

BA (Hons) Digital Photography

Photography and the Body

AME - 5 - PTB



(Claude Cahun, 'Self-Portrait', 1928)



(and, with Marcel Moore, 1929)

‘Our bodies are lived and make meaning in ways
that include but far exceed the particular sense
and image-making capacities of vision’

Baudrillard

Faculty of Arts and Human Sciences
Department of Arts, Media and English

2009/10, 1st semester

become what you want to be

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1. UNIT DETAILS

Unit Title:	Photography and the Body
Unit Level:	5
Unit Reference Number:	AME - 5 - PTB
Credit Value:	20
Student Study Hours:	201
Contact Hours:	41
Private Study Hours:	160
Pre-requisite Learning (If applicable):	
Co-requisite Units (If applicable):	
Course(s):	BA(Hons) Digital Photography
Year and Semester	2009 semester 1
Unit Coordinator:	Tim Stephens
UC Contact Details (Tel, Email, Room)	Tim Stephens, Ext 5734, stephet3@lsbu.ac.uk , Caxton House 28a (2nd floor), Borough Road London SE1 0AA
Teaching Team & Contact Details (If applicable):	
Subject Area:	Digital Photography
Summary of Assessment Method:	Practical Projects (60%) <i>To include two Individual Projects. The first project worth 20% of the overall mark and the second project worth 40% of the overall mark)</i> Presentation/Critical Study (40%) <i>To include (i) One presentation of professional assisting task and (ii) a critical analysis of the final piece (1500 words), each worth 20% of the overall mark.</i>

2. SHORT DESCRIPTION

This unit will focus on the theme of the 'body' and how it has been explored by photographers since photography's invention. Particularly, we will focus on the relationship between the 'construction' of the concept of 'the body', 'identity' and the performative element within photographic (re)presentations of the body in contemporary photographic practice.

What is a body? Is it something that we *are*? Is it something that we have or something that we *become*? How fully is the body ever 'natural' or 'cultural'? How does a body 'define' our identity? Or is our identity 'formed' by our body, or vice versa? How does your own sense, and meaning, of your body influence your practice as a photographer? Does the mind, or the mind's eye, somehow establish a unique order of knowing separate from the body, or are we fully embodied sensory beings always understanding the world from within our bodies? Does digital photography lend itself to exploring the body as a 'genetic' entity, or as a 'virtual' body-image? These will be some of the questions we will ask during this unit. But above all, we will look at how these questions have been, are, and can be enacted through the photographic medium. Also, by questioning the dichotomies of subject/object and body/mind (or soul) through the self-portrait we will also investigate the performativity involved in such a (re)presentation of the body-self and how that performativity impacts on notions of the 'body', 'self', 'identity' and our understanding of 'representation', and the practices of 'photographic rhetoric' (the language of photography) itself.

This unit will develop your creative, conceptual, practical and technical abilities in relation to these issues. In addition to the taught sessions with your tutor, there will be mini projects to be done either in the class or as independent study, gallery visits, tutorials, seminars and critical reviews of the final projects.

3. AIMS OF THE UNIT

- Further your skills in visual and theoretical research and project planning.
- Explore the concept of 'the body' through the use of the medium of photography in a variety of contemporary perspectives, theoretically, historically and practically.
- Develop ability to apply concepts critically through the analysis of visual images.
- Explore a range of critical approaches applied to historic and contemporary photographic practices.
- Develop a critical awareness of the applications of such approaches in a variety of disparate contemporary contexts.
- Provide experience of directing an assistant and experience of assisting a photographer.
- Encourage and practice constructive appraisal and self-appraisal.
- Ability to contextualise own work into contemporary photographic practice.

4. LEARNING OUTCOMES

4.1 Knowledge and Understanding

At the end of this unit, students will be able to:

- Plan and carry out research into photography and photographic style.
- Plan and carry out a project preparation and its timetabling.
- Define and express views and opinions in debate.
- Undertake a project in a very short period of time.
- Produce images based upon independent research that reflects a creative and experimental solution to the brief.

4.2 Intellectual Skills

At the end of this unit, students will be able to:

- Comprehend and reflect critically on the subject of the body and its representation through photography.
- Develop approaches to research and exploring ways to translate ideas into practice.
- Work to time schedule.
- Think critically about own and other photographers' work.

