Student Handbook 2013/2014

BA (Hons) Photography

Campus: Sion Hill

BATH SPA UNIVERSITY

http://artbathspa.com
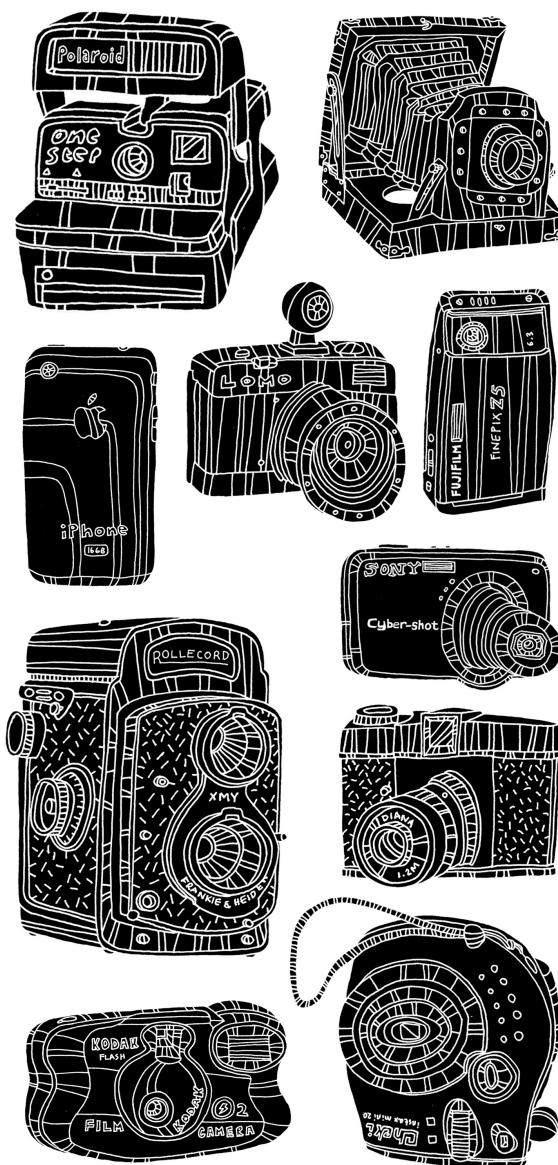
Major, Joint or Minor	Major
School	Bath School of Art and Design
Department	Design and Critical Studies
Campus	Sion Hill
Final award	BA (Hons) Photography
Intermediate awards available	Cert HE, Dip HE
UCAS code	WPQ3
Details of professional body accreditation	N/A
Relevant QAA Benchmark statements	Art & Design
Date specification last updated	2013

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WELCOME FROM THE DEAN

The Bath School of Art and Design has an illustrious history of art and design education and research. Established in 1852, the School was founded as a result of Government concern about the competition and strength of international design and manufacture at the time of the 1851 Great Exhibition. Now an integral part of Bath Spa University, with its focus on creativity, culture and enterprise, the School continues this founding principle and legacy with active engagement and contribution to the growing UK creative economy through the education of the next generation of artists, designers and curators, and through the professional practice and research of our community of staff, students and alumni.

Described as 'the epitome of a proper art school'[1], we aim to provide a vibrant and dynamic educational environment conducive to the learning and development needs of the art and design practitioners of the future. With our distinguished network of experts and a platform of strong partnerships and collaboration across the institution - and with our local, national and international educational and professional partners - we are able to offer a rich, diverse and stimulating range of opportunities. Exemplary professional practice and research oxygenates the creative character of our provision and that, in turn, ensures that the School operates as a vital incubator for the creative professions and wider communities.

The capacity of art and design to generate ideas, knowledge, understanding and enquiry through material and practice-led forms is celebrated. We aim to enable you to realise your ambitions through creative exploration, visual discovery, experimentation and critical enquiry, thereby gaining the necessary capabilities for problem solving, innovation, resourcefulness, independent and flexible thinking in preparation for the world beyond the university.

For many of you, this period of intensive study and reflection will establish a template for your future endeavours as art and design practitioners; for others this period will act as a valuable springboard to further study or related careers. We want you to realise your individual potential, to give form to your ideas and imagination, and to empower you to contribute effectively in and through your chosen domain.

I wish you all the best for the creative journey ahead.

Professor Anita Taylor
Dean of Bath School of Art & Design

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[1] Sir Christopher Frayling

WHY STUDY BA (HONS) PHOTOGRAPHY?

- **If you enjoy exploring ideas across a broad range of photographic contexts**
- **If you want to work with a mix of practical and experimental processes**
- **If you want to be part of the future in creative industries**

The course aims to be a space for active enquiry, challenging and defining the role of the photographic image in shaping who we are and the world in which we live. We live in a visually saturated environment, and the ability to present important ideas and issues in effective and memorable ways has never been as rich in possibilities or as important to our audiences. This course provides an experimental, creative and critical environment in which to engage with these challenges.

Your study will enable you to practice as a photographer with the ability to think creatively, understand visual language, and appreciate the various contexts in which work is produced. We offer a professional education to prepare you for the interdisciplinary nature of contemporary photographic practice, based on an awareness of social responsibility, sustainability, and inclusivity. This course considers the convergence of new media forms in contemporary photographic practice and this determines the content of the course and the way it is taught.

The programme offers a broad curriculum in photographic practice, based on experiential and practical learning. Content is delivered by teams of full time and visiting specialists who are all active practitioners.

Developments in tools and technologies create opportunities to work effectively with other specialists, within and beyond our subject area.

While crossover teaching and interdisciplinary projects will provide an energetic and flexible learning environment for creative synergies.

The course will facilitate your learning through tutor-led projects in level 4, negotiated work in level 5, and self-initiated and managed study at level 6. During level 6 you will construct a programme of work to define your practice, in discussion with your tutors. Contact time with tutors is 'frontloaded' to allow more intensive teaching in level 4, reducing over the course to reflect your growing independence. Studies in Professional Contexts will prepare you for employment or further study. Historical and Critical Studies will help to develop your critical and analytical abilities through an investigation of theoretical and cultural perspectives.

You will be supported to learn independently and proactively, using resources and materials accessed through the online resource Minerva as well as in studios and workshops. The course is delivered as a sequence of modules. Progression is achieved by the successful completion of modules at key assessment points.

QUOTES FROM STUDENTS CURRENTLY ON THE COURSE

"*Studying Photography & Digital Media has massively widened my knowledge and understanding of photography. I have worked with many professional photographers and have gained a lot of confidence in myself, my photography and within my personal life. The lectures at Bath Spa University have supported and inspired me in my time here. I have made many friends for life along with industry connections. This has been an experience of a lifetime that I will never forget. I'm very thankful to be a student studying Photography at Bath Spa University*"!

"*During my time on the course I have been given many opportunities to explore and develop my photography skills, with workshops held by the academic staff as well as many visiting professionals. The range of equipment on offer for students to use allows us to explore what we can aspire to use as professionals once we leave the course and venture out on our own. The academic staff are extremely supportive in both the course remits and personal issues. The school itself is small and contained but has a warm welcoming feel to it and each course has the ability to mix and collaborate with each other. I have enjoyed my time on the course and have felt myself grow not only as a photographer but as an individual*".

"*I am a mature student and joined the photography course after working 20 years within the graphic design industry. I found the structure of the course both flexible to suit my interests in photography but also commercially aware which I find very important as I am now about to start my 3rd year and will need to be prepared for working once I have graduated. The course structure and the tutors are very aware of this and this year we have lots of workshops and industry links planned all with the sole purpose of preparing us for post-graduation. That said though I really enjoy the artistic freedom we have on the course and this is also supported by a range of tutors who come from different backgrounds whether that be commercial or fine art. All in all I have truly enjoyed my first 2 years at Bath Spa, am excited to be starting my last year but am already feeling sad that it will be over soon*".

COURSE CONTENT

This is a specialist single honours degree with compulsory modules. The Degree Structure diagram is outlined at the start on page 2

MODULE OUTLINES
BA (HONS) PHOTOGRAPHY

	TERM 1	TERM 2	TERM 3
LEVEL 4 **120 CREDITS**	CX4151-20 Contextual Studies		
	PD4003-20 Professional Contexts 1		
	PD4001-40 Photographic Practice 1	PD4002-40 Photographic Practice 2	

	TERM 1	TERM 2	TERM 3
LEVEL 5 **120 CREDITS**	CX5151-20 Contextual Studies		
	PD5001-40 Photographic Practice 3	PD5002-40 Photographic Practice 4	
	PD5003-20 Professional Contexts 2		

	TERM 1	TERM 2	TERM 3
LEVEL 6 **120 CREDITS**	CX6151-20 Contextual Studies Final Study		
	PD6001-80 Individual Practice		
	PD6002-20 Professional Contexts 3		

NOTE: CX5151 and CX6151 can also be taken as 40 credit modules. These would replace another 20 credit module to be negotiated with your course leader or personal tutor.

