

<b>Unit Title</b>	This is Fashion
<b>FHEQ Level</b>	Five
<b>Unit Code</b>	FDGP21201
<b>Credit Value</b>	15
<b>Unit Type</b>	Subject

Learning Hours			
Staff – Student Contact Hours		Independent Study Hours	
Classes	20	Independent Study	47.5
Supervised access to resources	17.5	Preparation for Assessment	30
		Unsupervised Access to Resources	45
<b>Total</b>			<b>150</b>

## Unit Description

This unit is designed to introduce fashion photography as a defined study option within the course and as such acts as a definitive unit that explores in more depth aspects of this photographic genre chosen as a potential career.

The fashion photography industry is a large and somewhat complex distinction and this unit will attempt to discuss and break this down into more defined constituencies so that aspects of wellness, beauty, catwalk and independent editorial is explored alongside the more conventional and commercial interpretation of the genre. The unit also introduces contemporary debates and dialogues and will attempt to remain current by introducing elements of gender and cultural representation as well as more socio-political positioning within the industry generally.

This contextual discussion alongside the more practical and technical elements will attempt to influence you to become a more considered and relevant fashion photographer – with this in mind the unit will discuss the business and commercial aspects of the industry, specifically relating to self-employment, self-promotion and a skill-set needed to run a successful practice within fashion photography.

There is also an emphasis on the awareness of a client and an audience where guest speakers will help complete this as well as input from externals who have experience in supporting emerging photographers. The unit will also utilise support from its professional advocates such as The Association of Photographers and the Royal Photographic Society to engage appropriate speakers. This aspect will be common to all three study options in this initial stage of level five so that the support of external bodies within the industry is shared and experienced in the largest possible forum.

Drawing heavily on the Advocate and Originate principles this unit will ask you to engage with your chosen study option in a practical way.

The Five Principles underpin the Mindsets and Skillsets Manifesto and are the foundation upon which all course curriculum frameworks and unit specifications are based. The relevant Principles

as stated below have been mapped against the Learning Outcomes relevant to each course unit and at each level (see Programme Specifications for full description of the Five Principles):

1. Cultivate / Where the individual thrives.
2. Collaborate / Where disciplines combine and evolve.
3. Integrate / Where education engages industry.
4. Advocate / Where purpose meets practice.
5. Originate / Where enquiry informs creativity.

### Unit Indicative Content

- An awareness of branding, self-promotion and physical/virtual portfolio within this chosen aspect of the industry.
- An identification of the roles of specific clients and commissioners in the fashion industries.
- The need for professional social media activities as well as other online forums and approaches – this relating to industry best practice.
- A review of business literature relevant to a commercial practice.
- A clear set of guidance and support relating to developing a commercial practice as a self-employed photographer from various stakeholders and advocates – this being genre specific.
- A complete overview of best practice in relation to image-maker's rights, Intellectual Property and working within established genres of commercial image making.
- Further Industry support for the development of a personal identity through association with organisations and advocates.

### Unit Aims

To generate an informed response to a set of assessable unit elements interacting efficiently with others through a series of seminars, tutorials, workshops and masterclasses with industry professionals.

To further provide a platform for debate to broaden the student understanding of their chosen pathway area of the industry relating to individual professional practice.

To apply practical, analytical and self-reflective skills to a range of materials, sources and outcomes.

To demonstrate an understanding of the need to organise resources, manage workloads and meet set deadlines through effective time management.

### Unit Learning Outcomes

#### LO4 ADVOCATE

- **Critical Reflection**
- **Professional Identity**

**Evidence ability to engage with Critical Reflection, to review, analyse and interpret personal and professional development.**

**Evidence developing working process that identifies consideration and interpretation of social and ethically responsible working methods and how this guides personal professional practice.**

## LO5 ORIGINATE

- Research
- Experimentation
- Ideation

Evidence capacity for considered and aligned enquiry processes to inform practical and theoretical development in physical, written and oral forms.

Evidence capacity to combine ideas, materials, tests and outcomes into solutions that inform and guide practical and theoretical development in physical, written and oral forms.

## Learning and Teaching Methods

Lecture

Seminar

Tutorial

Guest Lectures

Industry led workshops offsite

Practical Classes and Workshops on campus and offsite

Fieldwork

External Visits

Independent Study

Directed Study

Hybrid approaches to study that might include online and pre-recorded materials as well as in-class sessions that concentrate on acquiring practical skills and software/hardware integration as well as industry contact.

## Assessment methods and tasks

Brief description of assessment methods

- Formative Assessment: You will be given the opportunity for formative feedback/feedforward. This will be given midway through the unit or at an appropriate time.
- Summative assessment: Is the completion of the main unit tasks – typically a finished outcome together with associated research and reflective elements and the completion of a digital workbook and accompanying treatments or presentations.
- Presentations to tutors and/or peers are usually within a small group environment where at least two tutors are present. This is an oral examination that would look at the content and the delivery of your presentation.
- An industry focussed report.
- In some cases, digital files will be required to assess technical skill.
- You will be notified of your grades within 3 weeks of the hand in date and feedback is usually via an audio file in which at least two tutors contribute to feedback and feedforward.

**Assessment tasks**

**Weighting (%)** (*one grade or multi-grade unit*)

Written Report (1500 words) and a visual response that discusses and evidences a more established knowledge of this study option relative to personal ambition.	100%
A verbal presentation (8 minutes) that summarises the contents of the above report illustrated with relevant materials.	

### Indicative Assessment Criteria

*Assessment criteria are the basis on which the judgment of the adequacy of the work is made. A more detailed assessment criteria will be specified in the brief.*

- **The ability to demonstrate an understanding of the photographic industry in terms of professional practice relevant to personal ambition in both written and verbal forms. (LO4)**
- **The ability to underpin this outcome through an intermediate use of relevant visual and academic references. (LO5)**
- **The completion of set-tasks, attendance at activities and guest led workshops as well as participation relating to a simulation of self-employment. (LO5)**

### Essential Reading list

1. Werner T. (2018) *The Fashion Image: Planning and Producing Fashion Photographs and Films*. New York: Bloomsbury Visual Arts.
2. Mauriès, P. (2017) *Androgyne: Fashion and Gender*. New York NY: Thames & Hudson.
3. Rogers, F., Houghton, M. (2017) *Firecrackers: Female Photographers Now*. London: Thames & Hudson
4. Agamben, G., Azoulay, A., Barthes, R. (2017) *Picture Industry, a Provisional History of the Technical Image (1844– 2017)*, Zürich: JRP RINGIER.
5. Thomas G, 2003, "Beyond the Lens", The Association of Photographers, London (also *Beyond the Lens lite (2019) abridged by Dunbar N, Wenham-Clarke P and Cunnick G*)