4.3 Practical Skills

At the end of this unit, students will be able to:

- Show increased competency in the use of the photographic medium to represent a topic given.
- Produce bodies of work that relate to the set assignments.
- Undertake a visual photographic research related to the work.
- Work with an assistant and to assist a photographer.
- Ability to 'resolve' a given project in a very short period of time.

4.4 Transferable Skills

At the end of this unit, students will have developed:

- Observational and analytical skills.
- Organisational and management skills.
- Research skills.
- Oral and written communication skills.
- Ability to practice a constructive evaluation and self-evaluation.
- Leadership skills

5. ASSESSMENT OF THE UNIT

Practical Project (60%)

- This will include:
 - First practical project, *Remake*, worth 20% of the overall mark.
 - Second practical project, *Performing the Photograph*, worth 40% of the overall mark.

Presentation/Critical Study (40%)

- This will include:
 - A ten minute presentation of your work in pairs (with your professional assistant) worth 20% of the overall mark.
 - One critical analysis of the second practical project (1200 words), worth 20% of the overall mark.

Overview of submission deadlines:

Type	Element	Description	Deadline
1 st Practical project (20%)	<i>Remake</i> -of a well known or chosen image	One interpretation of a well, or lesser, known photograph, assisting a fellow student.	Monday 26 th October (week 6). Bring finished work to hand in at Faculty Office (BR266) before 2pm.
1 st Presentation (20%)	Presentation of <i>Remake</i> -in pairs	A 10 min presentation in class with your assistant relating to: <ul style="list-style-type: none"> • Creative analysis • Critical analysis • Reasons for your work • Experience of professional working in twos 	Friday 2 nd November (week 7) This session will be longer than our usual session to include all pairs and will be videotaped for assessment.
2 nd Practical project (40%)	<i>Performing the Photograph</i>	Minimum of 5 “self-portraits” plus visual and theoretical research workbook.	Monday 7 th December (week 12). Bring finished work to session for assessment and hand in at Faculty Office (BR266) after the class but before 2pm.
2 nd Critical analysis (20%)	Analysis of <i>Performing the Photograph</i>	Contextual analysis of final project. (1500 words) [First draft due on 16 th November-see notes under weekly sessions-300 words]	Friday 11 th December (week 12) Hand in at Faculty Office (BR266) before 2pm

1st Part

Self Portrait- Remake 20%

In this project you will have to choose a well, or lesser, known photograph related to the topic of 'the body'. You might want to choose one of the images we will look at during the lectures or one of your choice from your own research. In any case, you should check it with the tutor before you start working with the image.

Using the chosen photograph you will have to produce another image, based on a clear critical and contextual reading of the original and a fully justified and thought through re-interpretation.

You will decide the size of your photograph and its mode of display or projection, whether it is the same size and format as the original or not, but remember that scale and form must be part of your interpretation, so you will have to have a theoretical and critical reason to print, display or show the image in the size and format that you choose.

Presentation of Remake 20%

In addition to this photograph, you will play the role of an assistant for one of your fellow students in his/her shooting of their images. At the same time, one of your fellow students will be an assistant in your shooting. The role of the Professional Assistant will be explored in the first and second sessions. You must play the role of both the Photographer and the Assistant, directing and being directed, and this learning process is a crucial part of the practical element of this unit. The outcome of this is a 10 min. presentation in class which includes creative, critical analysis of the chosen Self-Portrait and the rationale behind the re-interpretation and the experience of working as a photographer/assistant pair. This presentation will be videotaped as part of the assessment.

2nd Part

Practical project: Performing the Photograph 40%

In this project you will work with the concept of the 'self-portrait' in its fully re-contextualised form and produce a portfolio of 5-10 finished images on the subject of "The Body" plus visual and theoretical research workbook.

Bear in mind that you will now have very different possible interpretations of the notion of 'Self' and 'Portrait' at your disposal. You can therefore choose the direction and approach, technical vocabulary and realisation you want to use to explore the concept of the body in representation, the artist as performer and the identity implications of the "post-portrait" genre. You will have to check your project plans with the tutor during tutorials.

