

Full module title: <b>Photographing the City: London (Summer School)</b>	
Module code: 4IMAG012X	Credit level: 4
UK credit value: 20	ECTS value: 10
Module Leader: Rakesh Mohindra	Email: <a href="mailto:r.mohindra@westminster.ac.uk">r.mohindra@westminster.ac.uk</a>
Extension: 65973	
Host Course: London International Summer Programme	
Subject Board: PAB UG WSA Assessment Board	
Pre-requisites: None	Co-requisites: None
Access restrictions: None	
Length: Session One or Session Two, Three Weeks per session	
Location: Central London and Harrow Campus*	
*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.	
<b>Special features:</b> Site visits: Students will have a workshop in the famous Victoria & Albert Museum. In addition, they will be visiting exhibitions in the Photographer's Gallery, the hub of photography in London, and other galleries. Note: these visits are subject to change.	
<b>Please note</b> that it is advisable for students to bring their own digital camera capable of full manual control for this class. If students do not have such a camera one can be hired out free of charge from the Photography department based at the Harrow Campus.	
<b>Summary of module content</b> This module is concerned with an investigation of the city as seen through the camera lens. Through a series of lectures, workshops, photo walks and gallery visits, students gain a critical perspective on London as a social, cultural, architectural and artistic phenomenon. They respond to their place in the city by focussing on an aspect of it to represent via their own photographic project. To achieve this they are guided through a research and development process.	

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

*Knowledge and Understanding (KU)*

1. Demonstrate an awareness and understanding of images of the city and its people, as depicted in photography and photography-based media. 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.
3. Demonstrate an understanding of the creative project development lifecycle. This contributes to graduate attributes GA1 as listed below.

*Professional and Personal Practice (PPP)*

4. 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.

5. 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 (KTS)*

6. Manage working creatively and effectively as an individual with some guidance. This contributes to graduate attribute GA3 as listed below.
7. 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**

- Via investigation, experimentation and taught content, students will produce a detailed Project Proposal, defining aims, references, context, photographic approach and intended final form of the project. Students present their ideas to the class for peer review.
- During the module the students iteratively produce images for critique leading to the development and realisation of the final project.
- The students are given guided tours of London and its galleries in order to test their proposals and start their creative practice.
- Development of technical skills through guided workshops.
- Illustrated lectures on London photography from key historical and contemporary practitioners.
- Introduction to photographic theory and how to read & critique images.
- Feedback is via peer review, group critique, individual tutorials, and critical self-evaluation.
- Use of an online system (blog) to record research activities, experimentation, progress and project ideas.

### **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 & 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	12
Practical Classes and workshops	Scheduled	8
Group critiques	Scheduled	8
Individual Tutorials	Scheduled	2
Supervised library research	Scheduled	4
External visits (Galleries)	Scheduled	8
Photo walks	Scheduled	6
<b>Total Scheduled</b>		48
Independent study	Independent	<b>152</b>
<b>Total student learning and teaching hours</b>		<b>200</b>

\*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:

1. **Individual Tutorials:** Tutorials will occur at the start of the second week to assist and guide with the submission of the project proposal form. You are asked to write a project proposal following the initial lectures and experimentation. This develops all learning outcomes and in particular 3, planning and production.
2. **Work Reviews:** these are presentations of your project progress to your peers and the staff team. They take place twice 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.

### Project (100% weighting)

1. Students will experiment and find a subject that is of interest to them and fulfils the brief as described in the module guide. Additionally, the ability to read and understand images of the city will be demonstrated through the blog and the influences highlighted within. This approach facilitates the measuring of this modules learning outcomes numbers 1 and 2 (under the heading 'Knowledge and Understanding').
2. Depth of conceptual engagement with research material, creative response and coherence of the project proposal and level of experimentation will be demonstrated through the completion of the initial phase. This will measure this modules learning outcome 6 (under the heading 'key transferable skills').
3. Via iterative image production and critique, students will perform a deep investigation into the subject matter chosen and thus produce a finalised project. This approach facilitates the measuring of this module's learning outcomes numbers 2 and 3 (under the heading 'Knowledge and Understanding').
4. 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 of it. This will measure this modules learning outcomes 5 and 6 (under the headings 'Professional and Personal Practice' and 'key transferable skills').

