

Module Title	Photography and the Gallery
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	5
Module Code (showing level)	AME_5_PAG
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	Name: Email:
Short Description (max. 100 words)	In this practice based module students create a body of photographic work for a gallery context. The module examines the wider political, cultural and social context of the gallery and explores photography's relationship to both the gallery and fine art practices. Students produce work of a conceptual and technical quality to be shown in a gallery based exhibition. Students work in groups to then organize and stage an exhibition of this work.
Aims	1) To develop students understanding of the historic and contemporary relationship of photography to fine art and its place within gallery and museum contexts 2) Develop students ability to write about their work in both a project proposal and a reflective report. 3) Develop students ability to generate ideas, conduct research to develop projects and experiment with photographic forms, techniques and outcomes 4) Develop students ability to resolve work to a professional standard, suitable for gallery display
Learning Outcomes (4 to 6 outcomes)	At the end of this module students will be able to: <i>Knowledge and Understanding</i> 1) Articulate an understanding of photography within a contemporary gallery context. 2) Source and research material relevant to a project idea, clearly articulating its relevance to the module and the development of the project. <i>Intellectual Skills</i>

	<p>3) Experiment with and make effective use of suitable photographic materials and processes in the creation of a resolved body of work.</p> <p><i>Practical Skills</i></p> <p>4) Create and present a resolved body of work suitable for a gallery context.</p> <p><i>Transferable Skills</i></p> <p>5) Effectively contribute to the organisation and implementation of an exhibition and related events, demonstrating commitment, good interpersonal and communication skills and the ability to work constructively both independently and as part of a team.</p>
Employability	<p>Research by Skillset acknowledges the importance of media industries for UK economy. With over 8,000 galleries in London alone, the ability to produce projects for exhibition spaces is one of the key skills for photography practitioners. The ability to work with curators, understand the requirements of a gallery space and respond to the specific requirements of a venue comprise crucial skills for photographers interested in promoting their work, increasing their visibility and engaging in a meaningful dialogue with the public.</p>
Teaching and learning pattern	<p>Contact hours includes the following: (please click on the checkboxes as appropriate)</p> <p>√ 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 type="checkbox"/> Practical <input type="checkbox"/> VLE Activities</p>
Indicative content	<p>Photography and the Gallery The gallery as 'white cube' The gallery as site specific pop up space Editioning photography for the art market Titles and artist statements Printing, mounting and framing Moving image installation</p>
Assessment method (Please give details – of components, weightings, sequence of components, final component)	<p>Summative assessment: CW1 (100%): A portfolio consisting of:</p> <ul style="list-style-type: none"> - A body of photographic work presented in a gallery exhibition - A workbook recording students research and development - A reflective report
Mode of resit assessment (if applicable)	<p>Summative assessment:</p> <ul style="list-style-type: none"> - A body of photographic work presented in a portfolio - A workbook recording students research and development - A reflective report
Indicative Sources (Reading lists)	<p>CORE READING: (5)</p> <ul style="list-style-type: none"> • Bate, D. (2008). <i>Photography: The Key Concepts</i>. United Kingdom: Berg Publishers. • Bright, S. (2011). <i>Art Photography Now</i>. 2nd ed. United Kingdom: Thames & Hudson.

	<ul style="list-style-type: none"> • Company, D. (2012). <i>Art and Photography</i>. United Kingdom: Phaidon Press. • Cotton, C. (2014). <i>The Photograph as Contemporary Art</i>. United Kingdom: Thames & Hudson. • Fried, M. (2008). <i>Why Photography Matters as Art as Never Before</i>. United States: Yale University Press. <p>OPTIONAL READING: (10)</p> <ul style="list-style-type: none"> • Amidu, M. (2007). <i>Franklyn Rodgers: The Philosophy of Strangers</i>. United Kingdom: Autograph. • Company, D. 2008. <i>Photography and Cinema</i>. Reaktion books Chanarin, O. and Broomberg, A. 2003. <i>Ghetto</i>. London: Trolley. Frank, R. 2008. <i>The Americans</i>. Steidl • Harrison, e.J. (2013). <i>Our Faces, Our Spaces: Photography, Community and Representation</i>. Southampton: John Hansard Gallery. • Hetherington, T. 2010. <i>Infidel</i>. London: Chris Boot • Kander, N., Annan, K. A., Tchang, J. and Luig, S. 2010. <i>Yangtze</i>. Ostfildern: Hatje Cantz • Mosse, R. and Hochschild, A. 2012. <i>Infra</i>. New York, N.Y.: Aperture Foundation • Sekula A. (1992) <i>The body and the archive</i>, in Bolton, R (Ed) <i>The contest of meaning: critical histories of photography</i>. Cambridge: MIT Press" Soth, A. 2013. <i>Ping Pong Conversations:Contrasto</i> Wells, L. (2011). <i>Land Matters: Landscape Photography, Culture and Identity</i>. London: I.B. Tauris.
<p>Other Learning Resources</p>	<p>University Virtual Learning Environment</p> <p>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