Module Handbook

Programme:
Photography in the Arts

Module Title:
Fugitive Testimonies and Individual Practice

Module Lecturers:
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Swansea College *of* Art
Founded **1853**

Image: Anna Atkins, Poppy, 1852

MODULE DESCRIPTIONS

FUGITIVE TESTIMONIES

This infamous contradiction in terms: "… the Photograph is a certain but fugitive testimony…" is just one of the poetic descriptions that Roland Barthes offered for the photographic image over thirty years ago in (probably the most influential book ever published on the subject):
Camera Lucida: Reflections on Photography.
For this module, using this phrase as a starting point - as well as a random photograph given out in your first session - you will work towards developing a body of black & white photographic work.
You are encouraged to experiment with different film-types, camera formats & photographic methods including paper negatives, photograms and acetate printing. There are no restrictions on how you create your images, but the final prints will need to be produced in the darkroom on black & white, fibre-based photographic paper (see submission details below).

AIM(S)
To enable students to apply photographic skills in the context of personal expression
To encourage the development of individual ideas and visual

LEARNING OUTCOMES
Articulate and develop critical and analytical viewpoints in seminar/tutorial discussion through interpreting visual material
Produce and evaluate photographic work from an informed knowledge base of contemporary practice employing cultural reference

INDIVIDUAL PRACTICE

Final Project
The cornerstone of contemporary photographic practice is the self-initiated project. The majority of photographic art projects (whether for the gallery, book, editorial or web-based) are not commissioned, they are generated by individual artists and photographers working for long periods on sustained bodies of work.
Your aim for this module is to choose a subject of self interest, possibly the development of an idea or theme previously explored within your work, that will sustain a serious level of investigation and exploration over a prolonged period of time. Your visual diary is essential in recording your development.

AIM(S)
By writing their own practical work programme it is intended that students become more self-reliant, motivated and capable of taking responsibility for their personal creative development
Students will also be encouraged to view their work in the context of current photographic practices and to clarify their professional aims and ambitions.

LEARNING OUTCOMES
Devise and sustain the production of a body of work that is of an individual nature and that makes a per-sonal visual statement
Consider and utilise from a sound knowledge base the recognised systems of photographic interpretation relevant to a personal visual statement

FUGITIVE TESTIMONIES

HG = Hamish Gane
HD = Holly Davey
ST = Sarah Tierney

Monday: 9.30 – 12.30 with Hamish Gane
Thursday: 13.30 – 16.30 with Holly Davey

Week One

Monday 11th February
9.30am: HG - Feedback for Semester 1

Thursday 14th February
13.30 - 4.30pm: HD & HG introduction of brief and first task - scanning.

Week Two

Monday 18th February
9.30: HG & ST - Acetate Darkroom Workshop
1.30: ST Darkroom Support Session

Thursday 21st February
13.30: HD & ST - Paper Negative Darkroom workshops

Week Three

Monday 25th February
9.30am: HG & ST - Cyantype workshop
1.30pm: ST Darkroom Support Session

Thursday 28th February
10am - 12pm: Darkroom Support Session
13.30 - HD & ST - Lith workshop

Image: Grete Stern, Dream 1, 1948

FUGITIVE TESTIMONIES

Week Four

Monday 4th March

9.30: HG - Creative discussion about work

1.30pm - 3pm: ST - Darkroom Support Session

Thursday 7th March

10am - 12pm: ST Darkroom Support Session

13.30: HD - Creative discussion about work

Week Five

Monday 11th March

9.30: HG - Creative Discussion and darkroom session.

1.30pm - 3pm: ST - Darkroom Support Session

Thursday 14th March

13.30 - HD & HG - FUGITIVE TESTIMONIES CRITIQUE

Week Six

Monday 18th March

9.30: HG- Feedback

Thursday 21st March

13.30 - HG & HD

New Brief Hand out: Individual Practice proposals

INDIVIDUAL PRACTICE

Week Seven

Monday 25th March

09.30 - 10.30 - Digital Workshop with Christine

1030 - 12.30pm - HG Developing an Individual Practice Lecture (followed by Group Tutorials looking at proposals)

Thursday 28th March

13.30 - 14.30 - Batch Capture of Files with Christine

14.30 - 16.30 - HD Group Tutorials

Week Eight

Monday 1st April

09.30 - 10.30 - Raw Files Workshop with Christine

10.30 - 12.30 - HG Group Tutorials (looking at development of work)

Thursday 4th April

13.30- - 16.30 - HD Group Tutorials (Development of work and installation skills)

Image: Abigail Reynolds, Woodsmen, 2008

INDIVIDUAL PRACTICE

EASTER BREAK

Week Nine
Monday 29th April
09.30 - HG Group Tutorials

Thursday 2nd May
13.30 -HD Group Tutorials

Week Eleven
Monday 6th May
09.30 - HG Group Tutorials
All Day - Techincal Support

Thursday 9th May
13.30 - HD & HG
INDIVIDUAL PRACTICE FINAL SUBMISSION

Image: Esther Teichmann, Untitled, 2012 - 14.

