items. There are also online support materials about the assignment, reading strategies, timetable, advice on written work, referencing and bibliographies.

Distance learning students (that is, those on outgoing Erasmus exchange) are expected to attend taught sessions whilst on-site. They are given additional learning materials which support them to specifically relate their exchange experience to their assignment, and a reading guide to assist with this. Email tutorial support is provided for these students.

Part 3: Assessment

The Essay (Component A) enables the student to demonstrate achievement across all the learning outcomes of the module. This assessment type has been chosen as most appropriate to developing students' research, analysis and critique ability and academic writing skills as well as to enable flexibility of presentation formats. Formative and summative assessments are designed to provide the opportunity for students to understand and reflect upon their achievements and to support the monitoring of progress by tutors and students.

Clear expectations regarding academic probity, guidance about what constitutes plagiarism and advice about correct referencing will be supplied in the module handbook and developed by UWE Library Service and UWE Study Support sessions.

Formative assessment

Students are expected to actively engage in peer-to-peer discussion, student-led research tasks and small and large group discussion in response to the materials presented and developed through individual study. Participation in these learning experiences (face to face and/or virtually) is core to the ethos of, and formative assessment strategy for the module. Other work developed through individual study, such as research proposals, receive formative feedback from tutors in small group tutorials.

Summative assessment

Students produce an essay in a form most appropriate to communicating their ideas and argument (for example, a written essay, illustrated written essay, a film essay), which is supported by references and a bibliography.

Assessment criteria (as related to learning outcomes)

- **Understanding Key Concepts and broader related debates:** clarity of objectives, understanding and addressing the question and broader cross discipline ideas (LO2, LO5, LO8);
- **Articulating informed Opinions and the Ability to Critically Question:** structure and coherence of discussion and /or argument, and forming and negotiating research questions (LO5, LO8);
- **Critical Thinking and Analysis:** critical evaluation and/or analysis of visual and written texts (LO2, LO3, LO5, LO8);
- **Research, Investigation and applying appropriate methodology:** research breadth, depth, relevance, use of appropriate methods of investigation (LO1, LO3, LO4, LO6, LO7);
- **Writing, presentation and dissemination:** articulation, accuracy, referencing, bibliography, and engaging with an appropriate public platform. (LO8).

Identify final timetabled piece of assessment (component and element)	Component A	
% weighting between components A and B (Standard modules only)	A:	B:
	100%	
First Sit		
Component A (controlled conditions) Description of each element	Element weighting (as % of component)	
1. Essay (equivalent to 3000 words)	100%	

