

When printed this becomes an uncontrolled document. Please access the Module Directory for the most up to date version by clicking [here](#).

Refer to guidance notes for completion of each section of the specification.

Module Code:	ARPHF401
---------------------	----------

Module Title:	Contemporary Themes
----------------------	---------------------

Level:	4	Credit Value:	20
---------------	---	----------------------	----

Cost Centre(s):	GAAP	JACS3 code:	W213
		HECoS code:	100632

Faculty	FAST	Module Leader:	Dr Karen Heald
----------------	------	-----------------------	----------------

Scheduled learning and teaching hours	30 hrs
Placement tutor support	Click here to enter hours. hrs
Supervised learning eg practical classes, workshops	Click here to enter hours. 10 hrs
Project supervision (level 6 projects and dissertation modules only)	Click here to enter hours. hrs
Total contact hours	40 hrs
Placement / work based learning	
Guided independent study	360 hrs
Module duration (total hours)	400 hrs

Programme(s) in which to be offered (not including exit awards)	Core	Option
BA (Hons) Photography and Film	✓	

Pre-requisites
N/A

Office use only		
Initial approval:	30/03/2020	Version no:1
With effect from:	01/09/2020	
Date and details of revision:		Version no:

Module Aims

- To develop visual research skills and knowledge of contemporary themes within photography and film practice.
- To provide students with practical studio and workshop related skills to develop an awareness of the vital role of contemporary practice in photography and film in its many forms and influences on society.
- To contextualise research findings, stimulate imagination through intellectual challenges and encourage creative problem solving.

Module Learning Outcomes - at the end of this module, students will be able to

1	Recognise and apply contemporary ideas drawn from different areas of photography and film practice to create a coherent, creative and personal body of work.
2	Utilise a variety of research methods in photography and film processes.
3	Express and communicate ideas and concepts through a variety of ways including sketchbooks, blogs, photographs, storyboards, films and montage.
4	Demonstrate the development and evaluation of responses to the assignment and the refinement in presentation of finished solutions.
5	Explore issues surrounding the communication of ideas and subjects, demonstrating critical awareness and contextual thinking.

Employability Skills The Wrexham Glyndŵr Graduate	I = included in module content A = included in module assessment N/A = not applicable
<i>Guidance: complete the matrix to indicate which of the following are included in the module content and/or assessment in alignment with the matrix provided in the programme specification.</i>	
CORE ATTRIBUTES	
Engaged	I/A
Creative	I/A
Enterprising	I
Ethical	I
KEY ATTITUDES	
Commitment	I/A
Curiosity	I
Resilient	I
Confidence	I/A
Adaptability	I/A
PRACTICAL SKILLSETS	
Digital fluency	I/A

Organisation	I/A
Leadership and team working	I
Critical thinking	I/A
Emotional intelligence	I/A
Communication	I/A

Derogations
N/A

Assessment:			
Indicative Assessment Tasks:			
<p>This module will be assessed through a series of practical assignments based on contemporary themes. Students will be expected to fully document the development of their ideas and concepts in response to solving problems inherent in each assignment. This can be in the form of sketchbooks, storyboards, photographs, films or other visual means of communicating ideas. Students will also keep a reflective blog evidencing their work for this module.</p> <p>Students will be assessed on the demonstration of their visual analysis, conceptual and technical skills and their ability to communicate effective solutions to given problems. They will also be encouraged to articulate the expression of their ideas, both verbally and visually on contemporary themes to their peers. Students will be expected to evaluate their learning experiences from the assignments in their reflective journal / blog. This reflective practice is ongoing and integral to the learning process and will contribute to a student's overall personal development plan.</p> <p>A professional attitude in the working environment, engagement in the group critiques and seminars and commitment to study will be reviewed in the students' performance for this module.</p> <p>In assessing the learning outcomes, a variety of factors will be taken into account, these include:-</p> <ul style="list-style-type: none"> • Application of a variety of research methods. • Investigation of contemporary themes and processes utilised by photography and film professionals and practitioners. • Ability to originate creative ideas and concepts. • Demonstration of a variety of visual language skills. • Exploration and appraisal of a variety of media and presentation skills. 			
Assessment number	Learning Outcomes to be met	Type of assessment	Weighting (%)
1	1 – 5	Coursework	100

Learning and Teaching Strategies:

This module will be taught through a series of lectures, seminars, group critiques, practical workshops, media and technical demonstrations and directed unsupervised study in which students will undertake a number of theme based assignments.