As a portfolio, they will form a consistent piece of work with a clear meaningful connection between them. Any print size or alternative methods of display will be acceptable if fully contextualised and with a clear connection to content. Again, check this with tutor beforehand. Also, you will be required to produce a workbook where you will keep all your visual and theoretical research for the production of these images. This workbook must be your project's diary.

Both the portfolio of 5-10 'photographs/performances' and workbook will be assessed.

Contextual analysis of final project 20%

You will write a 1500 words critical analysis of your portfolio. As well as looking at your own work, development of it and the outcome of the project, you will also have to contextualise your work within contemporary photographic practices, especially with those photographers you have been looking at in your research. You are expected to use as reference not only some of the texts used in class but also others from the supplementary reading or your own research and be clear about the key theoretical concepts you are drawing upon and which critical perspective you are using in your work.

Generic Assessment Criteria for Practical Work

<u>Percentage</u>	<u>Quality</u>	<u>Classification</u>
70% - 100%	Excellent	1st (First)
60% - 69%	Very good	2:1(Higher Second)
50% - 59%	Good	2:2 (Lower Second)
40% - 49%	Basic	3rd (Third)
39% or below	Poor	Fail

1st

Practical Work

Outstanding work in all respects: you need to show evidence that your intellectually challenging idea has been translated effectively into the appropriate medium, demonstrating not only technical proficiency but considerable originality in your approach. Your well-presented, labelled production will demonstrate a significant element of fusion in terms of form and content. The work will show consistent attention to detail, and be striking in terms of its conceptual innovation and manipulation of technical processes.

2.1

Practical Work

This will be a well-presented, conscientious piece of work, featuring a strong central idea. While it may attempt to explore an intellectually challenging concept the piece may be undermined by some minor errors in terms of technical processes; alternatively while perhaps you demonstrate considerable technical proficiency in terms of how you express the idea in the chosen medium, the idea itself may be somewhat derivative or lacking in certain aspects of its development. This nonetheless stands out as strong work.

2:2

Practical Work

This is a well-presented piece of work displaying a good central idea, which may be somewhat unoriginal or not fully pursued in terms of intellectual coherence. While it demonstrates technical competence it may contain a significant number of errors, or represent little in the way of creative use of the medium. The production may well be unambitious in its approach in terms of either form or content or both; or it may have been unrealistically ambitious.

3rd

Practical Work

This represents a poor expression of the remit in all areas: the central idea will be unoriginal, and/or poorly thought-through, and the execution will demonstrate both a lack of basic understanding and application in achieving basic technical competencies. This work stands out because of its overall poor quality.

Fail

Practical Work

This has failed to address all or most elements expressed in the remit: the central idea may be weak and/or unoriginal and little or no attempt will have been made to achieve basic technical competencies in the appropriate medium. Presentation may also be poor.

Generic Assessment Criteria for Critical/Contextual Analysis

<u>Percentage</u>	<u>Quality</u>	<u>Classification</u>
70% - 100%	Excellent	1st (First)
60% - 69%	Very good	2:1 (Higher Second)
50% - 59%	Good	2:2 (Lower Second)
40% - 49%	Basic	3rd (Third)
39% or below	Poor	Fail

1st

Critical Analysis

Your writing needs to be articulate, logically structured and well-presented. There should be no grammatical, spelling or typographical errors and any reference to books/journals and photographs must be referred to using the Harvard reference system. A First Class analysis needs to offer consistently insightful and considered scrutiny of both the production process and the finished piece, and deal with wider theoretical issues in a considered and informed manner.

A First Class critical Analysis will be a creative, well written piece that is original and engaging.

2:1

Critical Analysis

This is a well-referenced, reasonably well-written, well-structured piece of analytical work, demonstrating only minor gaps in knowledge, but dealing with all aspects of the Production Analysis remit, though perhaps not always in quite sufficient depth. Wider theoretical issues are addressed, though they may not be fully explored or integrated into scrutiny of your own production work, and the production processes which led to it.

An Analysis that receives a 2.1 mark will be well written and thoughtful piece, but which doesn't have the originality that characterizes a first class piece of work.

