

**MODULE SPECIFICATION**

Part 1: Information			
Module Title	Developing Practice in Photography 2		
Module Code	UALAQT-45-2	Level	2
For implementation from	September 2017		
UWE Credit Rating	45	ECTS Credit Rating	22.5
Faculty	ACE	Field	Lens and Moving Image
Department	Film and Journalism		
Contributes towards	BA (Hons) Photography (optional)		
Module type:	Project		
Pre-requisites	None		
Excluded Combinations	None		
Co- requisites	None		
Module Entry requirements	N/A		

Part 2: Description
<p>In this module, students negotiate a theme/topic from which to develop a series of art/media/design works or artefacts. They are expected to experiment with media/s in order to develop and produce a body of work that explores the practical, theoretical and technical aspects of their individual areas of interest within photography.</p> <p>Through collaborative practice students will become aware of different contexts for lens based practice. They will begin to identify strategies for sustaining a self-directed approach practice and define areas of specialism in photography and related approaches to their individual interests.</p> <p>Lectures and seminars presented by staff and guest speakers, directed reading, practical exercises, technical tutorial and theory, work together to challenge students to consider the strengths and potential of different working methods and media. By looking at their own work and that of key practitioners for whom photography is central to their practice, they will be challenged to consider how content and intention inform the development and evaluation of outcomes.</p> <p>Practical work, seminar discussions, critiques of work in progress and outcomes will examine models of design method/process considering issues such as generating ideas, integrating communicative objectives with aesthetic judgment, collaboration and coordination.</p> <p>Elective practical workshops will enable students to consolidate and extend their technical knowledge and skills in the areas most relevant to their individual practice.</p> <p>Tutorials will be the focus for staff to support students' work and maintain a plan of work that combines research in their area of practice and development of their practical work. Therefore it is essential that students keep good records and journals to document their individual progress.</p>

Part 3: Assessment

The assessment enables the student to demonstrate achievement across all the learning outcomes of the module. The principle of 'learning through making' is core to the learning strategies in the programme: these learning activities are then expanded into and through the exploration of contemporary practice in relevant and related subject areas. The assessment type has been chosen to enable such outcomes as well as to provide flexibility in selecting appropriate and specific outputs. Formative and summative assessments are designed to provide the opportunity for students to understand and reflect upon their achievements and to support the monitoring of progress by tutors and students.

Formative assessment

Formative assessment activities that involve students participating in the evaluation of presented work (their own and others') take place throughout the module. All students will be expected to contribute to the critical evaluation of fellow students' work. Individual tutorials and other feedback (verbal and/or in writing) at regular points throughout the module provides students with a clear understanding of their progress and advice about how this can be improved.

Summative assessment

Students produce a Portfolio (Component A), the contents of which are confirmed in the Module Handbook. Indicative items include a body of work, research and supporting materials.

Assessment criteria (as related to learning outcomes) (re-map against new LOs)

- **Research & Critical Evaluation:** The ability to employ appropriate contextual research as a coherent component in the development of an individual creative process (LO1, LO3, LO4, LO5, LO6, LO7, LO8);
- **Creative Development:** The level of innovation and exploration evident in the development of a creative process (LO1, LO2, LO3, LO5, LO6, LO9);
- **Technique & Outcome:** The extent to which the synthesis of concept and relevant skills is demonstrated through a creative process and body of work (LO2, LO3, LO4, LO5, LO7, LO8);
- **Contextual Understanding:** The level of contextual awareness and evaluation that underpins an individual creative process (LO2, LO3, LO5, LO7);
- **Organisation & Engagement:** The level of organisation and engagement with the programme evident in the completion and presentation of project work (LO4, LO7, LO8, LO9).

