

Theories and Themes in Critical Cultures CEAD1032

MODULE DESCRIPTOR

ECTS credits¹	5	Programme	University Certificate in Photography and Digital Imaging
NQF level	7	School	Education
Stage	1	Module Co-ordinator	Nuala Hunt
Trimester	2	Module Team	David Monahan Orla Fitzpatrick
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Introduction

The aims of this module are:

1. Provide an introduction to key concepts in visual culture specifically in photography
2. Encourage students to examine key texts and journals in photography
3. Foster a discursive approach to themes and ideas in photography
4. Recognise the implications of technology for photographic processes and imagery

What will I learn?

On successful completion of this module students will be able to:

- Demonstrate a knowledge of key photographic themes,
- Examine key ideas and theories central to contemporary discourses in photography and critical cultures,
- Analyse themes and perspectives in photography
- Apply appropriate referencing and use of bibliographic sources
- Research and Present a written assignment

This is a lecture and seminar based module. Approaches to researching and essay writing will be discussed and examined in seminars.

¹ European Credit Transfer and Accumulation System, where 60 ECTS credits equate to the workload of a full-time academic year

How will I learn?

This module is lecture and seminar based with discursive small group discussion.

Learning method	Hours
Lectures	12
Seminars	10
Specified Learning Activities	26
Autonomous Student Learning	52
Total Workload	100

What learning supports are provided?

Students will have access to the NCAD library.

The following reading list will be discussed in class and related articles will be referenced in class.

- David Bate, *Photography: The Key Concepts*, Bloomsbury, 2009.
- Geoffrey Batchen, *Each Wild Idea: Writing: Photography: History*, MIT Press, 2001.
- Justin Carville, *Photography and Ireland*, Reaktion Books, 2011.
- Charlotte Cotton, *The Photograph as Contemporary Art*, Thames & Hudson, 2014.
- Mark Durden, *Photography Today: A History of Contemporary Photography*, Phaidon Press, 2014.
- Theirry Gervais, *The Public Life of Photographs*, MIT Press, 2016.
- Vicki Goldberg, *Light Matters: Writings on Photography*, Aperture, 2010.
- Jackie Higgins, *Why It Does Not Have To Be In Focus: Modern Photography Explained*, Thames & Hudson, 2013.
- Charlotte Jansen, *Girl on Girl: Art and Photography in the Age of the Female Gaze*, Laurence King, 2017.
- Max Kozloff, *The Theatre of the Face: Portrait Photography since 1900*, Phaidon, 2007.
- Chris Pinney and Nicolas Peterson, *Photography's Other Histories*, Duke University Press, 2005.
- Griselda Pollock, *Vision & Difference: Femininity, Feminism and the Histories of Art*, Routledge, 1988.
- Chantal Pontbriand, *Mutations: Perspectives on Photography*, Steidl, 2011.
- Shirley Read and Mike Simmons, *Photographers and Research: the role of research in contemporary photographic practice*, Routledge, 2017.
- Fred Rithchin, *Bending the Frame: Photojournalism, Documentary, and the Citizen*, Aperture, 2013.
- Clive Scott, *The Spoken Image: Photography & Language*, Reaktion Books, 1999.
- Robert Shore. *Post-Photography: The Artist with a camera*, Laurence King, 2014.

- Mary Warner, *100 Ideas that Changed Photography*, Laurence King, 2012.
- Mary Warner, *Photography: A Cultural History*, 4th Edition, 2014.
- Liz Wells, *Land Matters: Landscape, Photography, Culture and Identity*, IB Tauris, 2011.
- Liz Wells, *Photography: A Critical Introduction*, Fifth Edition, Routledge, 2015.

How will I be assessed?

Assessment tool	% of final grade	Timing
Written Assignment	100	End of Trimester
Total	100%	

The module learning outcomes will be assessed through completion and submission of a written assignment. The module co-ordinator will provide essay titles and guidelines at the commencement of teaching. The College grade descriptors will be unpacked for students in advance and key texts will be highlighted. Students will receive written and verbal feedback on their assignment at the end of the trimester.

What happens if I fail?

Resit Opportunities

Where students fail to achieve the learning outcomes for the module an opportunity to resit will be provided at the end of the trimester.

Failure to successfully complete the module and achieve 30 ECTS will result in students not attaining the award and progressing to the next level.

Remediation

If you fail this module you may repeat, resit, or substitute where permissible.

Am I eligible to take this module?

Module Requisites and Incompatibles

Pre-requisites	None
Co-requisites	None
Incompatibles	None
Prior learning	Where a student can demonstrate that they have achieved at least 80% of the learning outcomes of this module, by academic certified achievement, or through quantifiable and documented experience, they can apply to the School for that prior learning to be recognised. Applications for RPL must be received prior to the commencement of delivery of the module.
Recommended	None

When and where is this module offered?

Lectures and seminars will take place on-line and in Harry Clarke House	Trimester 2
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How will I have the chance to evaluate the module?

It is important to NCAD that students inform the development of teaching and learning at NCAD. We encourage all students to communicate their concerns and their observations about their study to members of staff so that any changes can be made in a timely manner.

A student forum will be convened to gather students' comments about their study and the delivery of the programme. In addition, at the end of Trimester 2, students have the opportunity to complete an online evaluation of their study and experience at NCAD. These evaluation events are important to current and future students, to ensure we can enhance the delivery of programmes at NCAD.

In addition, you are invited to discuss your experience on the module with your lecturers at any point during the year. You can also relay your comments to the class student representative who will communicate your comments to the staff.

For further details on the content of your module and teaching arrangements consult your Programme or Module Handbook