2:2

Critical Analysis

A satisfactory piece of work which is mostly clearly written and showing a good understanding of the topic.

However, the analysis may be largely descriptive, or rather generalised in places, or lack sufficient analysis or argument. All or some of the critical analysis remits criteria may be covered, though not in sufficient depth. It may be poorly written in terms of grammar, spelling, sentence construction or paragraphing. It may need restructuring or be poorly presented.

A critical analysis that receives a 2:2 mark is more descriptive in approach.

3rd

Critical Analysis

A totally descriptive analysis lacking in all areas demanded by the remit. The expression may be poor, with spelling mistakes, weak grammar and a lack of paragraphing. The essay may lack a clear introduction, conclusion or overall structure. The presentation is poor.

An Analysis that receives a Third Class mark is badly written and poorly structured.

Fail

Critical Analysis

The work answers very few or none of the remits criteria. It is badly structured, poorly written and poorly presented. It is purely descriptive and lacks details for analysis. There is little evidence of planning or of understanding the unit objectives or assessment criteria. Work will have to be resubmitted to gain a maximum of 40%.

A Critical Analysis that fails may be badly written and poorly structured.

NB: Writing a Critical Analysis

The Critical, Contextual Analysis is the document for assessing students' understanding of the theory underpinning their practical production work. Your analysis should include the following elements:

1. A consideration of how you came to develop your ideas – what research you carried out (interviews, archival, relevant texts read).
2. A discussion of the problems you encountered and how you solved them.
3. A commentary on why you made the choices you did in relation to your practical projects
4. Discuss your aesthetic choices – why did you want the photographs to look the way they do?
5. Critically evaluate – specify the strengths and weaknesses of the finished artefact.

Notes for Assessment:

<ul style="list-style-type: none">• Students are advised and encouraged to keep a copy of all work and disks submitted. Where keeping a copy is not possible, students should submit their work at the counter in order to obtain a receipt at the time of submission.
<ul style="list-style-type: none">• You are expected to attend all lectures. Your tutor will keep a register for all taught classes. If you are unable to attend a lecture for any reason you must inform your tutor in advance (if possible) or as soon as possible, indicating the reason for not attending.
<ul style="list-style-type: none">• Completed work should be submitted in the required format <i>before</i> the final deadline to the Student Information Centre (SIC) for the Faculty of Arts & Human Sciences: Room B266, 2nd floor of Borough Road Building. Tel 020 7815 5741. Email sicahs@lsbu.ac.uk
<p>You are expected to complete all written worksheets and obtain handouts from classes, if absent please obtain a copy of work given out on that day and complete these as soon as you are able.</p>
<p>You are required to notify your Unit tutor immediately if there are any reasons or circumstances that arise that may hinder your completion of the set assessments on time.</p>

6. FEEDBACK

Feedback will normally be given to students 20 working days after the submission of an assignment.

7. INTRODUCTION TO STUDYING THE UNIT

7.1 Overview of the Main Content

In this unit we will look at the concept of the 'body', primarily in western modern and postmodernism, and how it is represented within the photographic medium and photographic history up to and including digital technology. We will look at what photography's specific contributions have been to theoretical and critical literature and debates on the themes of the body, self, identity and representation amongst others, specifically using the genre of self-portraiture. The body as a general theme has been manifestly an integral part of photography's development and for some a defining object of photographic vision, but what forms does this take? We will look at perspectives on the ideal and 'beautiful' body, the ill, or abject body, or referred to in writing on the carnivalesque as the 'grotesque' body and critically engage with these polarities. Whose body is this? How is the body of the Other represented? Does the fragmented body appear very early in photography through surrealist photomontage and reappear in the cloned bodies of digitally manipulated images? The body as 'type' has also featured throughout the history of photography whether as gendered, sexualised, ethnic or racial, criminal, professionally classed and so on, and in the use and disruption of these types what forms of critique take place? We will work towards examining the performativity in photographing the body (especially in artist-as-subject images and the legacy and influence of performance art) and how this performativity can be used creatively and marks the final photograph.