Full module descriptions are in this Handbook from page 16 onwards.

COURSE CONTENT

LEVEL 4

Two double studio modules provide a broad introduction to photography and digital media including photographic methods and principles exploring the construction of the image through a wide range of photographic genres. You'll be encouraged to think and research visually and analytically, engage with craft processes and test your ideas through set exercises and projects. You will be reviewed in regular group critiques to develop intellectual rigour and subject specific skills. You will develop communication and presentation skills, work as part of a team, and take responsibility for your learning. A module in Professional Contexts introduces the scope and context of contemporary photographic practice within creative industries. Opportunities to undertake a study trip, museum visits and talks by visiting practitioners will extend your knowledge. A module in Historical and Critical Studies provides a contextual and theoretical framework to your work. The year concludes with a project to begin to identify the direction of work at Level 5. Key skills in communication are embedded in coursework (module CX4151-20) and in IT and Numeracy (modules PD4001-40, PD4003-20, PD4002-40).

LEVEL 5

You can choose to focus on a specific area of photographic practice, or retain an interdisciplinary approach. You will begin to negotiate the content of your work with tutors, bringing your own enthusiasms and interests as motivation and direction. Further opportunities for industry led workshops are available and you may take part in a study trip. The Photographic Contexts module explores employability, sustainability and inclusivity, with visits to studios, researching case studies, and developing an awareness of self-promotion and commercial concerns. You will be encouraged to undertake work based study throughout the year. From the beginning of term 2, you may choose to double the time and assessment weighting given to historical and critical studies.

LEVEL 6

Learning at this level is increasingly student initiated and supported by specialist tutors. You can choose a broad interdisciplinary approach to your studies or develop a specialist body of work. Through regular discussion, you will develop the confidence and ability to communicate about work – your own and that of other practitioners. There are opportunities for working on 'live' briefs to provide experience of dealing with commissions and production issues. You will learn to define project objectives and to self-manage a timetable of work to achieve your aims and explore issues with appropriate levels of research. You are encouraged to find connections between your photographic practice and your historical and critical studies, and this component can continue to have double weighting if you choose. Career options and postgraduate

possibilities are explored to prepare for employment or further study. The year ends with a public exhibition of work.

MODULE CREDIT STRUCTURE

All courses are credit-rated to help you to understand the amount and level of study that is needed.

One credit is equal to 10 hours of directed study time (this includes everything you do e.g. lecture, seminar and private study).

Credits are assigned to one of 3 levels:

- 4 - equivalent in standard to the first year of a full-time undergraduate degree course
- 5 - equivalent in standard to the second year of a full-time undergraduate degree course
- 6 - equivalent in standard to the third year of a full-time undergraduate degree course

DEGREE CLASSIFICATION

The degree classification follows the established percentage bands:

- >=70% First Class (1st)
- 60-69%   Upper Second Class (2.1)
- 50-59%   Lower Second Class (2.2)
- 40-49% Third Class (3rd)
- <40% Fail (F)

To be precise, all overall percentages are calculated and printed to two decimal places, 0.5 and above will be rounded up, whereas 0.4 and below will be round down.

Full details of assessment guidelines and degree classifications, including procedures for extenuating circumstances failure, referral and deferral for the specialist Art and Design regulations, can be found on the BSU websites:
http://www.bathspa.ac.uk/regulations/academic-regulations/
http://www.bathspa.ac.uk/regulations/specialised-course-regulations/

UNIVERSITY STATEMENT ON REFERENCING PROTOCOLS

All subjects within the school of Art and Design use the Harvard referencing system, and all written work should conform to this. Further details of the Harvard system are available from the BSU website:
http://www.bathspa.ac.uk/services/library/InfoSkills/

Students must note that a digital copy of all essays must be sent to Minerva, without this your submission is regarded as incomplete.

UNIVERSITY POLICY STATEMENT ON PLAGIARISM/UNFAIR PRACTICE

Students are advised to take a particular note of the University policy statement on plagiarism and unfair practice, full details can be found on the BSU website: http://www.bathspa.ac.uk/services/academic-office/plagiarism-detection/unfair-practice.asp

Plagiarism in particular has increased in recent years, partly due to the accessibility of information on the Internet. Students should not imagine that cases of Unfair Practice would not be detected. Every case of Unfair Practice, however minor the scale of the case, is taken very seriously by the University and the procedures outlined on the web page will be applied in all cases.

CREDIT RATING

The overall credit rating of this course is 360 credits.

ECTS (EUROPEAN CREDIT TRANSFER AND ACCULULATION SYSTEM)

The Framework for Qualifications of the European Higher Education Area recommends that two UK credits are equivalent to one ECTS credit.

TYPICAL DURATION

The duration of this course is three years full-time (FT), or five years part-time (PT). It is possible to move from FT to PT mode and vice-versa or to intermit (temporarily suspend your studies) to accommodate any changes in your life outside the university.

HOW THE TEACHING YEAR IS DIVIDED

The teaching year begins in mid-September and finishes at the end of June. A typical FT student will take 120 credits over the academic year and a part-time (PT) student, a maximum of 80 credits.

REQUIREMENTS FOR GAINING AN AWARD

In order to gain an honours degree you will need to obtain 360 credits including:

- A minimum of 120 credits at level 4 or higher
- A minimum of 120 credits at level 5 or higher
- A minimum of 120 credits at level 6 or higher

ASSESSMENT

Students are assessed by a combination of continuous assessment through coursework (formative) and an end of module examination (summative).

WEIGHTING OF MARKS

Level 5 work carries a weighting of 20% and Level 6 carries a weighting of 80% in calculating the final degree classification.

COURSE AIMS – WHAT WILL YOU LEARN?

WHAT IS THIS COURSE DESIGNED TO ACHIEVE?

The course provides opportunities for you to develop and demonstrate knowledge and understanding of photographic practice through the acquisition of intellectual, practical and transferable skills.

In level 4 you will acquire a knowledge base, learn appropriate terminology, and develop awareness of photographic practice within the creative industries. You will learn to research visually and analytically and evaluate your work with tutor guidance. You will gain practical and technical skills to enable you to apply tools and methods to a defined problem and will work with others as members of a group, taking responsibility for your own learning with appropriate support.

At level 5 you will develop a detailed knowledge of major theories relating to photographic practice, and a deeper awareness of social and ethical implications for the photographic industry. You will negotiate activities with tutors, and will be able to analyse, synthesise and evaluate work more independently. An increasing autonomy in choosing the direction of your work and becoming competent in necessary practical and technical skills will enable you to consider areas in more depth and demonstrate a growing critical judgement.

At level 6 you will become more confident in identifying and defining complex visual solutions and have the freedom to define your own area of practice. You will apply appropriate knowledge and practical skills to produce your own body of work. You will be able to initiate, manage and critically evaluate your work and that of others, and demonstrate an informed knowledge of contemporary professional practice and the issues and debates that provide a context.

KNOWLEDGE

- (i) a range of concepts and skills appropriate to the production of photographic work in the creative industries
- (ii) issues both past and present that influence and inform photographic practice
- appropriate methods of research and analysis, academic, vocational and professional practices
- the historical and social contexts of (i) and (ii) above.

THINKING SKILLS

You will learn to:

- exercise independent judgement

- analyse, evaluate and understand
- integrate theory and practice in critical and creative engagement with the subject
- apply concepts and principles in a professional context
- demonstrate ability in investigation, experimentation and innovation in photographic practice

SUBJECT-BASED PRACTICAL SKILLS

You will learn to:

- select and employ appropriate photographic and technical processes and materials in skilful and creative ways to realise ideas.
- research and evaluate information from a variety of sources.
- generate imaginative concepts.
- organise and present a body of work.
- apply key methods and analytical concepts in visual, oral and written work.
- work safely within relevant workshop practices

SKILLS FOR LIFE AND WORK (GENERAL SKILLS)

You will:

- manage time and work to deadlines
- be self-reliant
- participate constructively in group work
- work independently
- find and manage information and use IT competently.
- generate concepts and communicate ideas effectively in visual, oral and written forms
- assess the relevance and importance of your ideas to others
- think creatively and combine the conceptual with the practical.

