



Course Title:	Contemporary Photography Practice
Course Code:	LONS ARDP 290
Subject:	Art History/Art
Credits:	4
Semester/Term:	<input checked="" type="checkbox"/> Semester <input type="checkbox"/> J-Term <input type="checkbox"/> Summer
Course Description:	<p>The course aims to give students a basic introduction to photography practice and theory, particularly those practices and theories developed in an age of 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 contextualize their own experiences of London through the medium of photography. The course will culminate in an exhibit of student's work at the London Centre.</p>
Course Requirements:	<p>Required Text The Photograph As Contemporary Art. Charlotte Cotton, Thames and Hudson Revised edition (2009). ISBN: 978-0500204016; Cost: To Be Determined.</p> <p>Photography: A Cultural History by Mary Warner Marien. Laurence King. ISBN: 1856696669; Cost: To Be Determined.</p> <p>Supplemental Text On Being A Photographer. David Hurn & Bill Jay. Lenswork ISBN: 978-1888803-068; Cost: To Be Determined. (ebook – http://www.lenswork.com/obp.htm).</p> <p>The Pleasures of Good Photographs. Gerry Badger. Aperture 2010. ISBN: 978-1597111393; Cost: To Be Determined.</p> <p>Digital Photography Masterclass: Advanced Photographic and Image-manipulation Techniques for Creating Perfect Pictures by Tom Ang. Dorling Kindersley. ISBN: 1405315563; Cost: To Be Determined.</p> <p>How to Photograph Absolutely Everything: Successful Pictures from your Digital Camera by Tom Ang. Dorling Kindersley. ISBN: 1405333073; Cost: To Be Determined.</p> <p>Photography Changes Everything. Marvin Heiferman and Merry A. Foresta 2012. Aperture/Smithsonian. ISBN: 1597111996; Cost: To Be Determined.</p> <p>Required Equipment Digital camera/'phone camera Laptop and/or film camera USB memory stick and external drive for backup.</p>



Sketchbook (A4/A3)

Access to printer provided by the London Study Center

Assignments

Course Requirements	Percentages
1. Sketchbook and Final Project	50 %
2. Class Participation	10 %
3. Final Print	20 %
4. Essay	20%
Total	100%

Sketchbook and Final Project

To be submitted at the end of the course: Your sketchbook is a creative diary. It 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.

It charts your technical, intellectual and visual journey. 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 capture & 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.

You are expected to read relevant material every week, as agreed with or set by your tutor, and to record and comment upon this reading in your sketchbook. Document first hand research (short critiques of gallery visits are expected).

The final project is only the very best work, finished, sequenced, laid out, captioned, titled and presented to a high standard.

Final Print

The print must be of exhibition quality, of a suitable size and an expression of individual experience during this course. It must be accompanied by a title and/or caption, a signed release form and also submitted in digital form with information and credit in metadata.

Essay

To be written and submitted during the first half of the course. Failure to submit or fulfill any required course component results in failure of the class. How has a particular photographer contributed to human understanding?

Write about a photographer of your choice with reference to his/her context, inspirations and influence. Consider the context of your subject's life and work. To



	<p>help you find a subject use the two required texts as well as discussions with your tutor (who must approve your choice of subject). 2000 words. All sources must be cited and include printed material where possible.</p> <p>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.</p> <p>Suggested Co-curricular Activities You are expected to photograph, edit, research and work on your sketchbook outside class time as appropriate to your interests, activities and schedule. Aligning your chosen topics with those of your other classes is encouraged.</p>																				
<p>Learning Outcomes and/or Expected Student Competencies:</p>	<p>On completion of the course, students should be able to:</p> <table border="1" data-bbox="467 762 1422 1066"> <thead> <tr> <th data-bbox="467 762 1422 808">Learning Outcomes</th> </tr> </thead> <tbody> <tr> <td data-bbox="467 808 1422 877">1. Devise, plan and create a photography project relevant to your London study experience and interests.</td> </tr> <tr> <td data-bbox="467 877 1422 919">2. Write an essay (2,000 words) as set.</td> </tr> <tr> <td data-bbox="467 919 1422 1066">3. Discuss and describe ways in which photography as an artistic medium can reflect individual experience within the urban environment, particularly the urban environment of contemporary London</td> </tr> </tbody> </table>	Learning Outcomes	1. Devise, plan and create a photography project relevant to your London study experience and interests.	2. Write an essay (2,000 words) as set.	3. Discuss and describe ways in which photography as an artistic medium can reflect individual experience within the urban environment, particularly the urban environment of contemporary London																
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	<p>Session 10 Workshop: Final edit, final prints, titling, captioning and presentation.</p> <p>Session 11 Workshop: Project development. Peer presentations.</p> <p>Session 12 Class presentations. Summing up.</p> <p>Session 13 Assessment</p>
Other Policies:	<p>Expectations Professional behavior is expected of all students. This includes preparation for classes, on-time attendance at classes, attendance at all group sessions and appropriate participation in the form of attentiveness and contributions to the course. Respect for the academic process is the major guiding principle for professional behavior and extends to all communications, including e-mail.</p> <p>Attendance/Participation Prompt attendance, full preparation, and active participation in class discussions are expected from every student in every class session.</p> <p>Course Policies For e-mail communications, students must use their Arcadia University e-mail account. Students are responsible for any information provided by e-mail or through Intranet postings.</p> <p>Plagiarism Representation of another's work or ideas as one's own in academic submissions is plagiarism, and is cause for disciplinary action. <i>Cheating</i> is actual or attempted use of resources not authorized by the instructor(s) for academic submissions. Students caught cheating in this course will receive a failing grade. <i>Fabrication</i> is the falsification or creation of data, research or resources to support academic submissions, and cause for disciplinary action.</p> <p>Late or Missed Assignments Will not be accepted for grading.</p> <p>Students with Disabilities Persons with documented disabilities requiring accommodations to meet the expectations of this course should disclose this information while enrolling into the program, and before leaving the United States so that appropriate arrangements can be made.</p>
Prerequisites:	None