Some of the key concepts that can be discussed and explored will be chosen depending on the group's interests, and from psychoanalytical theory might include: the uncanny and the fetishised body resulting from the way that the 'unconscious' splits the self into conflictual parts; from phenomenology we might discuss embodied experience, perception and the notion of lived experience, from sexual politics and political/social critique we may explore ideas of the gendered gaze, the way power and empowerment are represented. From structuralism and semiology we may want to explore in more detail the notion of the body as 'sign' and codes of meaning that explain the photographic rhetoric of the body as 'narrative', how we 'read' the body. From postmodern theory we could touch upon the concepts of the simulacrum, or the way in which postmodern notions of time, the collapsing of polarities, and what it is to think-through-language radically affect our definitions of the presence/absence of the body, it's unstable identity and our sense of belonging to our own bodies and our bodies belonging to us. How are the contemporary debates on the ecology of the planet impacting on our concept of the body; as balanced eco-system, as body-in-crisis, as genetic mutation/evolution? Is it possible for non-western traditions of defining the body to be understood through culturally diverse practice and without over-simplification, appropriation or reduction to 'the same'?

How do we discuss, theorise and write about such issues and challenges?

The key concepts will be distinguished as both **themes** and **perspectives**. What does that mean? The teaching methods will include structured tasks that can help establish definitions and vocabularies and define some of these terms that can be employed in writing (as *themes*). Also, teaching will include more open critical discussion that is nevertheless grounded in certain theoretical points of view, to enable us to analyse images or work from these perspectives, for example, to sustain a psychological, poetic, philosophical or socio-political reading as well as explore how these discourses inter-relate with one another. This will also provide a structure through which to approach this complex and fundamental topic. We will also discuss these concepts in relation to new technologies, and alternative mediums of photography that nevertheless utilise photographic rhetoric.

This is a unit where your own practical, creative and theoretical, reflective processes are all inter-related in regards to this theme and the use of your own individual experience of the body will be central. An important part of the unit will therefore be to think critically about the body, your body, and it's (re)presentation. More questions may be asked than answered, but during the study of this unit, your own practical work, and thinking through these themes, writing, reading and research will provide essential preparation for your extended essay/dissertation next year.

Both the 1st and the 2nd part of the unit will give you the opportunity to explore in depth the (re)presentation of the body through photography and the performativity implied in so doing.

A crucial concept in this unit will be the term 'performativity'. We will look at how photography not only records and fixes something that was in front of the camera (the, *it has been*) as Roland Barthes suggests or captures a '*decisive moment*' as famously Henri Cartier-Bresson stated. But also, how photography can be used as a means of discovery, exploration and experimentation, generating images that go behind the event they photograph, that become an event, or encourage us, the viewer and *participant* to invent the event. We will explore alternatives to

'performing the camera', the way that notions of death, loss and memory; a melancholic '*it has been*' move towards a promising '*what could be*', whether optimistically, with irony or as dys/utopias of the imaginary.

This unit will develop your creative, conceptual, practical and technical abilities in relation to these issues, and the ability to work under 'professional' circumstances with the mini projects we will carry out. It will involve a professional level of organisation and communication skills whilst working as a Professional Assistant in the first part of the unit.

The texts each week will give you an initial framework to start your own research and allow you to explore a broad range of theoretical approaches which will help your understanding of the topic and your future choice of interests, themes and specialism. Each week the main theoretical text will be supplemented by a choice of diverse, accessible, thought-provoking, explanatory, creatively tangential or closely related texts which we will choose collectively as we proceed, provided by myself and you as individuals. These texts will also be made available via 'Blackboard' each week. This theoretical framework will therefore connect with your own individual learning and interests and a range of reading material that will improve both your visual research, critical thinking and, hopefully, enrich the development of your practical work.

7.2 Overview of Types of Classes

This unit will be taught over 12 weeks, and is based around a weekly two to three hour taught session which could include lectures, slide show presentations, video/film or recorded sound material, creative mini projects, experiential learning to be done either in the class or as independent study, gallery visits, group presentations, tutorials, seminars and critical reviews of the final projects. All students are expected to contribute to the sessions and attend each week. Each student will be invited to do mini-presentations on photographers working with the body and its representation that have inspired them in their practice, introducing the group to the widest variety of artists and provide a basis for the main aim of the groupwork; the fullest degree of peer learning.