LEARNING ENVIRONMENT

Learning is encouraged through participation in a wide variety of activities including lectures, seminars, workshops, VLE Minerva, self-directed studio work and 'Live' or Industry based projects.

Information relating to health and safety, access to workshops and studios, and the loan of equipment can be found on the BSU website: http://www.bathspa.ac.uk/

For each 20 credits in a module there is typically 52 hours formal contact at level 4, but you should allow yourself an additional 148 hours per each 20 credits in a module for private study (student-centred learning).

WORK EXPERIENCE/PLACEMENT OPPORTUNITIES

The professional context modules help to prepare you for a career in the Creative Industries, as part of this learning, we expect our students to apply for and secure a work placement or a live professional experience. Opportunities are to be pursued in the final weeks of Level 5 with placements taking place during the summer academic break between Level 5 and 6. Potential opportunities include the following: Assisting opportunities with various professional and internationally recognised photographers associated with the course, the Royal Photographic Society, national and international agencies and publishing houses.

WHAT CAREER OPPORTUNITIES ARE OPEN TO ME IF I STUDY BA (HONS) PHOTOGRAPHY

Students graduating from this course can find employment and self-employment in the following career paths:

Photo journalism; fashion photography; product photography; portrait photography; photo editor; editorial design; advertising; moving image; curation; art direction; marketing, studio management and teaching.

We encourage an approach to employability that is enterprising and well informed, helping you to spot opportunities and make use of them. Opportunities exist within both the private and public sectors, including not-for-profit organisations in the UK, the European Union and internationally.

This first degree can also lead to postgraduate study and/or PGCE entry prior to joining the teaching profession.

ADDED VALUE

- Extensive personal support from a friendly and caring staff
- A good practical and theoretical education
- Extensive Art & Design workshop facilities
- Availability of careers advice and support
- Opportunities for field trips and international visits

HOW WE SUPPORT YOU

During induction, at the start of each academic year the staff team provide you with a list of staff contact details and general information such as studio and workshop times, tutorial scheduling, loans systems and departmental procedures for alerting the team in the event of lateness or absence.

However, if you are unsure a about a course procedure or how to find information, please contact the course administrator Moira Segal m.segal@bathspa.ac.uk 01225 875814.

LIST OF LEARNING RESOURCES

ACADEMIC STAFFING

The course has been written and developed by a team of staff from BSAD, and reflects the range of knowledge and expertise available, although it will need augmentation from PTHP staff. A significant fact has been the collaborative nature of the process, involving staff from Contextural Studies and Graphic Communication as well as those from Fashion, Textiles and Three Dimensional Design.

LIBRARY AND INFORMATION SERVICES

Prior to seeking approval for the Outline Plan from VCG, the team had discussion with Library staff working to an agreed budget that supplements the provision, which already covers much of the subject area adequately.

STUDIO SPACE

The course utilises state of the art studio spaces. Students have the opportunity to work alongside students from other courses such as Graphic Communication.

WORKSHOP FACILITIES AND TECHNICAL SUPPORT

Students have access to a comprehensive range of professional levels, industry standard equipment, much of which is available for student loan. Further details are available to students upon request.

Your account login will give you access to any machine, but please ask if there is spare capacity for individual use if a class is in progress.

School: Silkscreen
Etching & Lithography
Woodwork
Book & Print (incorporates Bookbinding)
Audio Visual Studio (incorporates sound booth)
Black & White Photography Workshops
Photography Lighting Studio
ICT: Digital Imaging Suite (Photography)
Wide Format Digital Printing (Photography)
Life Drawing Room
Lecture Theatre & Seminar Rooms

3D: Kiln Workshop
Glaze Laboratory
Ceramic Design Studio
Casting Workshop
Clay Preparation & Throwing
Plastic Workshop
IT Labs

Knit and Weave
Dye and Screen Print
Digital Print & Embroidery
Fashion Design (No 4 The Circus)

Paint preparation
Metalwork
Fine Art Casting

Please see full Health, Safety and Environment guidelines, point 2.8 Workshop Safety Guidance: http://www.bathspa.ac.uk/services/health-and-safety/

HOW WE ASSURE THE QUALITY OF THIS COURSE

BEFORE THIS COURSE STARTED

Before the course started, the following was checked:

• There would be enough qualified staff to teach the course
• Adequate resources would be in place
• The overall aims and learning outcomes were appropriate
• That the course content and assessment were appropriate
• The content of the course met with external reference points (such as the Framework for Higher Education Qualifications and appropriate subject benchmark statement)
• The course met any professional/statutory body requirements
• The proposal met other University quality management criteria, covering a range of issues such as the admissions policy, the teaching, learning and assessment strategy and student support mechanisms

This is done through a process of course approval, which involves consultation with subject specialists from other institutions.

HOW WE MONITOR THE QUALITY OF THIS COURSE

The quality of this course is monitored each year through evaluating:

• External examiner reports (considering quality and standards)
• Statistical information (considering issues such as the pass rate) and student feedback

Drawing on this and other information course teams undertake annual monitoring. The University's Academic Quality and Standards Committee monitor the process.

Once every six years a panel that includes subject specialists from other institutions undertakes an in-depth periodic review of the whole area. The panel considers documentation speaks with current and former students and with staff before drawing its conclusions. The result is a report highlighting good practice and identifying areas where action is needed.

DEPARTMENTAL BOARDS – STAFF REPRESENTATIVE MEETINGS

This course is represented within a departmental board committee comprising relevant teaching staff, student representatives and others who make a contribution towards the effective operation of the course (e.g. library/technician staff). The committee has responsibilities for the quality of the course. The departmental board committee plays a critical role in the University's quality assurance procedures.

THE ROLE OF EXTERNAL EXAMINERS

The standard of this course is monitored by at least one external examiner. External examiners have two primary responsibilities:

- To ensure the standard of the course;
- To ensure that justice is done to students.

LISTENING TO THE VIEWS OF STUDENTS

The following methods for gaining student feedback are used on this course:

- Module evaluations
- Student representation on departmental board committees
- Personal tutor, module leader

Students are notified of the action taken through:

- Email
- Minerva announcements
- Announcements in lectures or course meetings
- Tutor feedback
- Departmental board committees
- Annual reports

LISTENING TO THE VIEWS OF OTHERS

The following methods are used for gaining the views of other interested parties:

- Feedback from former students
- Liaison with employers and industry representatives
- Liaison with sector skills, design and craft councils
- Liaison with external examiner

PD4001-40

Code	PD4001-40
Title	Photographic Practice 1
Subject area	Photography
Pathway	None
Level	4
Credits	40
ECTS*	20
Contact time	104 hours (Additional study time 296 hours)
Pre-requisites	None
Acceptable for	
Excluded combinations	
Core/Optional	Core
Module Co-ordinator	Seamus Nicolson

Description & Aims

The module introduces the core components of photographic practice and the construction of images. Module projects examining the history of photography provide the opportunity to understand your own practice in relation to these histories.

Projects within this module deal primarily with photographic narrative.
This form of visual story telling will develop skills in observation and documentation. The potential of narrative is introduced through a series
of practical projects involving reportage and social documentary photography. These projects will allow you to explore self-directed themes or subjects and investigate the notion of truth within photography and the construction of meaning. Constructed narratives are also explored through fashion photography. You will examine the nature and fabrication of the staged moment and the communication of narrative through styling, lighting, location and art direction.

All projects delivered within this module explore conceptual and lateral thinking through workshop practice and studio-based learning. You will be encouraged to demonstrate

critical thinking and dialogue. This module is characterised by innovative photographic processes and activities within the framework of visual communication practice and theory.

The module aims to:

– provide an introduction to the key elements of photographic practice and encourage an experimental, conceptual and analytical approach
– introduce you to a range of photographic genres
– encourage investigation and enquiry
– develop your practical skills through specific craft and technical workshops
– introduce examples of photographic practice, history and knowledge
– develop good studentship and engagement.

Outline Syllabus & Teaching & Learning Methods

Outline syllabus
A focused programme of studio projects and exercises to introduce methods of photographic narratives. This module will develop visual thinking, analysis and formal experimentation. Editing techniques, contemporary photo documentary practice, fashion narrative, black & white photography, art direction, image manipulation and editorial layout are explored.

Workshops and technical demonstrations in a range of specialist, craft and technical areas such as: darkroom techniques, black & white printing, digital colour theory, analogue and digital camera formats and technologies, studio practice and lighting, digital imaging and workflow practice (including Photoshop).

