



### MODULE SPECIFICATION

Part 1: Information			
Module Title	Photography and Visual Culture		
Module Code	UPCPBQ-30-3	Level	3
For implementation from	September 2017		
UWE Credit Rating	30	ECTS Credit Rating	15
Faculty	ACE	Field	Cultural Industries
Department	ACI		
Contributes towards	BA (Hons) Media and Cultural Production (optional) BA (Hons) Media Culture and Communication (optional) BA (Hons) Media Culture and Practice (optional)		
Module type:	Standard		
Pre-requisites	None		
Excluded Combinations	None		
Co- requisites	None		
Module Entry requirements	n/a		

Part 2: Description
<p>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.</p> <p>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 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 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.</p> <p>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</p>

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)	<b>A:</b>	<b>B:</b>
	<b>30%</b>	<b>70%</b>
<b>First Sit</b>		
<b>Component A</b> (controlled conditions) <b>Description of each element</b>	<b>Element weighting</b> (as % of component)	
1. Exam, 2 Hours.	100%	
<b>Component B</b> <b>Description of each element</b>	<b>Element weighting</b> (as % of component)	
1. Research Portfolio incorporating, 4000 word essay, and 500 word outline of research design, research question and process.	100%	
<b>Resit (further attendance at taught classes is not required)</b>		
<b>Component A</b> (controlled conditions) <b>Description of each element</b>	<b>Element weighting</b> (as % of component)	
1. Exam, 2 Hours	100%	
<b>Component B</b> <b>Description of each element</b>	<b>Element weighting</b> (as % of component)	
1. Research Portfolio, incorporating 4000 word essay, and 500 word outline of	100%	

research design, research question and process.																					
<b>Part 4: Teaching and Learning Methods</b>																					
Learning Outcomes	<p>On successful completion of this module students will be able to:</p> <ul style="list-style-type: none"> <li>• identify and discuss the main historical, social and cultural uses of photography (assessed through Component B);</li> <li>• discuss and apply some key theories about photographic representation and visual representation more generally (assessed through Components A and B);</li> <li>• understand the main technological, aesthetic, and social factors in the production and reception of photographic images (assessed through Components A and B);</li> <li>• locate and discuss the significance of photography within the history of visual culture (assessed through Component B);</li> <li>• 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);</li> </ul>																				
Key Information Sets Information (KIS)	<table border="1" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th colspan="5"><b>Key Information Set - Module data</b></th> </tr> </thead> <tbody> <tr> <td colspan="4">Number of credits for this module</td> <td style="text-align: center;">30</td> </tr> <tr> <th>Hours to be allocated</th> <th>Scheduled learning and teaching study hours</th> <th>Independent study hours</th> <th>Placement study hours</th> <th>Allocated Hours</th> </tr> <tr> <td style="text-align: center;">300</td> <td style="text-align: center;">72</td> <td style="text-align: center;">228</td> <td style="text-align: center;">0</td> <td style="text-align: center;">300</td> </tr> </tbody> </table>	<b>Key Information Set - Module data</b>					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
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Reading List	<p>There is no single core textbook for this module, therefore access to a range of excerpts will be provided either in print or online. All further readings and viewings listed in the module handbook are available in the library or online. Students are not required to buy any audiovisual media or books for this module.</p> <p>The development of literature searching skills in Level three is supported by a Library seminar provided within the first semester. These level three skills will build upon skills gained by the student whilst studying at levels one and two. Additional support is available through the library web pages, including interactive tutorials on finding books and journals, evaluating information and referencing. Sign-up workshops are also offered by the Library.</p> <p>Barthes, Roland (1980/2000) <i>Camera Lucida</i>, London: Vintage Books.</p> <p>Sontag, Susan (1971/2008) <i>On Photography</i>, Harmondsworth: Penguin.</p> <p>James Elkins (ed) (2007) <i>Photography Theory</i>, New York and London: Routledge.</p>																				