7.3 Importance of Student Self-Managed Learning Time

At this level Digital Photography students are expected to carry out a significant amount of independent study. Consequently it is of marked importance to work steadily on your projects throughout the semester. You need to invest time doing research to fulfil the brief. You will also have to spend some of your own time thinking, planning and shooting your project.

You will need to be fully prepared for each meeting session. You are expected **to do the required reading** and **participate actively** in seminars and class discussions and to undertake all the research and mini projects programmed in and outside the taught classes.

7.4 Employability

Skillset (2008) indicates that the ability to relate practice to a broad range of issues and topics is one of the requirements from contemporary media workers, and is particularly important in publishing and broadcasting environments. At the end of this unit students will have gained experience of practical techniques and skills in photography that can be applied to a range of media positions. Also, students will have improved their observational and analytical skills, organisational and management skills and their oral and written communication skills.

8. THE PROGRAMME OF TEACHING, LEARNING AND ASSESSMENT

Week 1: 21st September

- Introduction to the Unit; unit guide.
- Introduction to *Remake* 1st Practical assignment
- Developing a toolkit for the unit.
- Vocabulary: Perspectives, Themes and Concepts
- Guide to doing Visual Research through photographic collections and on-line databases
- Preparation for next week:
 - Reading for next week: *The Subject as Object, Photography and the Human Body*, Michelle Henning.
 - Supplementary text/s:
In Novel Conditions: The cross-dressing psychiatrist, in The War of Desire and Technology at the Close of the Mechanical Age, A.R. Stone
 - Do some visual research and choose the photograph you are going to work with for *Self Portrait*(You will need to spend at least 10 hours of independent study in preparation for the next class)

Week 2: 28th September

- Lecture/Presentation: Photography and the Body
- Questions and Seminar incl. discussion of reading
- Presentations to the group of photographs chosen for *Remake*
- Formal and free approaches to image interpretation/production: DADA and Surrealist approaches to 'Writing' (i.e. generating text/material) Exercise in class. Discussion.
- Preparation for next week:
 - Reading for next week: *Revived and Remade, in The Photograph as Contemporary Art*, Charlotte Cotton
 - Supplementary text/s:
Chapter 4, Andre Breton and the first principles of Surrealism, Franklin Rosemont
Civilization and Psychosomatics, Norbert Elias
 - Theoretical and visual research for *Self-Portrait*

(You will need to spend at least 10 hours of independent study in preparation for the next class)

Week 3: 5th October

- Lecture/Presentation: How to contextualise a Photograph
- Seminar: critical discussion incl. discussion of reading
- Body-process research; approaches to embodied methodologies.
- Remaining presentations to the group of photographs chosen for *Remake*
- Mini-project in class.
- Presentations to the group of the mini project.
- Professional Assisting task: skillset, role and responsibilities, pairwork planning task
- Preparation for next week:
 - Reading for next week: *Photography as Performance: message through object and picture*, Susan Butler, Maureen O'Paley and Tony Arefin
 - Supplementary text/s:
Kristeva on the Semiotic/Symbolic
Palpable Signs, Contemporary women photographers in dialogue with the body, Barry Taylor
 - Planning and shooting for *Remake*
 - Theoretical and visual research for *Remake*

- Preparation for individual presentations (4 volunteers x15mins) if needed/wanted

Week 4: 12th October

- Presentation: 'Remakes, Appropriation and Influence'
- Small group work, sharing research and inspiration, critical review of 'concept-technique-realisation'
- Discussion of reading
- Review of assisting/being assisted process and 'roles and responsibilities' checklists
- Individual 'Poster Presentations' for those wanting detailed feedback (1 hour exercise 4x15mins +?).
- Organisational issues: Troubleshooting crits: small group work.
- Preparation for next week:
 - Planning for *Remake*
 - Theoretical and visual research for *Remake*
 - Preparation for small group sessions: show of work
 - Supplementary text: *Matter, Eduardo Cadava from Words of Light*
 - Preparation for 'Key photographers/images' session with own individual contributions

(You will need to spend at least 10 hours of independent study in preparation for the next class)

