

Contemporary Photography Practice



ARCADIA UNIVERSITY
THE COLLEGE OF GLOBAL STUDIES

Class code LONS ARDP 190S

Instructor Details
Alex Brattell
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Class Details Summer 2012

Location to be confirmed.

Prerequisites None

Class Description
The course aims to give students a basic introduction to photography practice and theory, particularly those practices and theories developed in an analogue or digital photography. They will learn how they can use their own equipment to its full potential by exploring photographic culture, camera technique, post production and creative application. Gallery visits, seminars, walkabouts, one to one tuition and sketchbook work will also be used to help students contextualise their own experiences of London through the medium of (digital) photography.

The course will culminate in an exhibit of student's work at the London Study Centre.

Learning Outcomes
By the end of the course, students will have developed practical skills in digital photography, including technique and post production software. Students will also have developed a more theoretical appreciation of the ways in which photography as an artistic medium can reflect individual experience with the urban environment, particularly the urban environment of contemporary London.

Assessment Components	Research sketchbook	35%
	Class Participation	15%
	Exhibited prints	50%

The research sketchbook will contain all reference materials, experimentation and planning details created over the course of the module. It is both a reflective collection of your work during the term as well as an opportunity to communicate the genesis of your exhibited prints to your peers and tutor. You will be required to share the contents of your sketchbook during one-to-one tutorials and will be assessed both on your application of the post/production techniques being taught in class as well as your progress in developing a final project for the class exhibition at the end of term.

For the module exhibition, students must create a coherent project consisting of three prints. They must be prepared to discuss this project with faculty and peers. Students will be assessed both on their images (as well as the various editing techniques employed or not) and their discussion of the images in relation to photographic theory and practice. Remember: the project is not simply a presentation of your three 'best' prints created over the course of the term. Instead, your project should express or speak from an artistic narrative about the experiences of life in the Capital, demonstrating along the way the practical skills you have developed.

Failure to submit or fulfill any required course component results in failure of the class.

**Assessment
Expectations**

Please refer to your Arcadia University student handbook for information regarding the London Study Centre's general marking criteria and assessment expectations.

**Grade
conversion**

Please refer to your Arcadia University student handbook for the most up-to-date scale of numerical equivalents to letter grades:

Degree Class	Numerical Grade	Arcadia Letter Grade
First Class 1 st	75-100	A+
	68-74	A
	65-67	A-
Upper Second Class 2.1	60-64	B+
	55-59	B
	50-54	B-
Lower Second Class 2.2	47-49	C+
	43-46	C
	40-42	C-
Third Class 3 rd	35-39	D
Fail	0-34	F

**Attendance
Policy**

ARCADIA has a strict policy about course attendance. Illness or family emergencies may require a student's absence. Such an absence must be documented by a physician's note or by consultation with the Arcadia University London Office prior to the absence. The Office will inform the Director of the circumstances requiring the absence. The Director will have the final decision on the disposition of an absence. The absent student is always responsible for assignments missed.

Unexcused absences from exams are not permitted and will result in failure of the exam. If you are granted an excused absence from examination (with authorisation, as above), your lecturer will decide how you will make-up the assessment component, if at all (by make-up examination, extra coursework, or an increased weighting on an alternate assessment component, etc.).

Arrival at work or class more than ten minutes late or leaving the class early will be considered an absence.

Please note that for classes involving a **field trip or other external visit**, transportation difficulties are never grounds for an excused absence. It is the student's responsibility to arrive at an agreed meeting point in a punctual and timely fashion.

Late Submission of Work

Written work due in class must be submitted during the class time to the lecturer.

Required Text(s)

How to Photograph Absolutely Everything: Successful Pictures from your Digital Camera by Tom Ang. Dorling Kindersley ISBN-10: 1405333073.
Digital Photography Masterclass: Advanced Photographic and Image-manipulation Techniques for Creating Perfect Pictures by Tom Ang. Dorling Kindersley ISBN-10: 1405315563.
Photography: A Cultural History by Mary Warner Marien. Laurence King ISBN-10: 1856696669.

Internet Research Guidelines

Links for online research may be found at:
<http://www.photohastings.org/onlineresources.html>
<http://www.photohastings.org/magsandblogs.html>

Required Equipment

Digital camera/'phone camera
Laptop and/or film camera
USB memory stick.
Sketchbook (A4/A3)
Access to printer provided by the London Study Centre

Week 1

Seminar: The Principles of Photography: culture and technique

Walkabout: Exploring Islington and Capturing London's Canals

Readings: Ang, *Digital Photography*, Chapters 1-2; Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction" (1936) [Available on Blackboard]; Marien and King, Chapters 1-2, 4.

Sketchbook: First photography.

Week 2

Seminar: Tonality, Light, Contrast, and Colour: exploring London (by observing Londoners)

Walkabout: Visit to Photographer's Gallery via London's West End alleyways

Readings: Ang *Digital Photography Masterclass* Chapter 3, 5, 9; Ang and Dorling *Creating* Chapter 7

Sketchbook: Second photography. Image study of one British photographer.

Week 3

Seminar: Composition and Composite Imaging: exploring London's Built Environment

Workshop: One to One project tuition and sketchbook assessment

Walkabout: Barbican Centre and the City

Readings: Ang *Digital Photography Masterclass* Chapter 18; ; Ang and Dorling *Creating* Chapters 5-6.

Sketchbook: Third Photography.

Week 4

Seminar: Selecting, Manipulating & Applying Photographs.

Workshop: Online Editing Software: Pixlr

Readings: Ang *Digital Photography Masterclass* Chapters 10-12; Ang, *Digital Photography* Chapter 3

Sketchbook: Manipulation/edit of Photographs. Research for Final Piece.

Week 5

Seminar: Creating a Final Piece

Readings: Sean O'Hagan, 'Sally Mann: The Family and the Land' (On Blackboard); Ang *Creating* Chapter 13

Sketchbook: Final Photography. Research and notes for Final Project.

Week 6

Seminar: The Future of Photography

Readings: Oomska interviews Carelin van der Beek, Nick Turpin, and Jeff Curto
<http://www.oomska.co.uk/future-of-photography-qa-no-6-carelin-van-der-beek/>; NUWOMB,
'Instagram: Is the Future of Photography Social?' <http://www.nuwomb.com/instagram-future-photography-social/>

Workshop: Peer Review of Final Projects. One-to-one tutorials for Final Projects.

Week 7

Module Exhibition.

Required Co-curricular Activities

Students are expected to work on this project outside class hours, photographing and editing as well as researching from a wide variety of primary & secondary sources.

Suggested Co-curricular Activities

Gallery visits, use of books as well as online sources. Excursions to relevant destinations to make photographs.