

Photographing the City: London

Module Code	4IMAG012X
Module Level	4
Length	Session One and Session Two, Three Weeks
Site	Central London and Harrow Campus
Host Course	London International Summer Programme
Pre-Requisite	None
Assessment	100% Coursework (70% Project, 30% Project)

The Harrow Campus is located within Zone 4. Most summer Programme students will purchase a Zone 1-2 travelcard so should budget a little extra travel credit to cover zone extensions.

Please note that it is advisable for students to bring their own **digital or digital SLR camera** for this class. If students do not have a digital or digital SLR camera one can be hired out free of charge from the Photography department based at the Harrow Campus!

Special features

Site visits: students will have a workshop in the famous Victoria & Albert Museum. In addition, they will be visiting exhibitions in the Museum of London or Whitechapel and Barbican galleries. Note: these visits are subject to change.

Summary of module content

This module is concerned with an investigation of the city as represented through historical and contemporary photography. Through a series of lectures, workshops, photo walks and gallery visits students gain a critical perspective on the city as a social, cultural, architectural and artistic phenomenon. Through a research and development process they focus on an aspect of the city to represent through their own photographic project.

Learning outcomes

By the end of the module the successful student will be able to:

Knowledge and Understanding:

1. Demonstrate an awareness and understanding of images of the city and its people, as depicted in photography and photography-based media from 1860 to the present day. This contributes to graduate attributes GA1 and GA5 as listed below.
2. Demonstrate an awareness and understanding of contemporary photographic practices and methods. This contributes to graduate attribute GA2 as listed below.

Professional and Personal Practice:

3. Creatively apply technical skills and production practices to the planning and production of a photographic project. This contributes to graduate attribute GA1 as listed below.
4. Construct a coherent body of photographic works representing a key aspect of the city. This contributes to graduate attribute GA4 and GA5 as listed below.

Key Transferable Skills:

5. Manage working creatively and effectively as an individual with some guidance. This contributes to graduate attribute GA3 as listed below.
6. Critically evaluate their own performance and that of their peers. This contributes to graduate attribute GA2 as listed below.

Graduate Attributes these learning outcomes contribute to:

GA1 Critical and creative thinkers

GA2 Literate and effective communicator

GA3 Entrepreneurial

GA4 Global in outlook and engaged in communities

GA5 Social, ethically and environmentally aware

Indicative syllabus content

- Project development. The project is split into two phases – pilot and final.
- A project proposal will be written for each phase, defining aims, references, context, photographic approach and intended final form of the project.
- The students are given guided tours of London in order to test their proposals and start their creative practice.
- Use of an online blogging system (e.g. Tumblr) to record research, activities and progress and presentation format.
- Development of technical skills through guided workshops
- Illustrated lectures on London photography from key historical and contemporary practitioners including guest lecture(s) from established photographers
- Introduction to photographic theory and how to read images.
- Feedback is via peer review, critical self-evaluation and individual tutorials.

Teaching and learning methods

Indicative teaching and learning methods (with typical scheduled / supervised time for each student):

- Summer based delivery
- Illustrated interactive lectures introduce key concepts and approaches
- Seminars giving students formative exercises in interpretation, reading and analysis
- Individual tutorials to support students in developing and planning their projects
- Demonstrations and workshops developing practical skills
- External visits to relevant galleries and museums
- Work Reviews provide students with live feedback on work in progress and opportunities to review the work of other students
- Supervised research
- Guided tours for walking photo shoots.

Students are expected to complete the assignments through self-managed study time. This should amount to approximately 152 hours in addition to the scheduled / supervised time.

Activity type	Category	Student learning and teaching hours*
Lectures	Scheduled	8
Guest speakers	Scheduled	4
Practical classes and workshops	Scheduled	6
Group critiques	Scheduled	6
Seminar	Scheduled	4
Individual tutorials	Scheduled	1
Supervised library research	Scheduled	3
External visits (galleries)	Scheduled	8
Photo walks	Scheduled	8
Total scheduled		48

Independent study	Independent	152
Total student learning and teaching hours		200

*the hours per activity type are indicative and subject to change.

Assessment rationale

There are two types of assessment in this module – **formative** and **summative**.

Formative assessments take place during the module and are designed to give you support and feedback on your coursework progress and future direction. In this module you will receive two formative assessments: **Individual Tutorials**: Tutorials will occur just after the pilot phase is completed to assist and guide with the submission of the final phase project proposal forms.

You are asked to write a pilot project proposal following the initial lectures, and then again before the final phase begins. This develops all learning outcomes and in particular 3, planning and production.

1. **Work Reviews**: these are presentations of your project progress to your peers and the staff team. They take place twice, once for each project phase, and are designed to support your progression in completing your summative work for the module. This develops all learning outcomes, and particular 6, evaluation.

Summative assessments count towards your final grade and are weighted so that the majority takes place at the end of the module. Students are required to work on a project for the duration of this 20-credit module. **The project is split into two phases – the pilot phase and the final phase.** Each is handed in and assessed separately and therefore in this module students will receive two summative assessments:

Pilot phase (30% weighting)

1. Students are encouraged to use the pilot phase to experiment and find a subject that is of interest to them and fulfils the brief as described in the module guide, and to create an initial project. This approach facilitates the measuring of this modules learning outcomes numbers 3 and 4 (under the heading ‘professional and personal practice’).
2. Your conceptual engagement with research material, creative response to the brief, coherence of the project and technical control of the production will be demonstrated through the completion of this initial project phase. This will measure this modules learning outcomes 5 and 6 (under the heading ‘key transferable skills’).

