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

<b>Module Code:</b>	ARPHF403
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<b>Module Title:</b>	Time and Language
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<b>Level:</b>	4	<b>Credit Value:</b>	20
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<b>Cost Centre(s):</b>	GAAP	<b>JACS3 code:</b>	W212	<b>HECoS code:</b>	100375
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<b>Faculty</b>	FAST	<b>Module Leader:</b>	Dr Karen Heald
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Scheduled learning and teaching hours	30 hrs
Placement tutor support	<a href="#">Click here to enter hours.</a> hrs
Supervised learning eg practical classes, workshops	<a href="#">Click here to enter hours.</a> 10 hrs
Project supervision (level 6 projects and dissertation modules only)	<a href="#">Click here to enter hours.</a> hrs
<b>Total contact hours</b>	<b>40 hrs</b>
Placement / work based learning	
Guided independent study	160 hrs
<b>Module duration (total hours)</b>	<b>200 hrs</b>

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

<b>Pre-requisites</b>
N/A

**Office use only**

Initial approval: 30/03/2020  
 With effect from: 01/09/2020  
 Date and details of revision:

Version no:1

Version no:

## Module Aims

- To encourage innovation and experimentation with philosophical understandings of time and language in multidisciplinary photography and film practices.
- To develop practical exploration of techniques and environments in relation to time based-media through the solution of set assignments.
- To enable students to synthesis ideas and become technically competent in using a variety of relevant media.
- To encourage self-criticism and evaluation of work.

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

1	Recognise ways in which specific theories in time, language and media interconnect technologies to make possible different kinds of aesthetic forms.
2	Demonstrate practical skills in a variety of media and techniques using duration as a dimension which unfolds to the viewer over time to solve communication problems.
3	Explore the interrelation of ideas, media and techniques within multidisciplinary photography and film environments.
4	Link conceptual thinking and problem solving skills to the application of media and techniques in expressing ideas and bringing them to fruition as final outcomes.
5	Demonstrate the ability to evaluate the production and presentation of work.

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>	
<b>CORE ATTRIBUTES</b>	
Engaged	I/A
Creative	I/A
Enterprising	I
Ethical	I
<b>KEY ATTITUDES</b>	
Commitment	I/A
Curiosity	I
Resilient	I
Confidence	I/A
Adaptability	I
<b>PRACTICAL SKILLSETS</b>	
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:

Critical discussion will take place during and at the end of assignments with group critiques and individual tuition forming the basis of ongoing formative assessment.

A body of work communicating conceptual and technical design development and creation will be presented at the end of the module. Students will be assessed on their exploration of media and development of techniques in relation to ideas and solution to set assignments. This should be supported by documentation of the working methods and contextual influences that the student has become aware of and used during the course of the module.

Students will provide a written evaluation of their work in their reflective journal blogs.

A professional attitude in the working environment, engagement in the group critiques and seminars, commitment to study and completing work by deadlines will be reviewed in the students' performance for this module.

In assessing the learning outcomes, a variety of factors will be taken into account. These include:

- Conceptualisation.
- Photography and Film development.
- Exploration and appraisal of a variety of media and techniques.
- Presentation and evaluation.

Assessment number	Learning Outcomes to be met	Type of assessment	Weighting (%)
1	1-5	Coursework	100%

### Learning and Teaching Strategies:

This module will be introduced through a series of key lectures, demonstrations, seminars and reading groups.

Students will develop skills and subject specific expertise through practical exercises in studios and workshops. This will be followed up through supervised roundtable discussions and directed study with tutorial support.

### Syllabus outline:

This module is designed to encourage creative exploration and experimentation of a range of perceptions, media and techniques within the expanded field of photography and film. Students will use ideas and concepts and apply a variety of media and techniques, both traditional and digital that explore the boundaries of what is current practice within the discipline.

Students will have the opportunity workshop sessions to explore the following areas:

- Technology, Temporality and Aesthetics in Still, Moving Image and Sound.
- The Expanded Field of Photography and Film.
- Creative Lens Based Media.

### Indicative Bibliography:

#### Essential reading

Koepnick, L. (2014), *On Slowness: Towards an Aesthetic of the Contemporary*. New York, Columbia University Press.

Beckman, K., & Ma. J. (2008) *Still Moving: Between Cinema and Photography*. Durham, North Carolina, Duke University Press.

#### Other indicative reading

Ball, S., Curtis, D., & White, D. (2011) *Expanded Cinema: Art, Performance and Film*. London, Tate Publishing.

Bovier, F., & Mey.A. eds. (2015) *Cinema in the Expanded Field*. Zurich, Switzerland, JRP Ringier Publishers.

Berger, J. (2013), *Understanding a Photograph*. London, Penguin Modern Classics.

Blaetz, R. ed. (2007), *Women's Experimental Cinema: Critical Frameworks*. Durham, North Carolina, Duke University Press.

Davenport, N. (2005), *Photography's Expanded Field*. October Magazine, Ltd. and Massachusetts Institute of Technology.

[http://www.nancydavenport.com/v2/pdfs/Photography\\_Expanded.pdf](http://www.nancydavenport.com/v2/pdfs/Photography_Expanded.pdf)

Groom, A. (2013), *Time (Documents of Contemporary Art)*. London, Whitechapel Gallery.

Hirsch, M. (2012), *Family Frames: Photography Narrative and Postmemory*. Cambridge Massachusetts, Harvard University Press.

Kest, G. (2015), *The Art of The Cut: Editing Concepts Every Filmmaker Should Know*. Honolulu, Kahala Press.

London, B (2020), *Video/Art: The First Fifty Years (DOCUMENTS)*. London, Phaidon Press.

Mulvey, L. (2005) *Death 24x a Second: Stillness and the Moving Image*. Islington, London. Reaktion Books.

Sontag, S. (2002), *On Photography*. London, Penguin.

Tarkovsky, A. (1989) *Sculpting in Time: Reflections on the Cinema*. University of Texas Press.

Uroskie, A. V. (2014), *Between the Black Box and the White Cube: Expanded Cinema and Postwar Art*. Chicago, University of Chicago Press.

Westgeest, H. (2015), *Video Art Theory*. New Jersey, John Wiley & Sons.