MA
PHOTOGRAPHY (ONLINE)

Course Handbook

ARTS UNIVERSITY BOURNEMOUTH

COURSE SPECIFICATION

The Course Specification provides a summary of the main features of the **MA Photography (Online)** course and the learning outcomes that a 'typical' student might reasonably be expected to achieve and demonstrate if they pass the course.

Further detailed information on the learning outcomes, content and teaching and learning methods of each Module may be found in the Module Descriptors, which forms part of the Course Handbook.

Key Course Information	
Final Award	Master of Arts
Course Title	Photography (Online)
Award Title	MA Photography
Awarding Institution	Arts University Bournemouth
Offered in the School of	Graduate School
Professional accreditation	None
Length of course / mode of study	2 years part-time
Level of final award (in FHEQ)	Level 7
Subject benchmark statement	QAA Master's degree characteristics
Language of study	English
External Examiner for course:	*To be confirmed*
Please note that it is not appropriate for students to contact external examiners directly	
Date of Validation	July 2023
Date of most recent review	Not applicable
Date course specification written/revised	March 2024

Course Description

The online MA Photography course at Arts University Bournemouth is a part-time flexible course that integrates practice and theory through intensive online study. The course offers students an opportunity to develop and realise their creative ambitions while exploring new approaches in the context of an international learning community that foregrounds peer feedback and research driven experimentation.

Throughout the course, students are encouraged to apply their thinking through practice in ways that respond to the contemporary world and question established mainstream modes of photographic practice. The experiences and knowledge that each student brings is central to the course as they dynamically expand their body of work during a series of structured creative projects, critical interrogation of practice and bespoke mentorship leading to the conceptualisation and manifestation of a final thesis project.

The course recognises and celebrates an expansive and progressive understanding and definition of photography, its audiences and the sites and contexts in which it can be presented. Students may concentrate on the creation of (including but not exclusively) documentary, fashion, street, still life, landscape or fine art or other works that emphasise innovation and a commitment to examining form and content. In conjunction with this, the course is designed to be highly flexible, utilising an online delivery mode that brings

practitioners together with distinct interests and cultural perspectives. Students can maintain continuity in their professional and personal lives while refining a creative methodology and enhancing career prospects in their chosen specialism over the two-year period of study.

At the outset of the course, students explore and develop their creative point of view by reviewing earlier practice, positioning their work by understanding relevant fields or references, and establishing a reflective journal. Students then join a carousel of modules, each fostering distinct processes of making, thinking, and reflecting through short practice-research projects. In the second year, students begin to work towards a final thesis project, conceptualising and communicating their intentions in a detailed proposal before carrying out the resolution during an extended period of individual tutoring and support. During each year, students will have an opportunity to join an in-person residency on-campus at AUB that brings the cohort together: details of this are to be confirmed.

Students may join the course as an active professional and/or photography graduate seeking to expand their practice through flexible part-time study. Or they may arrive as a graduate from adjacent subject areas including animation, film, fine art, or media amongst others. Regardless of their background, students might already be using photography within their creative practice and able to demonstrate a clear rationale for doing so.

Across a variety of photographic disciplines, the course encourages students to further their ideas and realise their aspirations of future employment and/or freelance careers in the creative industries. Students will be part of an international network encouraging them to develop skills in a supportive, diverse environment and critically examine the emergence of approaches that challenge orthodox practices.

Distinctive features of the course

Interdisciplinary Approach: In both popular and high art photography as a subject has always combined with other disciplines and techniques, frequently resulting in new and innovative developments. This course encourages students to challenge orthodoxies leading to the development of their own personal practice, and potentially contributing to the continued evolution of the subject.

Research Emphasis: Embedded within all modules are methods which are frequently combined under the loose umbrella of Practice or Arts Based Research. These approaches form an underlying foundation for the course thus preparing students to develop their practice in this direction if they wish. The transition from taught MA to independent PhD research can be challenging for many students. This course aims to present students with opportunities to engage with a range of research approaches in preparation for progression to higher level study.

Practicality: Hands-on learning and portfolio creation ensure students gain practical experience.

