

Module Title	<b>Thinking, Making, Writing in Creative Media</b>
Programme(s)/Course	BA(Hons) Photography, BA(Hons) Digital Design
Level	4
Semester	2
Ref No:	AME_4_TMW
Credit Value	20 CAT points
Student Study hours	Contact hours: 36 Student managed learning hours: 164
Pre-requisite learning	None
Co-requisites	None
Excluded combinations	None
Module Coordinator [Name + e mail address]	Adam Brown brown46@lsbu.ac.uk
Parent Department	Department of Arts and Media
Parent Course	BA(Hons) Photography
Description [100 words max]	<p>This module introduces students to a range of approaches to contextual research and academic critique in relation to contemporary media practice. Exploring synergies and convergences across the disciplines of photography, design, film, music, fine art and digital media amongst others, students will encounter and engage in contemporary debates, positions and practices in the context of multimodal approaches to research. By extending their frame of contextual reference, and ability to engage in critical and creative thinking, the module will provide a grounding in academic writing, production research and idea generation in the context of an understanding of discourse at an academic and professional level.</p> <p>Contemporary historical practices and ideas will be introduced in relation to convergent media, including analogue, digital, still, moving, performative and conceptual practices amongst others. The module will encourage the ability to compare stylistic and conceptual references across different media, and to link change in media practices to broader developments in global societies and cultures.</p> <p>The module is intended to prepare students to research, critique, debate, write and formulate ideas about contemporary creative practice so as to enable them to develop and advocate for their individual creative practices at a professional and academic level.</p>
Aims	<p>The aims of this module are to:</p> <ul style="list-style-type: none"> <li>• Introduce students to a range of contemporary media arts, related cultural institutions and activities</li> <li>• Develop students' media literacy and aesthetic understanding through critical engagement with a range of ways of understanding and representing artistic, cultural and media production</li> <li>• Provide an introductory theoretical framework within which critical questions of the place of technology within culture and society can be approached</li> <li>• Enable students to research, understand, and debate the impact of social, economic and technological change on cultural production.</li> <li>• Enable students to understand the discursive production of cultural value across a range of media.</li> <li>• Introduce students to close reading of academic and scholarly</li> </ul>

	<p>texts</p> <ul style="list-style-type: none"> <li>• Acquire skills in the production of research resources, academic texts and creative presentations.</li> </ul>
Learning outcomes	<p>Knowledge and Understanding:</p> <p>LO1: Greater awareness of the range of creative products, professional discourses and academic positions across a range of disciplines.</p> <p>Intellectual Skills:</p> <p>LO2: Critical, exploratory, reflective and discursive skills in the preparation and production of a formally referenced academic piece of academic writing.</p> <p>Practical Skills:</p> <p>LO3: To be able to deploy an expanded range of research techniques and contextual knowledge to the generation of ideas and production methods in a chosen discipline or disciplines.</p> <p>Transferable Skills:</p> <p>LO4: The ability to critique, debate, present ideas, and give and receive feedback at a level appropriate to communities of professionals, academics and peers in the creative industries.</p>
Employability	<p>This module aims to enhance students' employability by ensuring that they have a solid foundation for academic study and critical thinking. This includes the ability to carry out research, analyse information, synthesise arguments, propose solutions to problems and present findings. In this module, this is fostered through student development of an academic essay and co-construction of a shared resource base. Seminar discussions promote oral communication skills, a further key skill for employability. In addition, the unit provides sector specific employability skills by providing students with the introductory knowledge and understanding of critical culture that is required to engage with artists and practitioners in the presentation and dissemination of their work.</p>
Teaching & Learning Pattern	<p>The module will be taught over a 12-week period based on:</p> <ul style="list-style-type: none"> <li>• A Lecture Programme</li> <li>• Seminar Groups</li> <li>• Creative activities and mini-projects</li> <li>• Visits to exhibitions</li> <li>• Guest lectures</li> <li>• Screenings</li> </ul>
Indicative content	<p>The module will cover the following:</p> <ul style="list-style-type: none"> <li>• Convergences and synergies between design, photography and other creative disciplines</li> <li>• Histories of creative technologies</li> <li>• Histories of art, design and creative media</li> <li>• Contemporary and historical theoretical positions on</li> </ul>