- Durden, Mark (2014) *Photography Today*, London: Phaidon Press.
- Batchen, Geoffrey (2001) *Each Wild Idea: Writing Photography History*, Cambridge Mass: MIT Press.
- Liz Wells (ed) (2009) *Photography: A Critical Introduction*, London: Routledge..
- Warner Marien, Mary (2010) *Photography: A Cultural History 3<sup>rd</sup> Edition*, London: Laurence King Publishing Ltd.
- Cartwright, Lisa and Sturken, Marita (eds) (2009) *Practices of Looking: An Introduction to Visual Culture 2<sup>nd</sup> Edn*, New York and Oxford: Oxford University Press.
- Warner, Maria (2006) *Phantasmagoria: Spirit Visions, Metaphors and Media into the Twenty-First Century*,
- Petro, Patrice ((ed) 1995) *Fugitive images from photography to video*, Bloomington Indiana: Indiana University Press.
- Bate, David (2016) 'Daguerre's Abstraction', *Photographies*, Vol 9 No 2, pp 135-146.
- Agee, James and Evans, Walker (1965) *Let us Now Praise Famous Men*, London: Peter Owen.
- Durden, Mark and Richardson, Craig (2000) *Face on: Photography as Social Exchange*
- Puali, Lori (2006) (ed) *Acting the Part: Photography as Theatre*, London and New York: Merrel Publishers Ltd.
- Jay, Martin (1988) 'Scopic Regimes of Modernity' in Hal Foster (ed) *Vision and Visuality*, Dia Art Foundation.
- Singer, Ben (1995) 'Modernity, Hyperstimulus and the Rise of Popular Sensationalism', Leo Charney and Vanessa R. Schwartz (eds) *Cinema and the Invention of Modern Life*, Berkeley, Los Angeles and London: University of California Press, pp 72-99.
- Batchen, Geoffrey (2004), *Forget Me Not: Photography and Remembrance*, New York: Princeton Architectural Press, pp 8-16; 48-60; 65-76 and 77-94.
- Jan Baetens, Alexander Streitberger and Hilde Van Gelder (eds) (2010) *Time and Photography*,
- Prodger, Phillip (ed) (2003) *Time Stands Still: Muybridge and the Instantaneous Photography Movement*, Oxford: Oxford University Press Leuven: Leuven University Press.
- Doane, Mary Ann (2002) *The Emergence of Cinematic Time: Modernity, Contingency and the Archive*, Cambridge Mass and London England: Harvard University Press.
- Zielinski, Siefried (2006) *Deep Time of the Media: Toward an Archaeology of Hearing and Seeing by Technical Means*, Cambridge, Mass: MIT Press.
- Green, David and Lowry, Joanna (2006) *Stillness and Time: Photography and the Moving Image*, Brighton: Photoforum and Photoworks.
- Cartwright, Lisa (1995) *Screening the Body: Tracing Medicine's Visual Culture*, Minneapolis: University of Minnesota Press.
- Sontag, Susan (2003) *Regarding the Pain of Others*, London: Penguin pp 53-65 and 93-106.
- Levi Strauss, David (2005) *Between the Eyes: Essays on Photography and Politics*, New York: Aperture.

	<p>Ritchin, Fred (2013) <i>Bending the Frame: Photojournalism Documentary and the Citizen</i>, London: Aperture.</p> <p>Taylor, John (1998) <i>Body Horror: Photojournalism, Catastrophe, War</i>, Manchester: Manchester University Press.</p> <p>Scott, Clive (2011) <i>Street Photography: From Atget to Cartier-Bresson</i>, London and New York: I B Tauris.</p> <p>Stiletto, Johnny (2011) <i>Vintage 1980s: London Street Photography</i>, London: Frances Lincoln Ltd.</p> <p>Seaborne, Mike and Sparham, Anna (2011) <i>London Street Photography 180-2010</i>, London: Museum of London.</p> <p>Howarth, Sophie and McLaren, Stephen (eds) (2010) <i>Street Photography Now</i>, London: Thames and Hudson.</p>
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First CAP Approval Date	July 2011 through Faculty Committee			
Revision CAP Approval Date	21 March 2017	Version	6	<a href="#">Link to MIA 10639</a>