Professional Development: Professional development and the introduction of relevant contemporary professional practices are embedded within and across all modules of the course. The Professional Practice module examines the preparation of students for the world of work, whilst also introducing some the key ethical debates surrounding photography's history and how that is influencing its future. Alongside these specific ideas and techniques, the course fosters relevant and highly desirable transferrable skills such as creativity, independence, visual literacy, goal-setting and effective resource management, preparing students for the professional world.

Course Industry Patron Scheme: All courses at AUB are connected formally with an industry Patron, an industry practitioner or business that acts as a critical friend to the course and course team. Many courses work with several industry partners, but the more formal

Industry Patron connection offers the opportunities to collaborate and maintain close relations with industry / business. This is a unique concept that ensures AUB courses are industry relevant and maintain current practices while providing further opportunities for students to engage with industry practitioners.

AUB Strategic vision

The MA Photography (Online) fits with the university's strategic vision in several ways:

Innovative: The course responds to the changing environment within postgraduate education in which students demand challenging courses which can fit-in to busy lives alongside other commitments such as work and family.

Connected: The course builds upon Arts University Bournemouth's excellent international reputation in postgraduate arts education, by facilitating access for those students which require a more flexible learning environment without the need to relocate to Bournemouth.

Passionate: The course is designed by a small team of staff from AUB, that are not only passionate about our individual specialisms, but also about AUB as a transformative organisation which can empower our students to Learn, grow and connect.

Course Aims

The course aims to:

1. Provide a creative and intellectual environment that allows students to develop their practice through critical debate and inter-disciplinary exchange.

2. Enable students to identify and develop the artistic, research, technical and entrepreneurial skills needed to accomplish project work with a high level of professionalism.

3. Encourage students to critically reflect on achievements and evaluate them in ways that meaningfully extend their practice, or progress toward PhD study.

4. Introduce students to the broad disciplines of Arts or Practice Based Research within the framework of an interdisciplinary research approach.

5. Enable students to develop professional maturity and to understand and discuss their work in the context of their discipline as well as the social, political, and cultural spheres in which the work will be situated.

6. Develop a rich cultural community that actively engages creative practice in issues of ethics and sustainability.

Course Outcomes

By the end of the course, students will be able to:

1. Produce a high level of individual and collaborative work that acknowledges and potentially challenges current orthodoxies within photographic practice and the disciplines and communities associated with it.

2. Demonstrate advanced ability through making and thinking to research, investigate, describe, and critique issues and situations thereby providing original insights into contemporary practice.

3. Demonstrate and apply highly developed and advanced practical and conceptual understanding of photographic techniques and processes and to raise questions for further study or professional development.

4. Demonstrate an appropriately high level of relevant critical, historical and contextual understanding of the broader fields of contemporary art and photography, as well as ideas and context of specific relevance to their own practice.

5. Show acquisition of appropriate skills and acumen in communication, presentation, and autonomous learning in relation to career aspirations.

6. Develop work with respect to relevant issues of sustainability, ethics, and the cultural and political environment.

Reference Points

UK Quality Code for higher education, including:

- Subject Benchmark Statement: Master's degree characteristics
- Framework for Higher Education Qualifications (FHEQ)
- AUB Learning Teaching and Assessment Framework (LTAF)
- AUB Postgraduate Taught Assessment Regulations
- AUB Graduate Attributes

Learning, Teaching, and Assessment Strategies

A range of delivery methods are used, based around a repeating cycle of acquisition, discussion, practice, production, and enquiry. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University. Key methods are outlined below:

Lectures
Lectures are pre-recorded videos integrated with the module content providing acquisition of knowledge around key issues, ideas, and contexts. In addition, each module may have up to two guest lectures provided by a relevant non-AUB speaker from industry or academia to provide additional insights into the module topics.

Seminar Activity
These are optional, online, weekly events that provide more opportunities for live discussion and interaction with tutors or fellow students. They are led by the Module Tutor and provide an opportunity for students to share their perspectives and seek guidance or clarity on course content and assessments. Seminars do not take place in the final module when they are replaced by individual tutorials.