Students will fully document their conceptual development in their reflective journals / blogs.

Formative assessments will take place in response to assignments in the form of oral presentations. This is designed to encourage students to develop confidence in communicating their ideas, be curious and learn to learn about their interests within the evolution of artistic practices within photography and film.

Students will be expected to present visual research leading to resolved pieces of work. Constructive feedback will be delivered to students by written, verbal, and digital audio and video methods.

Syllabus outline:

This module focuses on the vital skills of visual research, the methods and processes used in generating ideas, conceptualising and composition, on formulating appropriate and effective strategies and solutions to given briefs within photography and film practice.

The content of the module exists within the processes the student becomes involved in; personal research, intellectual inquiry, aesthetic interpretation, ideological solutions in response to the set assignments.

This interface of personal preferences and cultural significances is organised for the purpose of this module in terms of the students' abilities in the following areas:-

- Utilisation of a variety of the research methods.
- Ability to generate and develop ideas and concepts.
- Expression and communication of these in visual terms.
- Critical awareness of the significance of visual messages.
- Development and evaluation of a personal visual language and communication skills.

Indicative Content:

Students will explore ideas and concepts through themed based assignments:

Generating and developing ideas and concepts about contemporary themes through still, moving image and text; ways of seeing through photo manipulation, developing concepts for a variety of photographic and film genres and title sequences.

Indicative Bibliography:

Essential reading

Rogers, F. & Houghton, M. (2017), *Firecrackers: Female Photographers Now*. London, Thames & Hudson.

Bordwell, D., Thompson, K., & Smith, J. (2019) *Film Art: An Introduction*. (12th edition). McGraw-Hill Education.

Other indicative reading

Badger, G. (2014), *The Genius of Photography*. London, Quadrille Publishing Ltd.

Berger, J. (2009), *About Looking*. London, Bloomsbury Publishing PLC.

Claire Bishop *Digital Divide* (2012).

<https://docs.google.com/viewer?a=v&pid=sites&srcid=ZGVmYXVsdGRvbWFpbnc3VmYWJsYWJ8Z3g6NWRIYjZhNjlkNTEsMjAw>

Campany, D. (2018), *So present, so invisible: Conversations on Photography*. Rome, Contrasto.

Cook, P. ed. (2007), *The Cinema Book* (third edition). London, British Film Institute (BFI).

Cotton, C. (2014), *The Photograph as Contemporary Art* (third edition). London, Thames & Hudson.

Crow, D. (2010), *Visible Signs: An Introduction to Semiotics*. 2 ed. London, AVA Publishing.

Durden, M. (2014) *Photography Today*, Phaidon.

Hart, J. (2007), *The Art of the Storyboard: A Film Maker's Introduction*. London, Focal Press.
https://mahithinsidious.files.wordpress.com/2012/01/reference-book_1.pdf

Lester, P.M. (2013), *Visual Communication: Images with Messages*. 6th ed. Boston, MA: Wadsworth.

Kholeif, O. (2015), *Moving Image (Documents of Contemporary Art)*. London, Whitechapel Gallery.

Monaco, J. (2009) *How to Read a Film: The World of Movies, Media, Multimedia: Language, History, Theory*. 4th ed. 2009 edition. Oxford, Oxford University Press.

Ryan, M., & Lenos, M, (2019), *An Introduction to Film Analysis: Technique and Meaning in Narrative Film* (2nd edition.) London, Bloomsbury Academic.

Wolf, S. (2019), *PhotoWork: Forty Photographers on Process and Practice (The photography workshop)*. New York, Aperture.

Websites

<https://www.aestheticamagazine.com/>

<https://openeye.org.uk/>

<https://www.fact.co.uk/>

<https://www.ica.art/>