Resit (further attendance at taught classes is not required)																														
Component A (controlled conditions) Description of each element					Element weighting (as % of component)																									
1. Essay (equivalent to 3000 words)					100%																									
Part 4: Teaching and Learning Methods																														
Learning Outcomes	On successful completion of this module students will be able to: <div><div>1. Explain a range of contemporary cultural, historical and industrial photographic contexts within wider related creative practice;</div><div>2. Analyse and critically evaluate contemporary photographic practices in the context of the related fields of art, media and design;</div><div>3. Discuss critical debates and issues in contemporary photographic practice in relation to its relationship to wider society, creative industries and arts contexts;</div><div>4. Reflect on the relationship between the student's photographic (and related) practice to contemporary debates, methodologies and ethical considerations;</div><div>5. Develop an argument or analysis supported by appropriate research;</div><div>6. Identify and use appropriate online and print research material;</div><div>7. Select and use methods and approaches to research and explore photographic (and related) subjects from which final under-graduate year projects can emerge;</div><div>8. Structure and present research findings and arguments, through written work and appropriate audio-visual materials, using appropriate scholarly conventions of presentation and dissemination of ideas and research.</div></div> All assessed through Component A.																													
Key Information Sets Information (KIS)																														
Contact Hours	<table><tr><th colspan="5">Key Information Set - Module data</th></tr><tr><td colspan="5">Number of credits for this module</td></tr><tr><td colspan="4"></td><td>15</td></tr><tr><td>Hours to be allocated</td><td>Scheduled learning and teaching study hours</td><td>Independent study hours</td><td>Placement study hours</td><td>Allocated Hours</td></tr><tr><td>150</td><td>36</td><td>114</td><td>0</td><td>150</td></tr></table>					Key Information Set - Module data					Number of credits for this module									15	Hours to be allocated	Scheduled learning and teaching study hours	Independent study hours	Placement study hours	Allocated Hours	150	36	114	0	150
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Total Assessment	<p>The table below indicates as a percentage the total assessment of the module which constitutes a;</p> <p>Written Exam: Unseen or open book written exam Coursework: Written assignment or essay, report, dissertation, portfolio, project or in class test Practical Exam: Oral Assessment and/or presentation, practical skills assessment, practical exam (i.e. an exam determining mastery of a technique)</p> <table><tr><td colspan="2">Total assessment of the module:</td></tr><tr><td>Written exam assessment percentage</td><td>0%</td></tr><tr><td>Coursework assessment percentage</td><td>100%</td></tr><tr><td>Practical exam assessment percentage</td><td>0%</td></tr><tr><td></td><td>100%</td></tr></table>					Total assessment of the module:		Written exam assessment percentage	0%	Coursework assessment percentage	100%	Practical exam assessment percentage	0%		100%															
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Reading List	<p>Students are provided with key readings relating to specific lectures through Blackboard. Suggestions for further reading relating to each lecture and recommended texts by programme are listed on Blackboard. Students are also directed to the library resources, given guidance on relevant books and journals and encouraged to use the electronic search functions to access journal and other material, which they can do both on and off-site. Outgoing Erasmus exchange students are given a reading guide specific to their needs in addition to the strand-related readings outlined above.</p> <p>Core Reading</p> <p>Barthes, R. (1967) 'Death of the author'. In: <i>Image Music Text</i>, Barthes, R. Fontana Press; New Ed edition (1993). P.p. 142 -148 <i>Barthes challenges the relationship between a piece of work and the maker, and argues for the need to analyse a piece of work divorced from, and much broader than, the writer/artist who made it.</i></p> <p>Booth, W.C., Colomb, G.G, and Williams, J.M (2008) <i>The Craft of Research</i>. 3rd ed. University of Chicago Press. <i>The ability to research is an important skill you will need to develop for both your practical photography projects and for writing about photography.</i></p> <p>Campany, D. (2012) <i>Art and Photography: Themes and Movements</i> London: Phaidon <i>An exploration of the conceptual photography and the consideration between the distinct and crossover worlds of art and photography.</i></p> <p>Durden, M. (2014) <i>Photography Today: A History of Contemporary Photography</i>. London, Phaidon Press. <i>Exploration of contemporary photography and the wider references they draw upon.</i></p> <p>Fontcuberta, J. (2014) <i>Pandora's Camera</i>. London: Mack Press. <i>Photography used as an entry point for a wider set of discussions on ideas such as identity, and celebrity culture.</i></p> <p>Pinney, C. and Peterson, N. (2003) <i>Photography's Other Histories</i>. Duke University Press. London <i>Book exploring the non-European historical contexts of photography, and post-colonial readings.</i></p> <p>Raymond, C. (2017) <i>Women Photographers and Feminist Aesthetics</i>. Routledge, Oxon <i>An exploration of the history and contemporary of women photographers and approaches feminist photographic discourses.</i></p> <p>Storey, J. (ed) (2012) <i>Cultural Theory and Popular Culture: An Introduction</i>. 6th ed. Harlow: Pearson Education. <i>Introducing the key theoretical approaches to analysing culture.</i></p> <p>Further Reading</p> <p>Barthes, R. (2009) <i>Mythologies</i>. London. Vintage Classics.</p> <p>Bate, D. (2015) <i>Art Photography</i>. London. Tate Publishing.</p> <p>Beckman, K, and Ma J. (Eds.) (2005) <i>Still Moving: Between Cinema and Photography</i>. Durham, North Carolina: Duke University Press.</p> <p>Green, D. and Lowry, J. (2005) <i>Stillness and Time: Photography and the Moving Image</i>. Brighton: Photoworks.</p> <p>Foucault, M. (2002) <i>Archaeology of Knowledge</i> (Routledge Classics). Oxon.: Routledge.</p> <p>Hall, S. (1997) <i>Representation: Cultural Representations and Signifying Practices</i>. London: Sage</p> <p>Highmore, B. (2009) <i>A Passion for Cultural Studies</i>. Palgrave Macmillan, London</p> <p>Jenkins, H. (2006) <i>Convergence Culture: Where Old and New Media Collide</i>. New York & London: New York University Press.</p> <p>Lefley, C. and Smith, P. (2015) <i>Rethinking Photography: Histories, Theories and Education</i>. Oxon.: Routledge.</p> <p>Soutter, L. (2013) <i>Why Art Photography?</i> Oxon.: Routledge.</p>
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First CAP Approval Date	01/02/2017			
Revision CAP Approval Date <i>Update this row each time a change goes to CAP</i>		Version	<i>1</i>	Link to RIA 12231