Graphic contexts and theory of photographic practice, histories and models are studied. Presentations are delivered by photography practitioners and research through case studies.

Key skills in Communication, IT and numeracy will be delivered through assignments.

Teaching and Learning Methods

You will learn through tutor-led projects and exercises, tutorials, critiques, seminars, specialist workshops, lectures, peer reviews and your own investigations, all documented in a learning log. You will be given assignments, details of which will be provided in a module handbook, along with a timetable, assessment details and reading lists. The assignments are designed to help you achieve the learning outcomes of the module, through appropriate challenge and direction. Active learning will be facilitated by digital resources available on Minerva.

Intended Learning Outcomes	How assessed**
On completion of this module you will be able to: – evidence knowledge of the core components of photographic narratives and methods of photographic practice	

– employ an analytical and experimental approach to creative visual communication – demonstrate an acquisition of relevant craft and IT skills to realise concepts – complete set assignments to deadlines – take responsibility for your learning – acquire key skills appropriate to this level in IT and numeracy through craft and technical workshops.	Coursework
Assessment Scheme	**Weighting %**
Formative assessment is continuous through project tutorials, critiques and peer evaluation Summative assessment is based on 100% submission of project work at the end of the module.	100%
Reading Lists/Key Texts & Websites	
Ehrlich, R (1990) *Tony Ray-Jones: A Retrospective View*, Manchester, Cornerhouse Publications Parr, M & Walker, I (1997) *The Last Resort: Photographs of New Brighton,* London, Dewi Lewis Publishing. Beaumont, N & Sobieszek, R (1974) *One Mind's Eye: The Portraits and Other Photographs of Arnold Newman,* David R Godine Publishers. Evans, W (1985) *Walker Evans at Work,* London, Harper Collins. Eggleston, W (1992) *William Eggleston: Ancient and Modern,* New York, Random House. Kruger, M (2003) *Candida Hofer: A Monograph*, London, Thames and Hudson. See project hand out for extended reading list	
Learning Resources	
Dedicated studio space Photography studios Digital workshops Library Minerva VLE Professional lecturer series Onsite gallery	

* ECTS (European Credit Transfer and Accumulation System) – Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit
** eg examination, presentation, coursework, performance, case study, portfolio, etc.

PD4002-40

Code	PD4002-40
Title	Photographic Practice 2
Subject area	Photography
Pathway	None
Level	4
Credits	40
ECTS*	20
Contact time	104 hours (Additional study time 296 hours)
Pre-requisites	Semester 2 modules or equivalent
Acceptable for	
Excluded combinations	
Core/Optional	Core
Module Co-ordinator	Seamus Nicolson

Description & Aims

This module explores the construction and communication of identity through photography. Projects within this module provide the framework for you to explore the way we visually represent ourselves and respond to the world around us. The notion of identity within this module is explored through portrait, landscape and environmental photography. Concepts are realised through a range of photo-media outcomes from static to moving image.

Sequence and narrative is further explored through print and screen based contexts. A series of practical and technical workshops support and compliment this study. You will be introduced to principles of editorial design for print. An introduction to motion graphics using digital motion graphics and compositing software will assist you to apply your concepts to time based outcomes.

This module emphasises conceptual and lateral thinking, applied in workshop practice and studio based learning, and encourages critical engagement and dialogue. It is characterised by experimentation in the application of visual language, and a developed awareness of photographic practice and theory.

The module further develops your understanding and practice of photography. With this knowledge it is expected that you will begin to define your individual direction for studying at level 2.

The module aims to:

− develop and apply the key elements of photographic practice and encourage an experimental, conceptual and analytical approach
− demonstrate a growing confidence in applying practical skills through specific workshops
− examine photographic practice, history and knowledge
− help you identify a direction for your practice at level 5.

Outline Syllabus & Teaching & Learning Methods

Outline syllabus

A focused programme of studio projects and exercises to introduce methods of photographic identities. This module will develop visual thinking, analysis and formal experimentation. Portrait and landscape photography applied to both print and motion design contexts are explored.

Workshops and technical demonstrations in a range of specialist, craft and technical areas such as: advanced digital camera formats and lenses, studio/portable lighting, page layout software (InDesign), digital motion graphics and compositing software (After Effects).
Graphic contexts and theory of photographic practice, histories and models.
Presentations by photography practitioners and research through case studies.

Key skills in Communication, IT and numeracy will be delivered through assignments.

Teaching and learning methods

You will learn through tutor–led projects and exercises, tutorials, critiques, seminars, workshops, lectures and your own investigations, all documented in a learning log. You will be given a number of assignments, details of which will be given to you in a module handbook, along with a timetable and reading lists. The assignments are designed to help you achieve the learning outcomes of the module, through appropriate challenge and direction. Active learning will be facilitated through Minerva.

Intended Learning Outcomes	How assessed**
On completion of this module you will be able to: − evidence of a developed knowledge of the core components and critical debates of photographic practice − further develop an analytical and experimental approach to creative visual communication − acquire and demonstrate craft and technical skills to realise	

concepts competently – attend all taught sessions and manage your studies effectively – begin to define a direction for your practice at level 5 and show competence in key skills in communication through effective participation in critiques and presentations, and in IT and numeracy through craft and technical workshops.	100% Coursework
Assessment Scheme	**Weighting %**
Formative assessment is continuous through project tutorials, critiques and peer evaluation. Summative assessment is based on 100% submission of project work at the end of the module.	 100%
Reading Lists/Key Texts & Websites	
Ingledew , J (2005) *John Ingledew: Photography,* London, Lawrence King. Bilissi, E (2007) *Langford's Advanced Photography*, Focal Press. Ang, T (2004) *Digital Photographer's Handbook,* London, Dorling Kindersley. Greenhough, S (2009) *Looking in: Robert Frank's The Americans*, Steidl. Wells, L (2004) *Photography: A Critical Introduction,* London Routledge. Badger, G (2007) *The Genius of Photography*, London, Quadrille Publishing. Clarke, G (1997) *The Photograph: A Visual and Cultural History*, Oxford Paperbacks Jeffery, I (1981) *Photography: A Concise History*, London, Thames and Hudson. See Project hand out for extended reading lists	
Learning Resources	
Dedicated studio space Photography studios Digital workshops Library Minerva VLE Professional lecturer series Onsite gallery Bath Spa Careers: http://www.bathspa.ac.uk/careers	

* ECTS (European Credit Transfer and Accumulation System) – Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit

** eg examination, presentation, coursework, performance, case study, portfolio, etc.

PD4003-20

Code	PD4003-20
Title	Professional Contexts 1
Subject area	Photography
Pathway	None
Level	4
Credits	20
ECTS*	10
Contact time	52 hours (Additional study time 148 hours)
Pre-requisites	None
Acceptable for	
Excluded combinations	
Core/Optional	Core
Module Co-ordinator	Kellie Hindmarch

Description & Aims

This module introduces and examines the photographic industry by exploring the diversity that exists in both the nature of businesses, and also the roles within them. You will then investigate a particular aspect of the industry and present your findings, whilst being exposed to other industry aspects and professionals.

Visiting guests will provide valuable insight into industry and professional practice through lectures, seminars and practical workshops.

The module aims to:

– develop research and presentation skills
– improve knowledge of the diversity of the photography industry
– enable you to consider areas for your own employability.

Outline Syllabus & Teaching & Learning Methods

Outline syllabus

A programme that focuses on:

- historical development of the photographic industry
- review and analysis of contemporary industry and professional bodies
- time planning and time recording
- consideration of ethical, social and environmental issues relating to the industry
- sustainability issue mapping for industry
- key skills in communication and IT, delivered through presentations
  (oral and written reporting) and assignments.

Teaching and learning methods

You will learn through tutor–led projects and exercises, tutorials, critiques, seminars, workshops, lectures and your own investigations, all documented in a learning log. You will be given a number of assignments, details of which will be given to you in a module handbook, along with a timetable and reading lists. The assignments are designed to help you achieve the learning outcomes of the module, through appropriate challenge and direction. Active learning will be facilitated through Minerva.

