1. **Title of the module**

ARTS5230 (ART523) Photography: Contexts of Practice

1. **Division or partner institution which will be responsible for management of the module**

Arts and Humanities

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 5

1. **The number of credits and the ECTS value which the module represents**

30 Credits (15 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Autumn or Spring

1. **Prerequisite and co-requisite modules**

None

1. **The programmes of study to which the module contributes**

BA Media Studies

BA History of Art

BA Film

Also available as a Wild Module

1. **The intended subject specific learning outcomes.**

On successfully completing the module students will be able to:

8.1 Effectively use photographic equipment and materials to produce technically sophisticated images that are clearly situated within a context of photographic production, such as a particular genre or style.

8.2 Creatively respond to a photographic project brief.

8.3 Employ relevant theoretical and critical concepts drawn from photographic and media theory to discuss their own and others’ photographic practice and outputs.

8.4 Make and explain relevant connections between historic photographic practices, genres and styles and the images they have made in response to a project brief.

8.5 Demonstrate knowledge and understanding of the history of photography as an art and as a broader media form.

1. **The intended generic learning outcomes**

On successfully completing the module students will be able to:

* 1. Demonstrate problem-solving skills, including how to follow a project through from its initial conception to the final product.
  2. Construct and evaluate arguments relevant to their own and other’s creative activity.
  3. Adhere to deadlines and demonstrate time-management skills
  4. Conduct research into theoretical and historical materials.
  5. Demonstrate advanced written and oral communication skills, particularly apropos the expression of complex thoughts about visual media and arts

1. **A synopsis of the curriculum**

This is a practice-based module exploring the photographic medium and the contexts of its use through the production of photographs in response to a project brief and group-based critical discussion of the work produced. Students investigate how the context in which photographs are made affect how the world is represented, and how in turn these images shape perception. Students choose two practical project briefs that are designed to enable them to explore the medium creatively and through informed and reflective practice. The emphasis of the module is upon this creative practice rather than the acquisition of specific technical skills, and as such students are at liberty to use any photographic production and post-production technologies they wish to experiment with or find appropriate. A camera phone and access to a computer and printer are all that is needed for this module, though students who wish to make use of digital image processing or analogue processes, including use of a darkroom, are encouraged to do so. Each of the practical project briefs will be supported through a series of lectures closely examining various genres, styles and other contexts of photographic production through the work of those who have shaped them. In addition students will present the work they have produced in response to their project briefs, and engage in a broad critical discussion or their own and other’s work.

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

The following books are recommended for those wishing to develop their practical skills and technical knowledge of the photographic medium:

* Hedgecoe, J. (2009) *New Manual of Photography*, London: DK.
* Langford, M., et al. (2012) *Basic Photography*, Taylor & Francis
* Mahé, P. and Zakia, R. D. (2012) *Beginning Photography Using the Stop-System* Editions France Delory

The following books provide extensive information about a wide range of genres, forms and styles of photographic practice:

* Rosenblum, N. (2008) *A World History of Photography*, New York: Abbeville Press
* Frizot, M. (1998) *A New History of Photography*, New York: Konemann
* Marien, M. W. (2014) *Photography: A Cultural History*, London: Laurence King

1. **Learning and teaching methods**

Contact hours: 48

Private Study Hours: 252

Total Study Hours: 300

1. **Assessment methods**
   1. Main assessment methods

Students are required to produce two photographic portfolios. Each portfolio should consist of between 12 and 25 thematically connected photographs and a 1500 word reflective statement which are together assigned a single mark.

Portfolio 1 – 50% of the final mark

Portfolio 2 – 50% of the final mark

13.2 Reassessment methods

Like-for-like

1. ***Map of module learning outcomes (sections 8 & 9) to learning and eaching methods (section12) and methods of assessment (section 13)***

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *8.4* | *8.5* | *8.6* | *8.7* | *9.1* | *9.2* | *9.3* | *9.4* | *9.5* | *9.6* | *9.7* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Private Study | **X** | **X** |  | **X** | **X** |  | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| Lectures |  |  | **X** | **X** | **X** |  | **X** | **X** |  |  |  | **X** |  | **X** |
| Workshops | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |  | **X** | **X** | **X** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Portfolio 1 | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| Portfolio 2 | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **x** |

1. **Inclusive module design**

The School recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Canterbury

1. **Internationalisation**

Photography is a global phenomenon and the work of photographers from around the world will be considered at points in the module when it is appropriate to do so. Students will be encouraged to see themselves as contributing to a global practice that enables communication across linguistic communities.

**DIVISIONAL USE ONLY**

**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

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| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
| 20/01/21 | Minor | September 2021 | 7, 10, 13-14 | No |
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