Identify final timetabled piece of assessment (component and element)	Component A	
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% weighting between components A and B (Standard modules only)	A:	B:
	100%	

First Sit

Component A (controlled conditions) Description of each element	Element weighting (as % of component)
1. Portfolio	100%

Resit (further attendance at taught classes is not required)

Component A (controlled conditions) Description of each element	Element weighting (as % of component)
1. Portfolio	100%

Part 4: Teaching and Learning Methods

Learning Outcomes	<p>On successful completion of this module students will be able to:</p> <ol style="list-style-type: none"> 1. Describe and evaluate a range of historical and contemporary lens-based practitioners who relate to an integral part of their practice; 2. Collate and analyze critical and contextual research from a range of sources appropriate to individual research interests;
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3. Identify and manage the development of strategies for self-directed study;
4. Select and implement a methodology in the development of a negotiated body of work;
5. Demonstrate the development and implementation of conceptual, critical and production processes;
6. Identify key elements of a problem and utilize methods/techniques, concepts and process appropriate to the task
7. Critically evaluate lens-based processes and practices in relation to personal creative process and practice;
8. Communicate their ideas clearly.

All assessed through Component A.

Key Information Sets Information (KIS)

Contact Hours

Key Information Set - Module data				
<i>Number of credits for this module</i>				
				45
Hours to be allocated	Scheduled learning and teaching study hours	Independent study hours	Placement study hours	Allocated Hours
450	108	342	0	450
				

Total Assessment

The table below indicates as a percentage the total assessment of the module which constitutes a;

Written Exam: Unseen or open book written exam

Coursework: Written assignment or essay, report, dissertation, portfolio, project or in class test

Practical Exam: Oral Assessment and/or presentation, practical skills assessment, practical exam (i.e. an exam determining mastery of a technique)

Total assessment of the module:	
Written exam assessment percentage	0%
Coursework assessment percentage	100%
Practical exam assessment percentage	0%
	100%

Reading List

All students will be encouraged to make full use of the print and electronic resources available to them and through systems such as UWE online. Under the university's Copyright Licensing Agency (CLA) permit, reading packs with relevant chapters or excerpts from books will be given to students where applicable, supplied at the beginning of the module. Text excerpts from books published in the UK may also be available via UWE Online Digital Collections, where permissible, during the module period.

Core Reading

Bull, S. (2010) Chapter: 'The Meaning of Photographs' in *Photography*, London, Routledge
 Company, D (2011) 'The Lens, the Shutter and the Light Sensitive Surface' in Elkins, J ed. (2011) *Photography Theory* London: Routledge. <http://davidcampany.com/some-remarks-on-the-lens-the-shutter-and-the-light-sensitive-surface/>
 Stimson, B. (2006) Chapter: 'Introduction: The Photography of Social Form' in *Pivot of the World-Photography and its Nation*, Cambridge (MA), MIT

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Further Reading

Further reading is expected for this module, and students are encouraged to explore a variety of texts and sources pertinent to the relationship between photographic practice and related discourses. Here are some examples:

- Alexander, J. (2015) *Perspectives on Place*. London: Bloomsbury Publishing.
 Beckman, K & Ma, J (2008) *Still Moving: Between cinema and photography*. Duke University Press.
 Berger, J. (1982) The Ambiguity of the photograph, in Berger, J and Mohr, J. (1982) *Another way of telling*. London: Pantheon Books.
 Bright, S. (2005) *Art Photography now*. London: Thames and Hudson.
 Green, D. and Lowry, J. (2006) *Stillness and time: photography and the moving image*. University of Brighton: Photoforum and Photoworks.
 Guido, L and Lugon, O (2012) *Between Still and moving images: photography and cinema in the 21st century*. New Barnet, Herts: John Libbey Publishing.
 Jaeger, A.C. (2010) *Image Makers, Image Takers: 2nd edition*. London: Thames and Hudson.
 Sontag, S (2003) *Regarding the Pain of Others*. London: Hamish Hamilton.
 Soutter, L. (2013) *Why Art Photography*. London. Routledge.
 Wells, L (1997) *Photography: A critical introduction*. London: Routledge.
 Wells, L. (2011) *Land Matters*. New York: IB Tauris.

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