Intended Learning Outcomes	How assessed**
On completion of this module you will be able to: - Identify and define a specific aspect of contemporary photographic practice - record information, organise and explain research logically - draw appropriate conclusions based on your investigation - orally and visually present the results of your investigation succinctly and clearly to an audience.	Coursework
Assessment Scheme	Weighting %
Formative assessment is continuous through project tutorials, critiques and peer evaluation. Summative assessment is based on 100% submission of project work at the end of the module.	100%
Reading Lists/Key Texts & Websites	
Ibbotson, J & Thomas, G (2003) *Beyond the Lens,* Association of Photographers. Piscopo, M, (2010) *The Photographer's Guide to Marketing and Self-Promotion,* New York, Allworth Press. American Society of Media Photographers (2008) *ASMP Professional Business Practices in Photography,* New York, Allworth Press. See Project hand out for extended reading lists	

Learning Resources	
Digital workshops Photography studios Library Minerva VLE Professional lecturer series Onsite gallery Bath Spa Careers: http://www.bathspa.ac.uk/careers	

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** eg examination, presentation, coursework, performance, case study, portfolio, etc.

MODULE DESCRIPTOR: Historical and Critical Studies Year 1

Code	CX4151-20
Title	Contextual Studies
Subject area	Photography
Pathway	None
Level	4
Credits	20
ECTS*	10
Contact time	The total number of hours allocated to this unit is 200: contact time is approximately 48 hours. The rest of the time should be spent in directed and independent learning.
Pre-requisites	None
Acceptable for	
Excluded combinations	
Core/Optional	Core
Module Co-ordinator	Dr Jo Turney
Description & Aims	
This module has two components: History and Theory (50%), Methods of Interpretation and Analysis (50%)	

Aims

- To help students become more informed about the historical context in which they are working
- To encourage a critical and analytic approach through a focus on significant issues and objects
- To develop awareness of the processes by which artefacts are produced, circulated and consumed in specific social contexts
- To inculcate good practice in time-management, research and communication
- To develop students' ability to communicate in writing
- To develop students' ability to work in collaboration with others and choose appropriate ways of communicating their ideas

Outline Syllabus & Teaching & Learning Methods

Outline syllabus

The main themes and issues considered are:

- Critical, theoretical and contextual approaches to studying the production and consumption in fields related to the course
- Key texts and current debates in the field(s) related to the course and related art and design practices
- Key historical and contemporary developments in the field(s) related to the course and their social and cultural contexts
- The social and cultural significance of practice in fields related to the course

These issues are addressed through a variety of examples drawn from western and non-western origins.

Methods of interpretation and analysis are introduced through consideration of specific examples, which represent key issues in visual culture.

Teaching and learning methods

Teaching is by lectures, seminars and workshop sessions. Students are encouraged to develop independent learning skills through set preparation for seminars, the devising of appropriate essay subjects and the identification of associated research.

Intended Learning Outcomes	How assessed**
On completion of this module students should: - Be better informed about historical precedents and recent developments in the field(s) related to the course - Have more understanding of the processes by which artefacts are produced, circulated and consumed in specific social contexts	Assessment is based on: (a) Submission to the seminar tutor of

• Have increased awareness of recent debates about related art and design practices in their social and cultural contexts • Be able to produce critical and analytic written work based on sound research • Gain an understanding of the range of analytical approaches and methods of interpretation most readily applicable to their Contextual Studies work **Key Skills Outcomes:** Communication (Dyslexia assessment, written presentations, oral presentations, working with others, literacy including reading and analysis of texts) IT (Internet and email proficiency, word processing)	brief responses to set tasks (b) One essay (c) Set assignments
Assessment Scheme	Weighting %
History and Theory Assessment is based on (a) submission to the seminar tutor of brief responses to set tasks which must be completed by the dates specified in the module programme, and (b) one essay. The essay should, if appropriate, contain supporting visual material. It must not exceed 2000 words and must be related to the taught programme. A series of four assessments are used to assess your competence in communication key skills. **Methods of Interpretation and Analysis** Assessment is based on set assignments submitted by the specified date. They must conform to the set briefs, which allow considerable scope for individual selection of approaches and material under the guidance of the seminar tutor. Submissions should include appropriate supporting material. Students are required to submit an electronic version of all written assessments via Minerva. Check course programme booklet for further details. **Assessment Criteria:** History and Theory, Methods of Interpretation and Analysis • Definition of an appropriate subject, taking into account its level of ambition and the selection of pertinent examples • Thoroughness of research • Understanding of the issues and material discussed	**50%** **50%**

- Critical engagement with the sources used
- Demonstrated a basic level of ability in the key skills areas of Communication and IT
- Formulation of a structured argument
- Use of appropriate evidence and supporting analysis
- Clarity of exposition
- Adherence to standard academic conventions for referencing sources

Reading Lists/Key Texts & Websites
A detailed reading list is available within the module handbook.

Learning Resources
Lecture Theatre Seminar Rooms Library Access to Minerva

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PD5001-40

Code	PD5001-40
Title	Photography Practice 3
Subject area	Photography
Pathway	None
Level	5
Credits	40
ECTS*	20
Contact time	104 hours (Additional study time 296 hours)
Pre-requisites	None
Acceptable for	
Excluded combinations	

Core/Optional	Core
Module Co-ordinator	Stephen Vaughan

This module further examines the theme of the constructed image. It explores the possibilities of creating images in which the photographer controls the construction and assembly of elements. This also introduces you to potential for collaborative work with stylists, designers etc. Editorial layout and moving image are areas explored as contexts for your image making. Portraiture, fashion and product photography are delivered as broad strands for you to develop a personal direction through negotiated project work. These areas will be supported by specialist teaching and workshops.

This module develops knowledge, practical skills and reflection to bring valuable insight into the links between practice and concept. You will be encouraged to clarify and consolidate your abilities and interests, considering the potential for specialism and interdisciplinary practice.

This module aims to:

− develop your critical and analytical skills in relation to your own work and others
− examine the role of photography within graphic contexts
− explore and refine your practical, technical and conceptual skills
− improve your ability to self-manage a programme of work
− encourage effective processing and use of research towards successful outcomes
− deepen your awareness of communication design contexts and practice
− improve your ability to present work and communicate ideas.

Outline Syllabus & Teaching & Learning Methods

Outline syllabus

A focused programme of studio projects and exercises to further develop your understanding of photography in a design context. Applying analytical and evaluative skills you will learn how to present and critique your own and other's work, and develop the ability to undertake independent study. Portrait, fashion and product photography with application to both print and motion design contexts are explored.

Workshops and technical demonstrations in a range of specialist, craft and technical areas will be offered. Graphic contexts and theory of photographic practice, histories and models are studied.

Photography practitioners will make presentations and you will be encouraged to research through case studies.

Teaching and Learning Methods

You will learn through tutor–led projects and exercises, tutorials, critiques, seminars,

workshops, lectures and your own investigations, all documented in a learning log. You will be given a number of assignments, details of which will be provided in a module handbook, along with a timetable and reading lists. The assignments are designed to help you achieve the learning outcomes of the module, through appropriate challenge and direction. Active learning will be facilitated through Minerva.	
Intended Learning Outcomes	How assessed**
On completion of this module you should be able to: – evaluate your personal abilities, interests and focus with tutor guidance – demonstrate effective research strategies and apply them to graphic communication contexts – evidence improvement and confidence in practical and technical skills development – manage your time effectively through all stages of a task to completion – engage in critical discussion of your work and that of your peers.	Coursework
Assessment Scheme	Weighting %
Formative assessment is continuous through project tutorials, critiques and peer evaluation. Summative assessment is based on 100% submission of project work at the end of the module.	100%
Reading Lists/Key Texts & Websites	
Killip, C (2009) *In Flagrante*, New York, Errata Editions. Walker, T (2008) *Pictures*, New York, teNeues. Nairne, S (2010) *Irving Penn Portraits*, London, National Portrait Gallery. Fowles, J (1985) *Land: Fay Godwin*, London, Little Brown and Company. Wood, T (1998) *All Zones off Peak*. Dewi Lewis Publishing. See Project hand out for extended reading lists	
Learning Resources	
Dedicated studio space Digital workshops Photography studios Library Minerva VLE Professional lecturer series Onsite gallery Bath Spa Careers: http://www.bathspa.ac.uk/careers	

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PD5002-40

Code	PD5002-40
Title	Photographic Practice 4
Subject area	Photography
Pathway	None
Level	5
Credits	40
ECTS*	20
Contact time	104 hours (Additional study time 296 hours)
Pre-requisites	None
Acceptable for	
Excluded combinations	
Core/Optional	Core
Module Co-ordinator	Stephen Vaughan

Description & Aims
This module aims to encourage you to identify and develop your practical and critical skills through your chosen area of photographic practice. It will allow you to develop your abilities to create more advanced imagery. You will negotiate proposed subjects for set projects and develop appropriate skills to create them. These projects will be concerned with methods observation within environmental portraiture, documentary and landscape photography. Whilst developing these outcomes you will consider the needs of specified contexts and audiences. You will be guided through techniques that will enable you to create work of a more complex and/or experimental nature in print or digital media. Your studio practice will be supported by specialist technical tuition (where identified), one to one tutorials, group seminars and group critiques. You will research practically and develop appropriate sketchbooks to support your work.

