STUDENT AND ACADEMIC SERVICES

UWE Bristol | University of the West of England

MODULE SPECIFICATION

Part 1: Information			
Module Title	Extended Study in Photography 1		
Module Code	UALAQV-30-3	Level	3
For implementation from	September 2019		
UWE Credit Rating	30	ECTS Credit Rating	15
Faculty	Arts, Creative Industries and Education	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
The aim of this module is to give students the opportunity to define a short programme of study on a self-initiated basis, developing the skills necessary to manage self-directed study commensurate with Level 3. Students learn through experience how to identify and articulate personal aims and how to plan and manage a period of self-directed work. It also requires students to focus on the relationship of their art/design/media interests to individual career aspirations.

The emphasis of the module is upon the further development and evaluation of a personal art/design/media methodology and the contextualisation of students' practice within the creative and/or cultural industries. The evolution of a proposal for work in their final year, a body of developmental work, supporting materials and research along with a 'live' evaluation of the work (as part of a summative critique) enable the student to analyse the outcome of the module in relation to the initial proposal of work, and to use this to begin to identify, in discussion with tutors, a programme of work for further development in the following module.

At this level, students are expected to demonstrate competence in the use and application of appropriate processes and techniques in the development and realisation of their ideas. During this module they have the opportunity to further refine these skills and develop technical expertise through the development and testing of prototypes / samples.

The teaching and learning methods of this module are aimed at supporting the student in developing a personal creative methodology in relation to professional contemporary photographic practices. Students are expected to initiate their own brief/s, developing a proposal based on their individual research interests and in accordance to the requirements of the learning outcomes and assessment criteria. This is developed and negotiated through group critiques or activities, and group / individual tutorials. Progress is monitored through regular group tutorials that also serve to offer interim goals to support students' progress and time management, and studio practice presentations that monitor student progress and enable professional communication of ideas. |

Students are expected to contextualise their practice within relevant creative industries and critical contexts throughout the module; this is supported by the focus of group tutorials and through attendance at lectures by visiting speakers, attendance at lectures, workshops and external opportunities.

Students are fully supported in accessing faculty Technical Centres and workshops to further develop their practical skills and realise their work. Specific technical workshops will be offered according to the needs of the student group. Students are also expected to negotiate their own access to these centres as part of the planning and proposal process.

Collaboration with students from other programmes or with other individuals beyond the faculty is encouraged and may be undertaken as long as individual student work/achievement is clearly demonstrable. Blackboard and email channels will be utilised to post relevant course materials and to communicate to students about forthcoming events and activities and to direct students to sources of relevant information. Students can also expect email support from their personal tutor if, for example, they are off site undertaking project work.

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 proposal for work in their final module, a body of developmental work, supporting materials and research and a 'live' evaluation of the work (as part of a summative critique).

Assessment criteria (as related to learning outcomes)
- **Research & Critical Evaluation**: The level of research, analysis and critical reflection that underpins the working practice (LO1, LO2, LO6, LO7, LO8);
- **Creative Development**: The extent to which creative intention has been ~~resolved~~ examined through testing and experimentation in a coherent and transparent working process (LO2, LO3, LO4, LO5, LO6, LO7);
- **Technique & Outcome**: The ability to craft a body of work that demonstrates a breadth of engagement with technical processes and appropriate outcomes (LO2, LO3, LO4, LO5, LO6, LO7);
- **Contextual Understanding**: The level of contextual understanding demonstrated through the synthesis of concept and appropriate outcome (LO1, LO2, LO3, LO4, LO5, LO6, LO7, LO8);
- **Organisation & Engagement**: The level of engagement with the programme and professionalism demonstrated in the management and organization of work (LO1, LO2, LO3, LO4, LO5, LO6, LO7, and LO8).

Identify final timetabled piece of assessment (component and element)	Component A	
	A:	**B:**
% weighting between components A and B (Standard modules only)	**100%**	
First Sit		
Component A (controlled conditions) **Description of each element**	**Element weighting**	

1. Portfolio	100%

Resit (further attendance at taught classes is not required)

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

Part 4: Teaching and Learning Methods

Learning Outcomes	On successful completion of this module students will be able to: 1. Collate, analyse and critically reflect on research from a range of sources appropriate to individual research interests; 2. Contextualise their practice within photographic discourse and the wider context of the Creative Industries; 3. Negotiate a proposal for study based on the identification and articulation of individual interests, technical specialism/s and professional ambitions; 4. Select and implement a creative methodology in the development of a body of work; 5. Apply their expertise in relation to their individual technical specialism/s; 6. Generate, develop and resolve ideas for an individually negotiated professional context; 7. Manage their own learning and access an appropriate range of resources to achieve this; 8. Professionally communicate their ideas; visually, verbally and/or in writing; All assessed through Component A.

Key Information Sets Information (KIS) Contact Hours	

Key Information Set - Module data

Number of credits for this module				30	

Hours to be allocated	Scheduled learning and teaching study hours	Independent study hours	Placement study hours	Allocated Hours	
300	72	228	0	300	✓

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

Bicker, J. (2005) 'Personal Process' in *Draft 002* Autumn 2005 (pp.59-71).
Evans, J. (2008) 'Online Photographic Thinking' in Klein, A. (ed) (2009) *Words Without Picture.s* New York: Aperture.
Fontcuberta, J. (2014) *Pandora's Camera: Photography After Photography.* London: Mack. 'Fugitive Identities' & 'Documentary Fictions' p.91-111

Further Reading

Bate, D. (2009) *Photography: Key Concepts.* London: Berg.
Bright, S. (2011) *Art Photography Now* London: Thames & Hudson.
Bull, S. (2009) *Photography.* London: Routledge.
Campany, D. (2012) *Art and Photography: Themes and Movements.* London: Phaidon.
Cotton, C. (2004) *The Photograph as Contemporary Art.* London Thames & Hudson.
Jaeger, A-C. (2010) *Image Makers Image Takers.* London: Thames & Hudson.
Lansen, L & Sandbye, M. (2013) *Digital Snaps: The New Face of Photography*. London: I.B Taurus
Traub, C. (ed) (2006) *The Education of a Photographer.* New York: Allworth Press.
Warner M. (2002) *Photography: A cultural History.* London
King Wells, L. (ed) (2003*) The Photography Reader*. London: Routledge.
Weski, T. (2006) *Click Doubleclick: The Documentary Factor.* Munich: Konig. |
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