Week 5: 19th October

- Individual mini-presentations: 2-3mins on Your key photographers and images
- Tutorials (1:1 slots available)
- Preparation for next week:
 - Print/finish photographs for *Remake*, review
 - Gathering of assets for presentation on *Remake*
 - Presentation role play/ rehearsals and script writing
 - Titles

(You will need to spend at least 10 hours of independent study in preparation for the next class)

Week 6: 26th October

- Hand-in of *Remake* today
- Student presentation, Independent Study, pair work, final run-through and practice for next week
- Constructive appraisal and self-appraisal using worksheet.
- Feedback session.
- Hand in (*Self*) *Portrait* at Faculty Office (BR266) by 2pm **N.B. Presentations next week in class**
- Preparation for next week:
 - Reading: *Presence to the Performative*, David Green and Joanna Lowry
 - Supplementary Reading:
Screened Out, Baudrillard
Traumaculture, Roger Luckhurst
 - Complete written work for this part of the unit; Critical analysis and Reflective evaluation.

(You will need to spend at least 10 hours of independent study in preparation for the next class)

Week 7: 2nd November

- Presentations in Class (Please arrive early. Be prepared for longer session if necessary)
- Preparation for next week supplied in the session this week.
 - Reading: *Photography Since 1975: Gender, Politics and the Postmodern Body*, John Pultz
 - Supplementary text/s:
Narcissism, Jeremy Holmes
The Age of the World (as) Picture, Martin Heidegger
 - Theoretical and visual research for *Performing the Photograph*

(You will need to spend at least 10 hours of independent study in preparation for the next class)

Week 8: 9th November

- Introduction to *Performing the Photograph*
- Embodied methodologies update
- Seminar: on last two week's text/s –with handouts
- Mini-Presentations to the group of your initial ideas for the 2nd practical element of the unit
- Theatre/Film/Performance approaches to working with (inventing a) character
- Preparation for next week:
 - Mini project: Identity research continued: choosing your key **concepts, themes** and **perspective**
 - Reading: *The Televisual Architecture of the Dreambody, in Self/Image*, Amelia Jones
 - First draft of contextual studies notes (100-250 words)

(You will need to spend at least 10 hours of independent study in preparation for the next class)

Week 9: 16th November

- Presentation: The manipulated image/new technologies
- Seminar: reading and visual discussion of last week's text
- Theory and Practice Review-How to develop your critical vocabulary
- Artist presentation: A Photographer introduces their work (TBA)
- Hand in of first draft of contextual analysis –whole group-100-200 words
- Library session this week (or next)
- Preparation for next week:
 - Reading for next week: *Endangered/Endangering; Schematic racism and white paranoia*, Judith Butler
 - Supplementary text/s:
Skinscapes: Embodiment, Culture and Environment, David Howes
The Three Ecologies, Felix Guattari
Sensory Response, in Sensory Design, Joyce Malnar and Frank Vodvarka
 - Preparation for seminar discussion next week with questions, propositions and ideas for debate
 - Theoretical and visual research for *Performing the Photograph*

(You will need to spend at least 10 hours of independent study in preparation for the next class)

Week 10: 23rd November

- Presentation: Photographic blindness: Contemporary photographers from/drawing on non-western cultural traditions,
- Questions and seminar
- Writing and research techniques for Critical Analysis
- Library session
- Tutorials (8x15min slots available)
- Preparation for next week:
 - Planning and shooting for *Performing the Photograph*
 - Preparation for tutorial, bring contact sheets and tests/sketches/plans, CDs or USB sticks
 - Theoretical and visual research for *Performing the Photograph*

(You will need to spend at least 10 hours of independent study in preparation for the next class.)