Outline Syllabus & Teaching & Learning Methods	

Outline syllabus

A varied programme of studio projects and exercises to further develop your understanding of photography across a range of contexts.
Applying analytical and evaluative skills you will learn how to present and critique your own and other's work, and develop the ability to undertake independent study.

Environmental portrait, documentary and landscape photography with application to both print and motion design contexts are further developed.
Workshops and technical demonstrations in a range of specialist, craft and technical areas will be offered.

Graphic contexts and theory of photographic practice, histories and models.
Presentations by photography practitioners and research through case studies.

Key skills in Communication, IT and numeracy will be delivered through assignments.

Teaching and learning methods

On completion of this module you should be able to:

– apply effective research strategies to communicate concepts and information in innovative ways
– evidence independent practical, technical and conceptual skills using a range of techniques
– identify lines of enquiry into issues of varying complexity
– manage your time successfully in order to complete multiple tasks
– demonstrate a thorough awareness of contemporary photographic practice
– determine your area of practice and a plan for study at level 6.

Intended Learning Outcomes	How assessed**
On completion of this module you should be able to: • apply effective research strategies to communicate concepts and information in innovative ways • evidence independent practical, technical and conceptual skills using a range of techniques • identify lines of enquiry into issues of varying complexity • manage your time successfully in order to complete multiple tasks • demonstrate a thorough awareness of contemporary photographic practice • determine your area of practice and a plan for study at Level	Coursework

Assessment Scheme	Weighting %
Formative assessment is continuous through project tutorials, critiques and peer evaluation. Summative assessment is based on 100% submission of project work at the end of the module.	100%
Reading Lists/Key Texts & Websites	
Aletti, V & Squires, C (2009) *Avedon: Fashion 1944-2000,* New York, Harry N. Abrams. Howarth, S & McLaren, S (2010) *Street Photography Now*, London, Thames and Hudson. Price, R (2010) *Sally Mann: Immediate Family*, Aperture. Szarkowski, J (1999) *Looking at Photographs*, Bulfinch. See Project hand out for extended reading lists	
Learning Resources	
Dedicated studio space Digital workshops Photographic studios Library Minerva VLE Professional lecturer series Onsite gallery Bath Spa Careers: http://www.bathspa.ac.uk/careers	

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PD5003-20-40

Code	PD5003-20
Title	Professional Contexts 2
Subject area	Photography
Pathway	None
Level	5
Credits	20
ECTS*	10
Contact time	52 hours (Additional study time 148 hours)
Pre-requisites	None
Acceptable for	
Excluded combinations	
Core/Optional	Core
Module Co-ordinator	Kellie Hindmarch

Description & Aims

This module requires you to develop your knowledge of the photographic industry. It examines the operation and range of practice in the field by exploring the diversity of professional practices and how they are structured. You will conduct personal research into marketing and promotional methods employed by photographers. Drawing on this research you will develop a personal marketing strategy and self-promotional materials. By taking part in a group exhibition, you will also enhance your organisational and team working skills.

The module aims to:

– explore appropriate channels and media for self-promotion
– improve critical awareness of the photographic industry
– organise and participate in a public exhibition.

Outline Syllabus & Teaching & Learning Methods

Outline syllabus

– Presentations, lectures and workshops by photography practitioners.

- Group research based on a case study of a practitioner, studio or practice.
- Group preparation and presentation of a case study.
- Sustainability Issue mapping for a photo-media practice.
- Personal identity design.
- Consideration of ethical, social and environmental issues relating to the industry.
- Key skills in communication and IT will be delivered through presentations (oral and written reporting) and assignments.

Teaching and learning methods

You will learn through tutor–led projects and exercises, tutorials, critiques, seminars, workshops, lectures and your own investigations, all documented in a learning log. You will be given a number of assignments, details of which will be given to you in a module handbook, along with a timetable and reading lists. The assignments are designed to help you achieve the learning outcomes of the module, through appropriate challenge and direction. Active learning will be facilitated through Minerva.

Intended Learning Outcomes	How assessed**
On completion of this module you will be able to: - demonstrate understanding of business aspects of commercial creative photography - demonstrate a critical awareness of marketing and self-promotion - apply practical skills to design and develop marketing materials in appropriate media - work effectively as part of a team to achieve group goals - present your work to a public audience effectively through a documented exhibition.	Coursework
Assessment Scheme	Weighting %
Formative assessment is continuous through project tutorials, critiques and peer evaluation. Summative assessment is based on 100% submission of project work at the end of the module. See Project hand out for extended reading lists	100%
Reading Lists/Key Texts & Websites	
Ibbotson, J & Thomas, G (2003) *Beyond the Lens,* Association of Photographers Wolff, N (2007) *The Professional Photographer's Legal Handbook*, New York, Allworth Press. Morrish, J (2003) *Magazine Editing: How to Develop and Manage a Successful Publication*, Routledge.	

Learning Resources
Dedicated studio space Digital workshops Photographic studios Library Minerva VLE Professional lecturer series Onsite gallery Bath Spa Careers: http://www.bathspa.ac.uk/careers

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** eg examination, presentation, coursework, performance, case study, portfolio, etc.

MODULE DESCRIPTOR: Historical and Critical Studies

Code	CX5151-20
Title	Contextual Studies
Subject area	Photography;
Pathway	None
Level	5
Credits	20
ECTS*	10
Contact time	The total number of hours allocated to this module is 200: contact time is approximately 48 hours. The rest of the time should be spent in directed and independent learning.
Pre-requisites	n/a
Acceptable for	Photography;
Excluded combinations	n/a
Core/Optional	Core
Module Co-ordinator	Dr Jo Turney

Description & Aims

Description

THIS MODULE HAS TWO COMPONENTS:

1. Options: Studies in Visual Culture (75%)
2. Preparation for Final Study (25%)

Aims

- To enable students to concentrate on a particular field of enquiry
- To develop further their ability to define appropriate subjects for individual research and to formulate valid arguments
- To help students identify viable research proposals
- To give advice on research material and methods of analysis
- To enable students to establish a sound basis for subsequent work on their final studies

Outline Syllabus & Teaching & Learning Methods

Outline syllabus

Options

In drawing up the list of options available at any one time, the planning team places emphasis on ensuring that they cover a sufficiently diverse range and include material pertinent to each constituency of students.

Preparation for Final Study

There is no set syllabus as each student formulates an individual programme of work in consultation with tutors.

Teaching and learning methods

Options

The principal method of delivery is seminar presentations and discussions led by the option tutor. Students are encouraged to undertake preparation and to participate fully in each seminar. Supporting material includes written handouts, slides, videos, films and, where appropriate, visits.

Preparation for Final Study

Students submit written proposals and these provide a basis for arranging tutorials to discuss and, if necessary, refine or change the proposed subject of study. The

allocation of tutors is reviewed at this point and decisions taken formally about approval, or non-approval, of subjects.	
Intended Learning Outcomes	How assessed**
On completion of this module students will have: **Options** • increased their understanding of methods of analysis and interpretation and their ability to select appropriately • developed further their skills in carrying out viable research projects and defining suitable essay topics • demonstrated improved ability to formulate arguments supported by appropriate evidence and critical enquiry • developed their communication skills, both oral and written **Preparation for Final Study** • identified viable proposals for research and ways of pursuing their investigations • accomplished some research and identified further sources of information • begun to formulate how they intend to articulate their findings • established a sound basis for successful completion of their final studies.	an essay, or its equivalent, arising out of the taught programme which should not exceed 3500 words; a progress report of 800-1000 words and a bibliography and a list of other research sources identified (Form 2).
Assessment Scheme	Weighting %
Options Tutors formulate specific requirements tailored to each option and notify the students of these at the beginning of the module. The requirements must include an essay, or its equivalent, arising out of the taught programme which should not exceed 3500 words; the number of words must be stated at the end of the text. In some instances the requirements could include such material as: writing in forms other than an essay; visual responses to aspects of the programme; collections of newspaper cuttings.	75%
Final Study Preparation Students submit by the specified deadline a progress report of 800-1000 words and a bibliography and a list of other research sources identified. Students are required to submit an electronic version of all	25%

written assessments via Minerva. Check course programme booklet for further details.

Students will receive formative assessment through a variety of methods including participation in seminars and tutorials.

