



### MODULE SPECIFICATION

#### Part 1: Information

|                           |                                     |                    |                       |
|---------------------------|-------------------------------------|--------------------|-----------------------|
| Module Title              | Exploring Practice in Photography 1 |                    |                       |
| Module Code               | UALATG-45-1                         | Level              | 1                     |
| For implementation from   | September 2019                      |                    |                       |
| 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 (compulsory)  |                    |                       |
| Module type:              | Project                             |                    |                       |
| Pre-requisites            | None                                |                    |                       |
| Excluded Combinations     | None                                |                    |                       |
| Co- requisites            | None                                |                    |                       |
| Module Entry requirements | N/A                                 |                    |                       |

#### Part 2: Description

This module aims to establish key concepts, processes, skills and methodologies fundamental to photographic activity, and to introduce students to the range of ideas that inform contemporary practice/s.

The following key processes and practical skills are introduced:

- recording visual/other source information
- developing work from initial research
- manipulation of media
- making/production techniques
- problem solving, information gathering and documentation
- awareness of potential of tools/equipment, including appropriate health and safety certification
- developing a sensitivity to appropriate media/materials to fit the idea/concept

The module is delivered via lectures, seminars, peer group presentations and critiques, workshops, projects, individual critique and independent study. Teaching sessions challenge students' pre-conceptions about their subject discipline, develop their awareness of the creative opportunities afforded within it and introduce a skills base that supports creative development.

Students are encouraged to take a pro-active approach to learning and studio practice using a variety of materials and methods. Emphasis is placed on activities that are intended to introduce new skills and experiences, develop an understanding of contemporary practice, establish studio routines, professional practice and build a sense of group identity. The principle of 'learning through making' is approached in relation to practically-based studio activities, which are then expanded through an exploration of contemporary practice. Projects allow students to explore skills/methodologies and bring contextual understanding to the development of their own practice. Group work focuses on developing personal methodologies, time-keeping, critical awareness and organizational skills.

## ACADEMIC SERVICES

Typically, a UK field trip is offered within the module to encourage peer group interaction and research beyond the studio.

The development of analytical and evaluative skills as well as student progression and guidance is supported and encouraged through group discussion in group critiques and activities and through individual tutorials. Students are encouraged to develop personal skills and approaches, throughout the module, in order for them to understand the relevance of methodology.

### 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. 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 developmental work, supporting materials and participation in summative critique.

#### Assessment criteria (as related to learning outcomes)

- **Research & Critical Evaluation:** The level of ability to source appropriate research and identify and evaluate ideas for development (LO1, LO3, LO5, LO8);
- **Creative Development:** The level of exploration demonstrated in a range of ideas, skills and approaches relevant to photographic practice (LO1, LO2, LO3, LO6, LO7, LO8, LO9);
- **Technique & Outcome:** The level of ability to develop a body of work that demonstrates progressive engagement with relevant equipment and materials (LO1, LO2, LO3, LO4, LO5, LO7, LO8);
- **Contextual Understanding:** The level of ability to evaluate a body of work through a process of contextual research and reflection (LO1, LO2, LO3, LO4, LO5);
- **Organisation & Engagement:** The level of engagement with the programme of study (LO4, LO5, LO6, LO9).

|  |                          |           |
|--|--------------------------|-----------|
| Identify final timetabled piece of assessment (component and element)            | Component A              |           |
| % weighting between components A and B (Standard modules only)                   | <b>A:</b>                | <b>B:</b> |
|  | 100%                     |           |
| <b>First Sit</b>   |                          |           |
| <b>Component A</b> (controlled conditions)<br><b>Description of each element</b> | <b>Element weighting</b> |           |
| 1. Portfolio   | 100%                     |           |
| <b>Resit (further attendance at taught classes is not required)</b>              |                          |           |
| <b>Component A</b> (controlled conditions)<br><b>Description of each element</b> | <b>Element weighting</b> |           |
| 1. Portfolio   | 100%                     |           |

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**Part 4: Teaching and Learning Methods**

Learning Outcomes


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

1. Describe and begin to apply a range of processes/approaches as a means of developing content in photographic practices;
2. explain and use a range of methods for identifying and recording source material and visualizing/communicating ideas;
3. relate contextual knowledge gained through research to the analysis their own work and that of contemporary practitioners;
4. actively engage in critical debate with their peer group;
5. produce practical and theoretical work that demonstrates engagement with the programme of study;
6. select appropriate materials and equipment to realize a concept;
7. acquire and use basic skills appropriate to photographic practices;
8. manage time and work independently;
9. use a range of technical resources employing appropriate health and safety practices.

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% |

ACADEMIC SERVICES

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|--------------|---|
| 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.   |
|              | <p><b>Core Reading</b><br/>Students engage with these readings through the Reading Groups sessions and they are available electronically through Blackboard.</p> <p>Adams, R. (2004) Chapter: 'Truth in Landscape' in <i>Beauty in Photography</i>. New York: Aperture p.12-20.<br/>Badger, G. (2010) Chapter: 'Elliptical Narratives – Some Thoughts on the Photobook' in <i>The Pleasures of Good Photographs</i>. New York: Aperture p.221-233. Baker, S. (2012) <i>Daido Moriyama</i>. London: Tate Publishing p.14-49.<br/>Campany, D. (2015) Chapter: 'Architecture as Photography' in Pardo, A. &amp; Redstone E. (ed), <i>Constructing Worlds</i>, London: Prestel p.27-40.<br/>Clarke, G. (1996) Chapter: 'What is a photograph?' in <i>The Photograph</i>. Oxford: Oxford Paperbacks p.11–25.<br/>Durden, M. (2000) Chapter: 'Empathy and Engagement: The Subjective Documentary' in <i>Face On: Photography as Social Exchange</i>. London: Black Dog Publishing p.27-38.<br/>Ewing, W. (2004) Chapter: 'The Faces in the Mirror' in <i>About Face; Photography and the Death of the Portrait</i>. London: Hayward Gallery p.6-15. Green, D. (2006) Chapter: 'Posing, Acting, Photography' in Green, D. &amp; Lowry, J. (ed), <i>Stillness and Time</i>: Brighton: Photoforum &amp; Photoworks p.97-112.<br/>Harrison, M. (2006) Chapter 'Chaos and Order' in Bush, K. &amp; Sladen, M (ed) <i>In the Face of History</i>. London: Black Dog Publishing p.24-31.<br/>Hatch, K. (2005) Article: 'Something Else – Ed Ruscha's Photographic Books' in <i>October</i>, 12/2005 p107-126.</p> <p><b>Further Reading</b><br/>Further reading is required for this module, and students are encouraged to explore a variety of texts and sources related to photographic discourses. Here are some examples:</p> <p>Badger, G. (2009) <i>The Genius of Photography</i>. Brighton: Quadrille.<br/>Bull, S. (2010) <i>Photography</i>. London: Routledge.<br/>Clarke, G. (1996) <i>The Photograph</i>. Oxford: Oxford Press.<br/>Langford, M. (2000) <i>Basic Photography</i>. London: Focal Press.<br/>Warner M (2002) <i>Photography: A Cultural History</i>. London: Laurence King.<br/>Wells, L. (2003) <i>The Photography Reader</i>. London: Routledge.<br/>Wells, L. (2009) <i>Photography: A Critical Introduction</i>. London: Routledge.</p> |

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|----------------------------|------------|---------|---|-----------------------------------|
| First CAP Approval Date    | 22/05/2019 |         |   |                                   |
| Revision CAP Approval Date |            | Version | 1 | <a href="#">Link to RIA 12923</a> |