Week 11: 30th November

- Small group crits on work in progress
- Tutorials available for 1:1 support
- Preparation for next week:
 - Print/finish photographs for *Performing the Photograph*
 - Write Analysis of *Performing the Photograph*
 - Next week you must bring to class tape, blu-tack, pins or any other hanging system to put your images on the wall and/or organise equipment to show your work. Complete a checklist to ensure that you fully control the details of display and presentation

(You will need to spend at least 10 hours of independent study in preparation for the next class)

Week 12: 7th December

- **Tutor/Peer assessment of *Performing the Photograph* in the session**
- Student presentations
- Constructive appraisal and self-appraisal
- Feedback session
- Hand in projects at Faculty Office (BR266) **after the class** but before 2pm.
- Preparation for next week: Tutorials available for 1:1's on Contextual Analysis

11th December

- Hand in Analysis of *Performing the Photograph* at Faculty Office (BR266)

9. LEARNING RESOURCES

9.1 Core Materials

- Photography: a Critical Introduction / edited by Liz Wells. New York: Routledge, 2004
- Photography and the Body. Pultz, John. Weidenfeld & N., 1995
- The Body: Photoworks of the Human Form. Ewing, William A. London: Thames and Hudson , c1994
- The Photograph as Contemporary Art. Cotton, Charlotte. New York, NY: Thames & Hudson, 2004
- Art and Photography / edited by David Campany. London: Phaidon, 2003
- Self/Image / Amelia Jones, New York: Routledge, 2006
- Photography Reborn, Image Making in the Digital Era, Jonathan Lipkin NY, Abrams, 2005

9.2 Further Materials

- Baudrillard, Jean Screened Out, London, Verso 2002
- Jane Brettle & Sally Rice Public Bodies - Private States : New Views on Photography, Representation and Gender, New York ; Manchester : Manchester University Press, 1994
- Brigh, Deborah The Passionate Camera : photography and bodies of desire, London ; New York : Routledge, 1998
- Cadava, Edouardo Words of Light, Princeton University Press, Chichester, 1997
- Classen, C. (ed) The Book of Touch Oxford, New York, Berg, 2005
- Evans, M. and Lee, E. (eds) Real Bodies: A Sociological Introduction, Basingstoke: Palgrave. (2002)
- Ewing, William A. The century of the body : 100 photoworks, 1900-2000, London : Thames & Hudson, 2000
- Fraser and M. Greco (eds) The Body: A Reader, London & New York: Routledge. (2005)
- Green,D. and Lowry, J. Stillness and Time: Photography and the moving image, Photoworks, Brighton, 2006
- Guatarri, F. The Three Ecologies NJ, Athlone, 2000
- hooks, bell. Outlaw Culture, Resisting Representations Routledge NY, London 1994
- Jones, Amelia Body Art, Performing the Subject, University of Minnesota, 1998
- Jones Amelia, Stephenson, Andrew Performing the Body,Performing the Text, Routledge, London 1999
- Malnar, J.M. and Vodvarka, F. Sensory Design, University of Minnesota, 2004
- Manghani, Piper, Simons (Eds) Images: A Reader Sage, London 2006
- Rideal, Liz Mirror, Mirror: Self-Portraits by Women Artists 2001 Accompanying the Exhibition at the NPG Sept 2001-Jan 2002
- Rosemont, F (Ed) Andre Breton/What is Surrealism? London, Pluto 1978
- Solnit, Rebecca. Wanderlust, A History of Walking, verso, London 2001
- Squiers, Carol, The body at risk: photography of disorder, illness, and healing, London; Berkeley, Calif. : University of California Press, 2005
- Warr, Tracey The Artist's body, London : Phaidon, 2000
- Weiss, G. Body Images: Embodiment and Intercorporeality, New York and London: Routledge 1999
- Wood, Ghislaine The Sural Body, Fetish and Fashion, London, V&A, 2007

9.3 Other materials

Selected essays and readings, texts that have relevance to individual projects, or that are interesting for clarification of specific ideas or for further research will be placed on Blackboard **throughout** the semester. Some of the supplementary texts that will be used are not listed above in the main bibliographies. Please continue to check the folders each week, feel free to bring text, or images, to the sessions that can be posted here for the benefit of all students on the course.

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**NOT
E:**

You are expected to actively participate in class discussions. As preparation for each week, you are required to read and/or do the mini projects programmed. In addition to the reading set in preparation for class, you are expected to do further reading on the topics you will choose to focus on your project. Do not hesitate to ask your tutor for any advice.

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6	Practical. Hand-in Deadline			
7	Presentation in Class. Assessed.			
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9	100-250 words first draft of Contextual, Critical Analysis			
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11				
12	Practical. Monday 10am in Class Hand-in. 1500 word Analysis. Friday 2pm hand-in.			

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