Assessment Criteria: Options

- Definition of an appropriate subject, taking into account its level of ambition and the selection of pertinent examples
- Thoroughness of research
- Understanding of the method(s) of analysis and interpretation employed and their application
- Critical engagement with the sources used
- Formulation of a structured argument
- Use of appropriate evidence and supporting analysis
- Clarity of exposition
- Adherence to standard academic conventions for referencing sources

Assessment Criteria: Final Study Preparation

- Evidence of research
- Formulation of a feasible programme of study
- Evidence of critical and analytic thought
- An appropriate level of ambition in the proposed subject

Reading Lists/Key Texts & Websites

Options

Tutors issue a reading list for each option. They may recommend additional reading to individual students once research topics are defined. The slide collection is available for students who make seminar presentations. In certain instances visits may be arranged to galleries, museums or other relevant places.

Final Study Preparation

Students are expected to identify appropriate sources; they receive advice from tutors on an individual basis.

Learning Resources

Lecture Theatre
Seminar Rooms
Library
Access to Minerva

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PD6001-80

Code	PD6001-80
Title	Individual Practice - Portfolio
Subject area	Photography
Pathway	None
Level	6
Credits	80
ECTS*	40
Contact time	208 hours (Additional study time 592 hours)
Pre-requisites	Completion of Level 5
Acceptable for	
Excluded combinations	
Core/Optional	Core
Module Co-ordinator	Hugh Sanders

Description & Aims
You will determine, plan, explore and manage an individual programme of study, through a variety of negotiated and self-directed projects, agreed with tutor guidance. These projects reflect and consolidate your chosen area of photographic practice and prepare you for the professional direction you intend to take on completion of the course. This module allows the freedom to shape a personal portfolio of work demonstrating a breadth of achievement, interest and expertise in your area of specialisation. You will be able to demonstrate independent critical self-evaluation through a body of work submitted for assessment. You will develop confidence to apply technical and practical skills relevant to your practice with independence and apply these to produce complex and innovative photographic work.

The aims of the module are to:

- define and consolidate the content and professional context of your practice
- further develop the management and independence of your learning
- refine and apply the technical and craft skills appropriate to your practice, to professional expectations and requirements
- produce a body of work which reflects your interests and abilities and is appropriate in level and scope for employment or postgraduate opportunities.

Outline Syllabus & Teaching & Learning Methods

Outline syllabus

You will develop a range of practice and skills that reflects your interests, abilities and future direction as a photographer. Some projects may be provided from external sources; these will be carefully chosen by staff and negotiated on an individual basis. Other projects will derive from personal interests and independent research conducted throughout the semesters. Commissions and collaborative projects can be undertaken where they enhance key skills. A written evaluation of your practice is required.

Teaching and learning methods

You will learn through a combination of set and negotiated projects and exercises, tutorials, critiques, seminars, workshops, lectures and your own investigations, all documented in a learning log. You will be given a number of assignments, details of which will be given to you in a module handbook, along with a timetable and reading lists. The assignments are designed to help you achieve the learning outcomes of the module, through appropriate challenge and direction. Active learning will be facilitated through Minerva.

Intended Learning Outcomes	How assessed**
On completion of this module, you will be able to: • demonstrate innovation in solving visual communication problems • exercise independent critical judgement about your work and that of others • conduct independent research and learning and apply it effectively • demonstrate a comprehensive, critical awareness of your specialist field • apply practical skills with confidence to complex photographic contexts • talk and write about your work with clarity and coherence • demonstrate effective time management and organisation • present your work professionally to reflect your chosen area of practice • demonstrate autonomous use of learning resources.	Coursework

Assessment Scheme	Weighting %
Formative assessment is continuous through project tutorials, critiques and peer evaluation. Summative assessment is based on 100% submission of portfolio project work at the end of the module.	 100%
Reading Lists/Key Texts & Websites	
Billingham, R (2000) *Richard Billingham: Ray's a Laugh*, London, Scalo. Wylie, D (2004) *The Maze, Donovan Wylie*, Granta Books. Smith, P (2009) *Luxury: Martin Parr*, London, Chris Boot Publishers. Szarkowski, J (2001) *Still Life: Irving Penn Photographs* 1938-2000, Bullfinch. Demos, T (2009) *New Perspectives in Photography*, London, Phaidon Press.	
Learning Resources	
Dedicated studio space Digital workshops Photographic studios Library Minerva VLE Professional lecturer series Onsite gallery Bath Spa Careers: http://www.bathspa.ac.uk/careers	

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PD6002-20

Code	PD6002-20
Title	Professional Contexts 3
Subject area	Photography
Pathway	None
Level	6
Credits	20
ECTS*	10

Contact time	45 hours (Additional study time 155 hours)
Pre-requisites	Completion of Level 5
Acceptable for	
Excluded combinations	
Core/Optional	Core
Module Co-ordinator	Kellie Hindmarch

Description & Aims

This module is designed to help you define your professional persona, in preparation for leaving the course. This requires more precise research into the territory that you feel is suitable for you, and the development of a strategy for finding your place within it. You must evidence considerations that include personal and social issues that define your potential career.

This module aims to:

– help you to identify a professional direction for your practice
– define a personal and social agenda with regard to your career
– refine your organisational, communication and presentation skills.

Outline Syllabus & Teaching & Learning Methods

Outline syllabus
– Seminars/workshops/presentations by individual photographers and visual communicators.
– Self-promotion techniques, letter writing, CV preparation and online portfolio.
– Presentation/exhibition/promotional/employability strategies for professional practice.
– Consideration of ethical, social and environmental issues in individual practice.
– Sustainability Issue mapping for an individual photographic practitioner.

Teaching and learning methods

You will learn through tutor–led projects and exercises, tutorials, critiques, seminars, workshops, lectures and your own investigations, all documented in a learning log. You will be given a number of assignments, details of which will be given to you in a module handbook, along with a timetable and reading lists. The assignments are designed to help you achieve the learning outcomes of the module, through appropriate challenge and direction. Active learning will be facilitated through Minerva.

Intended Learning Outcomes	How assessed**
On completion of this module you will submit a dossier, which demonstrates: – appraise and evaluate the area of the industry you aspire to join – demonstrate professional characteristics through your work and practice – formulate a pro-active strategy for achieving your professional ambition – practice initiative and enterprise to enable your strategy – manage your time effectively.	Coursework
Assessment Scheme	Weighting %
Formative assessment is continuous through project tutorials, critiques and peer evaluation. Summative assessment is based on 100% submission of project work at the end of the module.	100%
Reading Lists/Key Texts & Websites	
King, E (2005) *Designed by Peter Saville*, London, Frieze. Clark, G (2000) *Inside Book Publishing*, London Routledge. Heron, M (2007) *Creative Careers in Photography*, New York, Allworth Press. Crawford, T (2003) *Starting Your Career as a Freelance Photographer,* New York, Allworth Press.	
Learning Resources	
Digital workshops Photographic studios Library Minerva VLE Professional lecturer series Onsite gallery Bath Spa Careers: http://www.bathspa.ac.uk/careers	

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** Eg examination, presentation, coursework, performance, case study, portfolio, etc.

MODULE DESCRIPTOR: Historical and Critical Studies

Code	CX6151-20
Title	Contextual Studies
Subject area	Photography;
Pathway	None
Level	6
Credits	20
ECTS*	10
Contact time	**Time Allocation** An average of **20 hours per week for 10 weeks** on Historical and Critical Studies work during level 6.
Pre-requisites	n/a
Acceptable for	3D Idea Material Object; Creative Arts Practice; Fashion Design; Fine Art; Graphic Communication; Photography; Textile Design for Fashion Interiors Integrated Masters Textile Design for Fashion Interiors
Excluded combinations	n/a
Core/Optional	Core
Module Co-ordinator	Dr Jo Turney

Description & Aims

Description

This module has one component: The completion of a substantial piece of individual research to be presented in written or other form by agreement with the module tutor

Aims

- To enable students to select for extended study subjects which they consider especially pertinent and engaging
- To promote appropriate levels of ambition in students' identification of tasks for themselves

• To help students to develop their research skills and their ability to be selective • To encourage further application of methods of interpretation and analysis introduced in previous modules • To develop the skills needed to structure an extended argument and to support arguments by a suitable level of discussion, detailed documentation and demonstration	

Outline Syllabus & Teaching & Learning Methods

Outline Syllabus

There is no set syllabus as students continue with the individual programmes of work already approved.

