

<b>Module Title</b>	Contemporary Photographic Debates
<b>Course Title</b>	BA (Hons) Digital Photography
<b>School</b>	<input type="checkbox"/> ASC <input checked="" type="checkbox"/> ACI <input type="checkbox"/> BEA <input type="checkbox"/> BUS <input type="checkbox"/> ENG <input type="checkbox"/> HSC <input type="checkbox"/> LSS
<b>Division</b>	Film and Media
<b>Parent Course (if applicable)</b>	
<b>Level</b>	5
<b>Module Code (showing level)</b>	AME-5-COP
<b>JACS Code (completed by the QA)</b>	
<b>Credit Value</b>	20 credit points
<b>Student Study Hours</b>	Contact hours: 36 Student managed learning hours: 164
<b>Pre-requisite Learning</b>	None
<b>Co-requisites</b>	None
<b>Excluded combinations</b>	
<b>Module co-ordinator</b>	Name: Katrina Sluis Email: <a href="mailto:katrina.sluis@lsbu.ac.uk">katrina.sluis@lsbu.ac.uk</a>
<b>Short Description (max. 100 words)</b>	This module explores the critical and cultural contexts for contemporary photographic practice, with an emphasis on the relationship between photography and network culture. Now that the majority of photographs are produced, shared and viewed online, how are the meanings and functions of photography and media changing? How, as photographers, are we responding to and reflecting upon our increasingly online and screen-based lives and realities? In order to answer these questions, you will be introduced to a range of work by practitioners and writers, and encouraged to reflect on the relationship between theory and practice in your own work.
<b>Aims</b>	The aims of this module are to: <ul style="list-style-type: none"> <li>• Enable students to explore key concepts and themes underpinning contemporary photographic practices</li> <li>• Enable students to encounter and research a broad range of professional work</li> <li>• Encourage students to explore the relationship between theory and practice</li> <li>• Develop independent research skills</li> </ul>
<b>Learning Outcomes (4 to 6 outcomes)</b>	On successful completion of this unit, students will be able to:  <i>Knowledge and Understanding:</i> <ul style="list-style-type: none"> <li>• Analyse and evaluate theoretical concepts which inform contemporary photographic practice</li> </ul> <i>Intellectual Skills:</i>

	<ul style="list-style-type: none"> <li>Formulate research questions then select and apply research methods to materials and case studies concerning contemporary photographic practice.</li> </ul> <p><i>Transferable Skills:</i></p> <ul style="list-style-type: none"> <li>Formulate ideas and arguments based on appropriate theoretical concepts, and articulate these in oral, visual and written forms.</li> </ul>
<b>Employability</b>	<p>According to the Skillset report, <i>Creating the Future: The UK Skills Action Plan for the Interactive Media &amp; Computer Games Industries</i> (available at: <a href="http://www.skillset.org/uploads/pdf/asset_6076.pdf?3">http://www.skillset.org/uploads/pdf/asset_6076.pdf?3</a>) media workers need a significant suite of transferable skills in addition to 'transient and enduring specialist skills'. These include 'general personal, communication and presentation skills', 'self directed learning', 'research and study skills' and 'general ICT skills including a focus on the use of search engines'. This module supports the development of such 'soft skills' through its structure of interactive seminars and specialist workshops on developing academic research and presentation skills. Through working on a research portfolio, students are encouraged to be self-directed in their learning and self-reflective about the process of doing research.</p>
<b>Teaching and learning pattern</b>	<p>The module will consist of a range of activities, including formal lectures, seminars, in class presentations, gallery visits, studio visits, online analysis and critical exercises using the VLE.</p> <p>Students will be required to undertake a course of core reading as well as undertaking their own research investigations.</p> <p>Contact hours includes the following: (please click on the checkboxes as appropriate)</p> <p> <input checked="" type="checkbox"/> Lectures                      <input checked="" type="checkbox"/> Group Work:  <input checked="" type="checkbox"/> Seminars                      <input checked="" type="checkbox"/> Tutorial:  <input type="checkbox"/> Laboratory                      <input checked="" type="checkbox"/> Workshops  <input checked="" type="checkbox"/> Practical                      <input type="checkbox"/> VLE Activities </p>
<b>Indicative content</b>	<p>Topics covered will include:</p> <ul style="list-style-type: none"> <li>Exhibition and dissemination of photography in network culture</li> <li>New Media and the Gallery</li> <li>Institutions and practices of photography and digital media</li> <li>Digital photography: a new democracy?</li> <li>Audiences, access and spectatorship</li> <li>Image curation, Image consumption after Web 2.0</li> <li>Photography's relationship to computation and the politics of software</li> <li>Nonhuman photography</li> <li>Ownership and Authorship</li> <li>Image consumption and social media</li> <li>Rethinking the photograph as document</li> <li>From photographic archive to database – new possibilities, new problems</li> <li>Post-Internet, Post-digital – present debates in image culture</li> <li>From glitch to GIF: photography's expanded field</li> <li>Photography and immaterial labor</li> </ul> <p>Human relation to machines, subjectivity and identity</p>
<b>Assessment method (Please give details – of components, weightings, sequence of</b>	<p><b>Formative Assessment:</b> - In-seminar writing tasks.</p> <p><b>Summative assessment:</b></p>

<b>components, final component)</b>	- CW1 (100%): 3000 word essay
<b>Mode of resit assessment (if applicable)</b>	Summative assessment: CW1 (100%): 3000 word essay
<b>Indicative Sources (Reading lists)</b>	<p><b>Core materials:</b> Hand, M. (2012). Ubiquitous Photography. Cambridge: Polity Press Lister, M (Ed.). (2013), The Photographic Image in Digital Culture (2nd Ed). Oxon: Routledge</p> <p><b>Optional reading:</b> Ameluxen, Hubertus von Stefan Iglhaut, and Florain Rötzer, eds. Photography after Photography: Memory and Representation in the Digital Age, Amsterdam: G+B Arts, 1996. Gross, Larry, John Stuart Katz, and Jay Ruby, ed., Image Ethics in the Digital Age, Univ. Minnesota Press. 2003. Mitchell, William J., The Reconfigured Eye: Visual Truth in the Post-photographic Era, Cambridge, MA: MIT Press 1992. Wombell, Paul, Photovideo: Photography in the Age of the Computer, London: Rivers Oram Press 1991. Larten &amp; Sandbye (2013) Digital Snaps: The New Face of Photography Post Photography The Artist with a Camera (Elephant Books) Fuchs, C (2013) Social Media: A Critical Introduction London:SAGE Cotton, C (2014) The Photograph as Contemporary Art (3rd ed). London: Thames and Hudson Manovich L. (1995) The Language of New Media. MIT Press, Massachusetts Wells L. (2009) The Photography Reader, Routledge, London. Wells L (ed) (2015) Photography: A Critical Introduction London:Routledge Flusser, V (2000) Towards a Philosophy of Photography London:reaktion Hito Steyerl: The wretched of the screen, New York: Sternberg Press Carol Squire ed (2014) What is a Photograph? New York, NY : International Center of Photography Cornell, L ed (2015) Mass Effect: Art and the Internet in the Twenty-First Century, MIT Press</p>
<b>Other Learning Resources</b>	Academic Journals: Photographies, Philosophy of Photography, Photography & Culture Magazines: Aperture, Source, British Journal of Photography, Photoworks Websites: <a href="http://unthinking.photography">http://unthinking.photography</a>

**MODULE STATEMENT**