### **Assessment criteria:**

- Evidence of research, awareness of the genre and relevant practices
  - Conceptual engagement with research material
  - Depth of exploration of a range of appropriate sources and practices.
  - Subject matter research
- Evidence of experimentation
- Quality of Proposal
- 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
  - Evidence of production and development of project

### **Self-evaluation (at the end of the module):**

Evidence of critical self-reflection on:

- Depth of exploration of a range of appropriate sources and practices
- Contextualisation of project within contemporary modes of practice
- Production and development of projects
- Level of self-reflection and appraisal

## Assessment methods and weightings

Assessment name	Weighting %	Assessment type
<i>Photography Project</i>	100	<i>Project</i>

## Sources

### Essential readings

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

Carroll, H. (2014). *Read this if you want to take great photographs*, 1st edition. London, [England]: Laurence King Publishing.

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

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 project proposed will be drawn from:

Barthes, R. (1993). *Camera lucida: reflections on photography*. London: Vintage.

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Blagrove, Ismahil, J. (2014). *Carnival: a photographic and testimonial history of the Notting Hill Carnival*. London: Rice N Peas.

Bolton, T. (2017). *Camden town: dreams of another London*. London: British Library.

Bond, H. (1998). *The cult of the street: photographs of London*. London: Emily Tsingou gallery.

Braden, P. and Kynaston, D. (2019). *London's square mile: a secret city*. London: Hoxton Mini Press.

Brandt, B. (1983). *London in the thirties*. London: Gordon Fraser.

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

Brunelli, G. (2014). *Eternal London*. Stockport: Dewi Lewis Publishing.

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

Butturini, G. (2017). *London by Gian Butturini*, New edition. Bologna: Damiani.

Company, D. (2007). *The cinematic*. London: Whitechapel.

Company, D. (2014). *Constructing worlds: photography and architecture in the modern age*. Munich: Prestel.

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Chandler, D. (2016). *Strange and familiar: Britain as revealed by international photographers*. Munich: Prestel.

Cotton, C. (2020). *The photograph as contemporary art*, Fourth edition. London: Thames and Hudson.

Coverley, M., (2010). *Psychogeography*, Harpenden. Delaney, H., (2012). *Another London*, Tate.

Davies, P. and English Heritage. (2009). *Lost London, 1870-1945*. Croyley Green: Trans Atlantic.

Delaney, H. et al. (2012). *Another London: international photographers capture city life 1930-1980*. London: Tate.

Di Bello, P. (2018). *Sculptural photographs: from the calotype to digital technologies*. London: Bloomsbury Visual Arts.

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

Elkin, L. (2016). *Flaneuse: women walk the city in Paris, New York, Tokyo, Venice and London*. London: Chatto & Windus.

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

Evans, J. (2012). *NYLPT*. London: MACK.

Figgis, M. et al. (2009). *Soho composites*: London. London: The Photographer's Gallery.

Georgiou, G. et al. (2014). *Last stop*. Intransit Books in collaboration with MASA.

Hamilton, R.S. (2017). *Unseen London: the city through the eyes of contemporary photographers*, First edition. London: Hoxton Mini Press.

Howarth, S. and McLaren, S. (2010). *Street photography now*. London: Thames & Hudson.

Hunter, T., Dyer, G. and Rosen, M. (2012). *The way home*. Ostfildern: Hatje Cantz.

Jaspar Joseph-Lester (Editor). (no date). *Walking Cities* : London.

Jones, C. and Phillips, M. (2006). *The black house*. Munich: Prestel.

Jones, D. (2017). *London sartorial: men's style from street to bespoke*. New York: Rizzoli.

Kingsley, H. et al. (2012). *Seduced by art: photography past and present*. London: National Gallery Co.

Knorr, K. (2015). *Karen Knorr: Belgravia*. London: Stanley / Barker.

Knorr, K. and Richon, O. (2013). *Punks*. London: GOST Books.

Larraín, S. (1998). *London 1958-59*. Stockport: Dewi Lewis Publishing.

Luxemburg, R.B. and Bracewell, M. (1997). *London: A Modern Project*. [London]: Black Dog Publishing.

Marcoci, R. et al. (2010). *The original copy: photography of sculpture, 1839 to today*. New York: Museum of Modern Art.

Mayne, R. (2001). *Photographs*. London: Jonathan Cape.

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

Mirzoeff, N. (2014). *How to see the world: a Pelican introduction*. London: Pelican.

Morley, S. (2003). *Writing on the wall: word and image in modern art*. London: Thames & Hudson.

Muir, R. and Deakin, J. (2014). *Under the influence: John Deakin, photography and the lure of Soho*. London: Art/Books.

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O'Callaghan, D. (2002). *Hide that can: a photographic diary: the men of Arlington House*. London: Trolley.

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