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

Module Code:	ARPHF601
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Module Title:	Negotiated Practice (Photography and Film)
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Level:	6	Credit Value:	40
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Cost Centre(s):	GAAP	JACS3 code:	W212
		HECoS code:	100375

Faculty	FAST	Module Leader:	Dr Karen Heald
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Scheduled learning and teaching hours	40 hrs
Placement tutor support	Click here to enter hours.hrs
Supervised learning eg practical classes, workshops	Click here to enter hours. hrs
Project supervision (level 6 projects and dissertation modules only)	40 hrs
Total contact hours	80 hrs
Placement / work based learning	
Guided independent study	320 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
None

Office use only

Initial approval: 30/03/2020

Version no:1

With effect from: 01/09/2022

Date and details of revision:

Version no:

Module Aims	
	<ul style="list-style-type: none"> To initiate a continuation of personal and creative development within photography and/or film specialism that confirms an understanding of contextual and theoretical information. To enable the student to initiate a programme of study that meets their personal creative ambitions. To require presentation of creative work to a professional standard. To confirm visual and verbal communication skills.

Module Learning Outcomes - at the end of this module, students will be able to	
1	Initiate, plan, develop and deliver a body of creative photographic and/or film work.
2	Demonstrate a creative process that considers the contextual, technical and the relationship to the audience.
3	Produce work demonstrating consistency in execution.
4	Present creative work to a high professional standard.

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/A
Ethical	I/A
KEY ATTITUDES	
Commitment	I/A
Curiosity	I/A
Resilient	I/A
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:

Students will produce coursework that meets the requirements of their specified project proposal, taking into account objectives, deadlines and resolutions. Students will be expected to present research, photography and film development, media experiments, reflective blogs and physical portfolios, final artworks and critical, contextual and industrial evaluation of their progress.

Assessment number	Learning Outcomes to be met	Type of assessment	Weighting (%)
1	1, 2,3,4	Coursework	100

Learning and Teaching Strategies:

- Contextualising information for this module will be delivered as a keynote lecture/s.
- Assignments will be devised by students in negotiation and with agreement of staff.
- Tutorial guidance, group critique and student seminars will form the basis of the conceptual development and understanding of the student.

Syllabus outline:

Students will identify, initiate, research, develop, and conclude projects relevant and suitable to their individual creative practice.

Where appropriate and relevant, students will be encouraged to work collaboratively in the completion of projects. Projects including competitions, film festivals, live briefs, partnerships and collaborative practice will be considered.

Projects will be proposed in the form of a presentation, pitch document or alternative submission that outlines concepts, resources required, challenges and deadlines and must be approved by staff prior to commencement.

Indicative Bibliography:

Essential reading

Cadenet, A.De., (2017), *#Girlgaze: How Girls See the World*. London, Rizzoli International Publications.

TimeOut NY (2019) The 50 best foreign films of all time.

<https://www.timeout.com/newyork/film/the-top-50-foreign-films-of-all-time-foreign-language>

Other indicative reading

Carroll, H. (2018), *Photographers on Photography: How the Masters See, Think and Shoot*. London, Laurence King Publishing.

Farber on Film (2016), *The Complete Film Writings of Manny Farber*. A Special Publication of The Library of America.

IN FOCUS (2014) *Queer Approaches to Film, Television, and Digital Media*. Eds Patty Ahn, Julia Himberg, and Damon R. Young. University of Texas Press. PDF download:

https://cdn.ymaws.com/www.cmstudies.org/resource/resmgr/in_focus_archive/InFocus_53-2.pdf

International Film Festival of Wales <https://www.filmfestivalguild.com/iffw2019>

Jansen, C. (2019), *Girl on Girl: Art and Photography in the Age of the Female Gaze*. Reprint ed. London, Laurence King Publishing.

MUBI <https://mubi.com/>

Rideal, L., & Soriano, A. (2018), *Madam and Eve: Women Portraying Women*. London, Laurence King Publishing.

Students will also take responsibility for collecting and assimilating information relevant to their negotiated projects.

Tutorial guidance will be available throughout this process.