

Module Title	The Emergence Of Photography
Course Title	BA (Hons) Photography
School	<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
Division	Film and Media
Parent Course (if applicable)	
Level	4
Module Code (showing level)	AME_4_EOP
JACS Code (completed by the QA)	
Credit Value	20
Student Study Hours	Contact hours: 36 Student managed learning hours: 164 Placement hours:
Pre-requisite Learning	None
Co-requisites	None
Excluded combinations	None
Module co-ordinator	Name: Email:
Short Description (max. 100 words)	This module offers a thematic approach to studying histories and theories of photography, from the earliest experiments in the 1830's to the digital forms of today. Photography refuses any attempt to fix its identity, likewise any narration of the photographic is unstable, contested and in a perpetual state of flux. This story is a multifaceted adventure that takes us to the centre of art and visual culture of the last 200 years. The emphasis is on connections between theory and practice, word and image, and developing students' abilities to articulate themselves when writing and speaking about images.
Aims	This module aims to: 1) Examine a range of seminal texts in the canon of photographic history and theory. 2) Enable students to develop knowledge of a range of approaches to thinking about photography. 3) Develop students' ability to engage with and understand a range of academic texts that interpret photographic images. 4) Cultivate students' ability to connect theory with practice in their own work as well as that of others. 5) Develop students' ability to write about images applying informed, critical and intellectually rigorous procedures.
Learning Outcomes (4 to 6 outcomes)	<i>Knowledge and Understanding</i> 1) Identify and explain a range of critical approaches to the construction of meaning within photographic images. <i>Transferable Skills</i> 2) Work collaboratively to source and research material in response to a set task, then articulate the findings in an oral and visual presentation.

	<p><i>Intellectual Skills</i></p> <p>3) Compare and contrast the views expressed by a range of authors in different academic texts</p> <p>4) Clearly articulate ideas and information in written form, using the conventions of academic writing.</p>
Employability	<p>Researching, reading, writing, speaking and presenting are essential skills, fundamental to any form of professional engagement in photography and its related fields. Students will gain a working knowledge of the basic lexicon required for engagement and employment in the broad range of industries associated with photography and the creative sector. All manifestations of the photographic, be they in the commercial, fine art or documentary realms, and whether employed as art directors, artists, assistants and so forth require a high degree of aptitude with the development and articulation of ideas through speaking and writing.</p>
Teaching and learning pattern	<p>Contact hours includes the following: (please click on the checkboxes as appropriate)</p> <p><input checked="" type="checkbox"/> Lectures <input 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>
Indicative content	<p>non-academic sources.</p>
Assessment method (Please give details – of components, weightings, sequence of components, final component)	<p>Formative assessment In seminar writing tasks</p> <p>Summative assessment: Details CW 1: (Pass/Fail) Group presentation CW 2: (100%) Written assignment Consisting of a 2,000 word essay.</p>
Mode of resit assessment (if applicable)	<p>Summative assessment: Details CW 1: (Pass/Fail) Group presentation CW 2: (100%) Written assignment Consisting of a 2,000 word essay.</p>
Indicative Sources (Reading lists)	<p>CORE READING:</p> <ul style="list-style-type: none"> • Bate, D. (2009) <i>Photography, The Key Concepts</i>. London. Bloomsbury • Cotton, C (2014) <i>The Photograph as Contemporary Art (3rd ed)</i>. London: Thames and Hudson • <i>Images: A Reader</i>, 2006 eds Manghani, S. Piper, A. Simons, J., London. Sage • Sontag S. (1979) <i>On Photography</i>. Penguin • Warner, M (2010) <i>Photography: A Cultural History (3rd ed)</i> Pearson <p>OPTIONAL READING:</p> <ul style="list-style-type: none"> • Barthes R. (1982) <i>Camera Lucida</i>. Vintage, London • Baudrillard, J. (1983) <i>The Precession of Simulacra, Simulations</i>, Trans Paul Foss, Paul Patton and Philip Beitchman. New York. Semiotext(e), Inc.

	<ul style="list-style-type: none"> • McLuhan, M. (1997) <i>The Medium is the Message, Understanding Media: The Extensions of Man</i>. London. Routledge • Burgin, V. (1982) <i>Thinking Photography</i>. London. Macmillan • Dyer, R. (1997) <i>Lighting for Whiteness, White: Essays on Race and Culture</i>. London. Routledge • Berger J. (2003) <i>Ways of Seeing</i>. London: Penguin • Flusser V. (2000) <i>Towards a Philosophy of Photography</i>. London: Reaktion Books • Manovich L. (1995) <i>The Language of New Media</i>. MIT Press, Massachusetts • Fried, M. (2009) <i>Why Photography Matters as Art as Never Before</i> Wells L. (2009) <i>Photography Reader</i>, Routledge, London.
<p>Other Learning Resources</p>	<p>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</p>

MODULE STATEMENT