Reading List for Fugitive Testimonies

Essential

Berger, J. (2013) Understanding A Photograph. London: Penguin Classics Elkins, J. (2011) What Photography Is. London: Routledge

Wells, L. (Ed.) (2015) Photography: A Critical Introduction (5th Edition). London: Routledge

Recommended

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

Flusser, V. (2000) Towards A Philosophy Of Photography. London: Reaktion Books

Fontcuberta, J. (2014) Pandora's Camera. London: Mack

Background

Price, M. (1994) The Photograph: A Strange, Confined Space. Stanford: Stanford University Press

Sontag, S. (1979) On Photography. London: Penguin

Wells, L. (Ed.) (2002) The Photography Reader. London: Routledge.

Reading List for Individual Practice

Essential

Bull, S. (2009) Photography. London: Routledge

Marien, M. (2014) Photography: A Cultural History (4th Edition). London: Laurence King Publishing

Sontag, S. (1979) On Photography. London: Penguin

Wells, L. (Ed.) (2015) Photography: A Critical Introduction (5th Edition). London: Routledge

Recommended

Campany, D. (Ed.) (2003) Art And Photography. London: Phaidon

Fontcuberta, J. (2014) Pandora's Camera. London: Mack

Gibson, D. (2014) The Street Photographer's Manual. London: Thames & Hudson

Shore, R. (2014) Post-Photography: The Artist With A Camera. London: Laurence King

Background

Eggleston, W. (2002) William Eggleston's Guide. [1976]. (2nd Edition). New York: Moma

Frank, R. (2008) The Americans [1958], Göttingen: Steidl

Wells, L. (Ed.) (2002) The Photography Reader. London: Routledge

Journals

Aperture

Art Review

FOAM

History of Photography

Photoworks

Source

Websites

1000 words (http://www.1000wordsmag.com)

ASX (http://www.americansuburbx.com)

Gomma (http://www.gommamag.com)

Lens Culture (https://www.lensculture.com)

Image: Eija Liisa Ahtila, The Hour of Prayer, 2005

Further Information

Attendance

All students are required to attend scheduled classes and Faculties will record academic attendance on a weekly basis. After three consecutive missed contacts, the Faculty will write to you and ask you to meet with the appropriate programme representative. If you have two further consecutive missed contacts you will be sent a final warning by the Faculty Office.

If you have legitimate reasons for absence (including the instance of illness or injury) you must produce evidence. Authorised absence will not be counted against you. The confirmation of the authorised absence will be lodged.

If you cannot provide reasonable justification for absence or you fail to attend after receiving a final warning then the Faculty will ask the Registry to withdraw you from the programme within two months of the last recorded date of attendance.

Any student with a cumulative attendance for the academic year below 70% will be send an end of year warning letter by the Faculty to warn that attendance is below the level expected by the University and if poor attendance continues, may lead to being withdrawn from the programme.

Personal Study-time

Although your lecture/seminar commitment is 2 hours per week, your commitment to that module should be one working day (i.e. a fifth of your course). The other hours should are made up with independent study. This is most likely to be spent researching in the library, watching films, going to see local and regional exhibitions as well as live performance events. The seminar sessions are not enough to meet the module requirements as demonstration of independant research is essential to creating an active and alive blog. For a blog to be benefitical it needs to be regularly engaged with, therefore a minimum of 2 blog posts per week is required. You need to get into good habits with time management early on; this will help you keep to your deadlines.

Handouts and Note-taking

At the start of your module you will be given (or these are made available on Moodle) handouts which detail the module's content, often broken down into a weekly Programme, and a reading list to help you start your research for that module. Often a tutor may give you a handout related to that week's seminar – you may go over this in class, or be asked to read it in your own time – make sure you do, and keep these and your notes in a folder for that module. This will become very useful source material for the rest of your course.

It is extremely important to make notes during a seminar. This does not mean you have to write down every word your tutor says, but rather that you develop a skill in selecting 'bullet points' of information from what is said. This is a skill you will develop over time and it is a very important one. It will help with your broader studies for the course.

Further Information

To submit the blog, the URL link needs to be emailed to holly.davey@uwtsd.ac.uk

Information on *The Griffith Library*

Dynevor Centre for Art, Design and Media
De La Beche Street
Swansea
SA1 3EU

Telephone: (01792) 481030
Fax: (01792) 644076

Borrowing Rights

Undergraduate Students 12 items
Postgraduate Students 20 items
Loan Periods
Ordinary Loan 3 weeks
Limited Loan 1 week
Short Loan Overnight
Part Time Student Loan 3 weeks
Restricted Loan 2 days

Renewing Your Items

You can renew items in 4 ways: via TalisPrism, in person at the counter or by self service
kiosk or by telephone. Please note that renewal of short loans and reserved items is not permitted.