3. Your ability to read and understand images of the city will be demonstrated through your blog and the influences you highlight within. This will measure this module's learning outcomes 1 and 2 (under the heading 'knowledge and understanding').

Final phase (70% weighting)

1. Students are encouraged to use the final phase to perform a much deeper investigation into the subject matter that was looked at during the pilot phase, to produce a finalised project. This approach facilitates the measuring of this module's learning outcomes numbers 3 and 4 (under the heading 'professional and personal practice').
2. Your conceptual engagement with research material, creative response to the brief, coherence of the project and technical control of the production will be demonstrated through the completed project and documentation. This will measure this module's learning outcomes 5 and 6 (under the heading 'key transferable skills').
3. Your ability to read and understand images of the city will be demonstrated through your blog and the influences you highlight within. This will measure this module's learning outcomes 1 and 2 (under the heading 'knowledge and understanding').

Assessment criteria

For each project phase:

- Evidence of research, awareness of the genre and relevant practices
- Conceptual engagement with research material
- Ability to construct a coherent body of photographic work in relation to a specific genre
- Creative response to the brief
- Overall image quality and technical control of the production
- Research blog (Tumblr):
 - Depth of exploration of a range of appropriate sources and practices
 - Evidence of production and development of projects.

Self-evaluation (at the end of the module only):

- Depth of exploration of a range of appropriate sources and practices
- Evidence of production and development of projects
- Level of self-reflection and appraisal.

For the Research blog and the Self-evaluation separate marks are not given but form part of the project coursework mark.

Assessment methods and weightings

Assessment name	Weighting %	Assessment type
London Project Pilot Phase	30	Project
London Project Final Phase	70	Project

Synoptic assessment

For those who take this as a standalone module the Research blog is the repository of research, development and project work. For those who take the module as a component of a complete degree course the blog is a component of an on-going meta blog which links all modules throughout the course and acts as a synoptic link across students' studies.

Sources

Essential readings, depending on the genre of project, will be indicated in the module programme and drawn from:

Soutter, L., (2013) *Why Art Photography*. London: Routledge.

Bate, D., (2016) *The Key Concepts, 2nd ed.* London: Bloomsbury.

Bate, D., (2015) *Art Photography*. London: Tate Publishing.

Prakel, D., (2012) *Composition 2nd ed.* Lausanne; Worthing: AVA Academia.

Short, M., (2011) *Context and Narrative*. Lausanne; Worthing: AVA Academia.

Barthes, R., (1977) *Image, Music, Text*. London: Fontana.

Salkeld, R., (2014) *Reading photographs*. London: Bloomsbury.

Badger, G., (2007) *The Genius of Photography: How Photography Has Changed Our Lives*. London: Quadrille.

Wells, L., (2011) *Land Matters: Landscape Photography, Culture and Identity*. London; New York: I.B. Tauris.

Scott, C., (1999) *The spoken image: photography and language*. London: Reaktion.

Ackroyd, P., (2000) *London: The Biography*, Chatto and Windus.

Fox, A (ed), Sawdon Smith, R (ed). (2015) *Langford's Basic Photography: The Guide for Serious Photographers*, Burlington, MA: Focal Press.

Further reading – depending on the genre of project proposed will be drawn from:

Howarth, S. & McLaren, S., (2010). *Street Photography Now*. London: Thames & Hudson.

Shore, S., (2007). *The Nature of Photographs, 2nd ed.* London; New York: Phaidon Press

Sontag, S., (1978) *On Photography*, London: Allen Lane.

Stallabress, J. (ed). (2013). *Documentary*. London: Whitechapel Gallery.

Szarkowski, J. (1978). *Mirrors and Windows: American Photography Since 1960*, New York: Museum of Modern Art.

Szarkowski, J. (1966). *The Photographer's Eye*, New York: Museum of Modern Art.

Wells, L., (2009). *Photography: A Critical Introduction, 4th ed.* London: Routledge

Borden, I. Hall, T & Miles, M., (2000) *The City Cultures Reader*, London

Thomson, J., (1994). *Victorian London Street Life in Historic Photographs*, Dover Publications.

Coverley, M., (2010). *Psychogeography*, Harpenden.

Delaney, H, (2012). *Another London*, Tate.

English, B., (2013). *A Cultural History of Fashion in the 20th and 21st Century: From Catwalk to Sidewalk*, Bloomsbury.

Beward, C. (2004). *Fashioning London*, Bloomsbury.

Sinclair, I. (2007). *London: City of Disappearances*. Hamish Hamilton.

Phillips, M., (2002). *London Crossings: The Biography of Black Britain*.

Merriman, N., (ed) (1993). *The Peopling of London: Fifteen Thousand Years of Settlement from Overseas*.

Carroll, H., (2014). *Read this if you want to take great photographs*. London: Laurence King.

Carroll, H., (2015). *Read this if you want to take great photographs of people*. London: Laurence King.

Barthes, R., (1981). *Camera Lucida*. London: Vintage.

Burgin, V., (1982). *Thinking Photography*. London: Macmillan.

Diprose, G., Robins, J., (2012). *Photography - the new basics: principles, techniques & practice*. London: Thames & Hudson.

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