Module Title	
	Documentary Photography
Course Title	BA (Hons) Photography
School	☐ ASC ☒ ACI ☐ BEA ☐ BUS ☐ ENG ☐ HSC ☐ LSS
Division	Film and Media
Parent Course (if applicable)	BA (Hons) Photography
Level	4
Module Code *(showing level)*	AME_4_DOP
JACS Code (completed by the QA)	
Credit Value	20
Student Study Hours	Contact hours: 48 Student managed learning hours: 152
Pre-requisite Learning	None
Co-requisites	None
Excluded combinations	None
Module co-ordinator	Daniel Alexander daniel.alexander@lsbu.ac.uk
Short Description (max. 100 words)	In this module students will work on projects that involve interaction with people and their environment. Students will be introduced to visually exploring the world around them, using photography as a documentary practice to communicate to an audience. Students will be introduced to carrying out primary research into the subjects of the briefs and visual and theoretical research into ways of using photography.
Aims	1) To encourage an explorative and creative photographic approach to a range of different subject matter 2) To introduce students to the use of photography as a documentary practice 3) To develop the ability to generate ideas in response to set briefs 4) To build student confidence in working with unfamiliar subject matter 5) To develop students ability to take part in group tutorials

Learning Outcomes (4 to 6 outcomes)	**At the end of this module students will be able to:**
	Knowledge and Understanding
	   1) Demonstrate an awareness of photography as a documentary practice
	Intellectual Skills
	   2) Make use of primary research and visual and theoretical research to develop ideas for projects
	Transferable Skills

	3) Contribute to peer discussion and feedback through the group tutorial system
	Practical Skills
	4) Create photographic resolutions that communicate ideas in response to documentary briefs
Employability	In this module students will develop the ability to work in unfamiliar situations and interact with people. Both of these are key skills for employability both as a photographer and in the wider creative industries.
Teaching and learning pattern	Contact hours includes the following: (please click on the checkboxes as appropriate) √ Lectures ☐ Group Work: ☒ Seminars ☒ Tutorial: ☐ Laboratory ☒ Workshops ☐ ☒ Practical ☐ VLE Activities
Indicative content	non-academic sources.
Assessment method (Please give details – of components, weightings, sequence of components, final component)	**Formative Assessment:** In class presentation of short projects. **Summative assessment:** CW1 (100%)- Portfolio submission consisting of - A workbook recording students research and development, and class based group tutorial work - A portfolio of photographic final pieces
Mode of resit assessment (if applicable)	**Summative assessment:** CW1 (100%)- Portfolio submission consisting of - A workbook recording students research and development, and class based group tutorial work - A portfolio of photographic final pieces
Indicative Sources (Reading lists)	**CORE READING: (5)** • Dyer, G. (2005). The Ongoing Moment. United States: Little, Brown & Company. • Grundberg, A. (2010). Crisis of the Real: Writings on Photography. 3rd ed. United States: Aperture. • Ritchin, F. (2013). *Bending the Frame: Photojournalism, Documentary, and the Citizen. United States: Aperture.* • Strauss, D.L. and Berger, J. (2005). *Between the Eyes: Essays on Photography and Politics. United States: Aperture.* • *Stallabrass, J. 2013. Memory of fire. nd: Photoworks* **OPTIONAL READING: (10)** • Adam, H. (2009). Eadweard Muybridge, the Complete Locomotion Photographs. Germany: Taschen GmbH.

	• Barnard, L., James, S. and Till, J. (2012). *Chateau Despair*. United Kingdom: Gost Books.
	• Frolick, L. (2012). *Donald Weber: Interrogations*. Netherlands: Schilt Publishing b.v..
	• Gefter, P. (2009). Photography After Frank. United States: Aperture.
	• Hornstra, R. (2013). The Sochi Project: An Atlas of War and Tourism in the Caucasus. United States: Aperture.
	• Hugo, P. and Abiola, A. (2007). The Hyena and Other Men. Germany: Prestel.
	• Mikhailov, B. and Stahel, U. (2003). Boris Mikhailov: A Retrospective. Switzerland: Scalo.
	• Paglen, T. (2010). *Trevor Paglen: Invisible: Covert Operations and Classified Landscapes*. New York: Aperture.
	• Petersen, A., Persson, H. and Stahel, U. (2013). Anders Petersen. Sweden: Bokforlaget Max Strom.
	Ristelhueber, S., Latour, B. and Mellor, D. 2009. *Operations*. London: Thames & Hudson.
Other Learning Resources	**University Virtual Learning Environment** PowerPoint slide presentations, the module guide and other relevant materials will be available through Moodle, a web-based integrated teaching and learning environment, which is part of the University's Virtual Learning Environment (VLE): http://www.vle.lsbu.ac.uk