Fine Rates

Failure to renew or return items will result in the following fines:
Ordinary Loan 25p per day
Part Time Student Loan 25p per day
Limited Loan 50p per day
Restricted Loan 75p per day
Short Loan & Inter-Library Loan £1.00 per day

Image: Diana Arbus, Indentical Twins, Roselle,New Jersey, 1967

Further Information

Plagiarism

Plagiarism (L. plagiarius, a kidnapper)

In the course of your studies, you will read the work of others, and incorporate their ideas into your assignments. You will agree with some and you should say why you do; you will disagree with others and you should say why. What you must never do is to attempt to pass it off as your own either by copying our their phrases and sentences and not acknowledging this, or by appropriating their arguments and ideas as if it were your own. That is a form of kidnapping – you are stealing the ideas and thoughts of another's mind and pretending that they are your own. It is cheating.

Plagiarism is an Unfair Practice and is subject to a number of procedures, for details of which you may consult the University of Wales Trinity St David(UWTSD) Quality Handbook, which is held in the library. You really don't want to risk being on the receiving end of those procedures! To stay safe: if you use the exact same words, put them in quotes and reference them. If you use an idea, but put this into your own words, it must still carry a reference to its source. If you borrow a phrase (it might just be two words) that is the invention of someone else, this needs to be in quotes and referenced too.

Links for Extenuating Circumstances, guidance on compensatory measures can be found on the Moodle page for this module.

Image: Annette Messanger, Mes Voeux , 1989

First class response (1st)

- There is an impressive range of reading in evidence.
- Writing is well structured and detailed without repetition or irrelevance.
- The argument is clear, often original, and sustained throughout.
- Arguments may be complex and open-ended.
- A clear personal view is visible and well supported by appropriate evidence.
- Shows a good knowledge and understanding of areas of current research in the field.
- There is evaluation of divergent points of view, demonstrating critical engagement with the topic.
- Demonstrates close and systematic visual analysis.
- There is an understanding of both visual processes and their cultural functions.
- The response is stylish and absorbing.
- Communication skills are effective and impressive.
- Referencing and Bibliography layout is impeccable.
- Presentation is excellent.

Upper second response (2:1)

- There is evidence of thorough background reading.
- Writing is well structured, without repetition or irrelevance.
- The argument is clear and sustained throughout.
- There is evidence of critical awareness.
- Divergent points of view are represented and evaluated.
- There are personal responses supported by evidence.
- There is an awareness of areas of research in the field.
- There is capable visual analysis based on clear and precise descriptive writing.
- An understanding of visual processes in a cultural context is in evidence.
- Communication skills are clear and effective.
- Referencing and Bibliography layout are accurate.
- Presentation is very good.
- Referencing and Bibliography is inadequate in all respects.
- Presentation is poor.

Poor/Severe Fail

- Reading is inadequate.
- There is no argument and much is irrelevant.
- Organisation is chaotic.
- The topic is not understood.
- Comments and observations are not supported by evidence.
- Communication/expression is so poor that many sections can not be followed.
- There is an excessive dependence on source material.
- There are no references or extremely poor Referencing and Bibliography layout.
- Presentation is very poor.

Lower second response (2:2)

• There is evidence of appropriate reading but the approach remains mostly descriptive, and may lack depth.
• The argument is mainly clear but may sometimes lose its direction.
• A good start lapses into repetition or inconclusiveness.
• Structure demonstrates a modest competence in handling a range of material.
• The topic is understood but not all aspects are covered.
• There is a degree of critical awareness.
• There is sometimes too much dependence on the comments and judgements of a few source writers.
• There are a few personal responses, but not always fully supported by evidence.
• There is limited visual analysis and understanding of visual processes.
• Communication skills are adequate, but there may be patches of poor expression.
• Referencing and Bibliography layout may have some errors, or some referencing may be missing.
• Presentation is adequate.

Third class response (3rd)

• The range of reading is narrow.
• Sources are obvious and pedestrian, and are reproduced uncritically.
• Organisation is poor.
• There is evidence of some relevant knowledge but response is primarily descriptive.
• The argument is not always clear and contains some irrelevance.
• Important aspects of the topic are not covered.
• There is little visual or textual analysis or evaluation.
• There is little personal response, or it is over-personalised with a tendency to sweeping statements and generalisations.
• There may be factual errors or concepts are not understood.
• Communication skills are limited, and there are problems with sentence construction and spelling.
• Referencing and Bibliography layout is poor and/or references are missing.
• Presentation has areas of weakness.

Fail

• Reading is limited and not always appropriate.
• Argument lacks coherence and/or is irrelevant.
• Organisation is poor.
• The topic may be misunderstood.
• There is very little or no visual or textual analysis or evaluation.
• Personal input is minimal, or there is personal opinion without supporting evidence.
• There may be very little written.
• There is over-dependence on source materlal.
• Communication skills are consistently weak.
• Referencing and Bibliography is inadequate in all respects.
• Presentation is poor.

Poor/Severe Fail

- Reading is inadequate.
- There is no argument and much is irrelevant.
- Organisation is chaotic.
- The topic is not understood.
- Comments and observations are not supported by evidence.
- Communication/expression is so poor that many sections can not be followed.
- There is an excessive dependence on source material.
- There are no references or extremely poor Referencing and Bibliography layout.
- Presentation is very poor.

All cases of 'unfair practice' are zero graded, and necessitate an enquiry within the University, and in some cases result in further disciplinary procedures (see notes on 'plagiarism' above).