Teaching and Learning Methods

Each student has a supervising tutor. There are taught sessions, access to online learning resources and students are encouraged to work in small groups. Tutors arrange to see students at regular intervals to advise on work in progress, including the planned format, structure and argument of the submission. They read work in draft form and return it in tutorials with comments and advice.

Intended Learning Outcomes	How assessed**
Learning Outcomes On completion of this module students will have: • increased ability to formulate and pursue viable subjects of individual interest • learnt how to conduct an extended programme of research and to select and organise their data • acquired greater skill in applying methods of interpretation and analysis • developed independent judgement, clarity of thought, and articulateness • gained confidence in their capacity to undertake this kind of project.	6000 to 8000 word written submission or (by agreement with module leader and course leader) assessment by alternative means such as oral presentation, website, portfolio or exhibition. The alternative submission to be accompanied by a contextualising essay of not less than 2000 words
Assessment Scheme	Weighting %
Written texts must be of no less than 6,000 and no more than 8,000 words in length. The number of words should be stated at the end of the text. Students are required to submit an electronic version of all written assessments via Minerva. Students submit by the specified date.	100%

Alternative submissions must include analytical written material but may in addition take the form of video or slide presentation or other format suitable for the subject, provided it is capable of meeting the criteria for assessment and is agreed in advance by the supervising tutor.

Assessment Criteria

- Definition of a valid subject of individual interest and pertinence
- Evidence of an appropriate level of ambition
- Thoroughness of research
- Understanding of the material consulted and of the methods of interpretation and analysis employed
- Critical engagement with the sources used
- Formulation of a well-structured argument
- Selection of appropriate evidence and supporting analysis
- Clarity of exposition
- Adherence to standard academic conventions for referencing sources.

Reading Lists/Key Texts & Websites

Students are expected to identify appropriate sources; they receive advice from tutors in a variety of learning environments.

Learning Resources

Lecture Theatre
Seminar Rooms
Library
Minerva
On-line learning resources

* ECTS (European Credit Transfer and Accumulation System) – Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit
** eg examination, presentation, coursework, performance, case study, portfolio, etc.

- http://www.bathspa.ac.uk/regulations/academic-regulations
- http://www.bathspa.ac.uk/regulations/student-general-regulations/
- http://www.bathspa.ac.uk/regulations/specialised-course-regulations/
- http://www.bathspa.ac.uk/services/library/InfoSkills/
- http://www.bathspa.ac.uk/services/library/using-the-library/how-cite-referencess-harvard-04-2007.pdf
- http://www.bathspa.ac.uk/services/student-services/policies/unfair-practice.asp
- http://www.bathspa.ac.uk/about/profiles
- http://www.bathspa.ac.uk/careers
- http://www.bathspa.ac.uk/services/student-support/
- http://www.bathspa.ac.uk/services/health-and-safety/
- Course Leader in Photography and Digital Media, k.hindmarch@bathspa.ac.uk

STAFF PROFILES

DR GRAHAM McLAREN is Head of the Department of Design and Critical Studies at Bath School of Art and Design and also leads research activity in the School. He is a design theorist and historian with a specialist interest in the ethics of art and design. He has written and lectured widely nationally and internationally. He is an active member of the Royal Photographic Society, the Design Research Society and the Design History Society.

KELLIE HINDMARCH is a Senior lecturer in Photography and Course Leader BA (Hons) Photography at Bath School of Art & Design. She is a practicing commercial photographer with international experience in product, food, architecture and fashion photography. Other commissions include photography for music graphics and book publishers internationally including work for Thames & Hudson, art direction for Hodder Headline Australia and fashion photography for Toni & Guy. Her work has been published internationally and is part of private collections.

HELEN HARRIS is a part-time lecturer in Photography, and Graphic Communication Course. As a practising photographer, her work has been exhibited and published internationally. Photographs from her series "Tidemarks", were selected to represent Britain at the Barcelona Primavera Photographica. Her work is in various international collections including: The Paul Hill Archive, the Fox Talbot Museum, The Julia Margaret Cameron Trust and the Arthur Andersen & Co collection.

ANDREW SOUTHALL is a Senior Lecturer on the BA (Hons) Photography & Digital Media and the Program Leader for MA Visual Communication. He also contributes to the Fine Art Programs. He is a photographer and artist with many years of experience in architectural photography, working for national and international architects, engineers magazines and other clients, as well as producing photography and sculpture for exhibition.

STEPHEN VAUGHAN - Stephen's experience includes a diverse range of photographic practice. His work as a landscape photographer has been internationally exhibited and

his recent series from Japan, '*A Catfish Sleeps* 'and '*Tohoku: Before and After the Great Tohoku Earthquake*', was shown at the European Geosciences Union Assembly in Vienna in 2012. Stephen has also worked with many theatre, opera and feature-film production companies (including English National Opera, Opera North, Shakespeare's Globe, the RSC, Working Title, Renaissance Films and Icon International). These photographs have been widely published in the national and international press, magazines, books and poster campaigns.

Interested in discovering more about a member of staff? Go to:
http://www.bathspa.ac.uk/about/profiles

EQUALITY OF OPPORTUNITY

We want to ensure that your needs are met. If you require this information in any other format, please contact:

> Student Support Services
> Tel: 01225 876215
> Email: stusupportadmin@bathspa.ac.uk

Bath Spa University welcomes diversity amongst its students, staff and visitors, recognising the contributions that can be made by individuals from a wide range of backgrounds and experiences.

Our aim is that all staff and students, both existing and potential, should receive equal and fair treatment in all aspects of University life. The University seeks to ensure that a suitable working and studying environment is provided which is free from discrimination and where all members of the University community are treated with dignity and respect and are valued as individuals.

The following Student Handbook is designed to provide you with a central point of reference, containing detailed information concerning your course. We want to ensure that the needs of all students are met in every aspect of every course that we offer.

A key way in which we ensure this is to monitor student feedback on each academic module undertaken. The results of this provide us with essential information on our progress to ensuring equality of access and opportunity for all students.

Should you have any concerns at any time regarding your course, any of the information contained within this Handbook, or any other aspect of University life, you should discuss this in the first instance with Kellie Hindmarch, Course Leader, k.hindmarch@bathspa.ac.uk or 01225 876108 who will assist you in identifying the types of support available to you. Examples of these types of support are:

- Arranging appropriate teaching and examination arrangements;
- Assisting with the provision of scribes, readers, note takers or interpreters;
- Assisting you with applications for financial assistance;
- Assisting you with any concerns you may have regarding any work experience you may undertake;

- Helping you to identify technology and other support appropriate to individual needs;
- Advising on study and arranging loan of equipment;
- Liaising with members of academic staff in relation to access to the curricula.

There are also a range of support mechanisms offered by Bath Spa University, such as Student Welfare Services and Careers Advice. Details of how to access these services can be found at http://www.bathspa.ac.uk/services/student-services/ http://www.bathspacareers.com/

EQUAL OPPORTUNITIES POLICY

The following provides information concerning the Bath Spa University Equal Opportunities Policy. Please take the time to familiarise yourself with it as it is relevant to everybody.

BATH SPA UNIVERSITY EQUAL OPPORTUNITIES POLICY STATEMENT

Bath Spa University is fully committed to being an equal opportunities employer and providing equality of opportunity for all its staff and students, applicants and visitors. The University will not tolerate unfair or unlawful discrimination on the grounds of gender, ethnicity, colour, disability, religion, nationality, age, occupation, marital status or sexual orientation or any distinction, which is not relevant to the employee/employer relationship or its student body.

RESPONSIBILITIES

Promoting and maintaining equal opportunities is the responsibility of everyone, although it is recognised that management have additional responsibilities to ensure that the policy is carried out.

The University Management will ensure that:

- All staff and students are aware of the equal opportunities policy and our procedures for making a complaint;
- The implementation of equal opportunities is effectively monitored;
- An Equal Opportunities Strategy and Action Plan is produced and reviewed; Staff, Students and Union representatives are provided with appropriate forums to discuss and deal with equal opportunities issues;
- All staff are provided with appropriate equal opportunities training;
- A network of trained Harassment Advisors is available to provide advice and guidance;
- Procedures are in place for the fair appointment, promotion and development of staff, the fair selection and teaching of students, free from unjustifiable discrimination.

All staff and students are expected to:

- Support and implement the equal opportunities policy; and
- Ensure that their behaviour and/or actions do not amount to discrimination or harassment.

Staff and students of the University are expected to comply with this policy and are expected to promote a culture free of unfair discrimination, prejudice and all forms of harassment and bullying. Any incidents of discrimination, harassment or bullying will be investigated and may be grounds for dismissal or expulsion.