	<p>creative media production</p> <ul style="list-style-type: none"> <li>• Creative problem solving and idea presentation</li> <li>• Construction of academic and professional arguments</li> <li>• Giving and receiving feedback</li> <li>• Collaborative production methods</li> <li>• The influence of audience reception on creative production.</li> <li>• The comparison of local and global production contexts and audiences for creative media.</li> <li>• The emergence of digital technologies and their impacts on societies and cultures.</li> <li>• The rise of networked culture and its influence on production and distribution of media.</li> <li>• The influence of social and societal change on cultural production.</li> <li>• Research methods for academic writing</li> <li>• Research methods for creative production</li> <li>• Academic writing skills</li> <li>• Presentation skills</li> </ul>
<p>Assessment method (Please give details – elements, weightings, sequence of elements, final component)</p>	<p>Details</p> <p>Coursework 1: Essay (100%)</p> <ul style="list-style-type: none"> <li>• A 2,000-word creative and critical commentary upon a self-identified feature of contemporary or historical media practice.</li> </ul>
<p>Indicative Reading</p>	<p>CORE READING:</p> <p>Practices and Histories:</p> <p>Cary Wolfe, <i>What is Posthumanism?</i> University of Minnesota Press (31 Dec. 2009)</p> <p>Parikka, Jussi, <i>A Geology of Media</i>, University of Minnesota Press (1 Jun. 2015)</p> <p>McConnon, N. et al <i>Digital Revolution: An Immersive Exhibition of Art, Design, Film, Music and Video Games</i>, Barbican, London 2014</p> <p>Pardo, A. and Redstone, E. <i>Constructing Worlds: Photography and Architecture in the Modern Age</i>, Prestel, London 2014</p> <p>Foster, H. and Krauss, R. <i>Art since 1900: Modernism, Antimodernism, Postmodernism</i>, London, 2012, Thames and Hudson.</p> <p>Gombrich, E. <i>The Story of Art</i>, Phaidon</p> <p>Theories of practice:</p> <p>Shaw, D (2008) <i>The Key Concepts of Technoculture</i>, Berg, New York</p> <p>Humphrey Jennings: (1987) <i>Pandaemonium: the coming of the machine age as seen by contemporary observers</i>. London, Picador.</p> <p>Walter Benjamin (1999): 'The Work of Art in the Age of Mechanical Reproduction', in <i>Illuminations</i>, London, Picador.</p>

Jenkins, H, (2008) *Convergence Culture: Where Old and New Media Collide*. New York: New York University Press.

Lovink G. (2011) *Networks without a cause: a critique of social media*. Cambridge: Polity.

Manovich L. (2001) *The language of new media*. Cambridge, Mass: MIT Press.

Hammond P. (2007) *Media, war and postmodernity*. Milton Park, Abingdon, Oxon: Routledge.

Fletcher, Alan (2001) *The Art of Looking Sideways*, London, Phaidon

Academic study skills:

Stella Cottrell (2013) *The Study Skills Handbook*. London: Palgrave Macmillan.

John Peck and Martin Coyle (2012) *Write it Right: The Secrets of Effective Writing*. Basingstoke and New York: Palgrave.

Nigel Warburton (2006) *The Basics of Essay Writing*. London and New York: Routledge.

Noel R Williams (2004) *How To Get a 2:1 in Media, Communication and Cultural Studies*. London: Sage.

Williams, Gilda, *How to Write About Contemporary Art*, 2014, Thames and Hudson

Umberto Eco *How to Write a Thesis*, MIT, 2015

OPTIONAL READING:

Bal, Mieke (2001) *Quoting Caravaggio: Contemporary Art, Preposterous History*, University of Chicago Press.

Alvin Toffler (1980) *The Third Wave*. London: Pan/Collins.

Guy Debord, (1994) *The Society of the Spectacle*, New York: Zone Books

Virilio, P. (2000) *The Information Bomb*. London: Verso.

Baudrillard J. and Lotringer S. (1988) *The ecstasy of communication*. Brooklyn, N.Y: Autonomedia.

Bishop C. (2012) *Artificial hells: participatory art and the politics of spectatorship*. London: Verso Books.

Blackman L. (1998) *Culture, technology and subjectivity*. Wood J. (Ed) *The virtual embodied: presence/practice/technology*. London: Routledge.

Bolter J. D. and Grusin R. (2000) *Immediacy, hypermediacy and remediation, Remediation: understanding new media*. London: MIT.

Other Learning Resources	Module Moodle Site via the LSBU VLE