Supervisory Tutorials
These are one to one tutorials that take place in the final module where students can discuss the development and progress of their projects. They are used to air specific issues raised through the work, provide critical observation, and recommend new directions and research strategies.

Discussion Fora
These are asynchronous spaces where students can post messages, ask questions, and discuss ideas with tutors or fellow students. Students will be encouraged to engage in critical debate, share ideas or progress on their work with the wider cohort.

Online Learning Resources
These include recorded videos, texts, diagrams, images as well as reading lists and links to other online material. Technical and making skills are demonstrated through a mixture of recorded sessions and explanatory texts.

Assessment Presentations
During the preparation and delivery of presentations, students will learn to synthesise research findings, communicate complex ideas, and connect with tutors or fellow students in a professional manor. Presentations will be submitted online and may be live or recorded in advance depending on the module aims.

Audio-visual or Written Essays
During analysis and exploration of practice, students will develop ideas and critical arguments communicated in essay form. In particular, the *research*-oriented modules will culminate in an essay exploring theoretical concepts in relation to practice. Audio-visual and written approaches are seen as equivalent. Students will be given an opportunity to identify whether their essay will be written or audio-visual in nature, and to receive feedback on ideas during a formative proposal stage part-way through the module.

Sketchbooks
Students will use sketchbooks to document and analyse work that builds throughout a module, developing critical thinking skills and knowledge of relevant techniques. During *process*-oriented modules, students will undertake a series of experiments that explore different creative approaches and connect their practice to wider theories or ideas as presented in a culminating portfolio. Similarly, students will collect documentation and evaluate work toward the thesis project in a larger sketchbook for the final module of the course.

Reflective Writing (journal and commentary)
At the outset of the course, students will begin an online reflective journal that allows them to discuss and critically evaluate their work and development as a practitioner. Students will be encouraged to contribute to this regularly and some modules will also require reflection on practical experiences as an element of assessment. The reflective journal should provide an ongoing document of developing reflective practice and will underpin all modules.

Student Engagement
Student engagement is of vital importance to all courses, none more so than at postgraduate level. The range of background and experience we can expect from MA students (especially those who choose to study online) will offer a depth and range to the course which will enhance and enrich the learning experience for all participants.

<u>Assessment</u>

Each Module is assessed separately, and the assessment forms part of the Module. Assessment both provides a measure of student achievement, and also provides students with regular feedback on how their learning is developing.

For every Module of a course, we will inform students of what they are expected to learn; what they need to submit; how their work will be assessed; and the deadline for presenting work for assessment.

Students will receive a final mark for each Module in the form of a percentage, which will be recorded on a formal record of achievement (transcript). Each component of assessment is graded using a notched marking scale, whereby only certain marks are used within each grade. The only marks available within any ten-point band are *2, *5 and *8 (e.g. 62, 65, 68).

These marks correspond to a low, mid, and high level of achievement within each grade band.

All learning outcomes must be passed to successfully complete the Module.

On successful completion of a Masters' Degree (MA), a Merit or Distinction may be awarded. Only Modules at Level 7 contribute towards the determination of a Merit of Distinction.

For further information on assessment, progression, awards, and classifications, please visit https://aub.ac.uk/regulations

Course Structure

All students are registered for the award of Master of Arts; however, exit awards are available if a student leaves the course early. If students successfully complete a level of the course, they will automatically be entitled to progress to the next level.

For the award of Postgraduate Certificate (PGCert) students must have achieved a minimum of 60 credits at Level 7; and any specific requirements of the course as outlined in the Course Handbook.

For the award of Postgraduate Diploma (PGDip), students must have achieved a minimum of 120 credits at Level 7; and any specific requirements of the course as outlined in the Course Handbook.

For the award of Master of Arts (MA), a student must have achieved 180 credits, of which a minimum of 120 credits must be at Level 7; and any specific requirements of the course as outlined in the Course Handbook. This qualification will be awarded upon successful completion of the course.

Core Values and Skills

In developing courses, the University aims to create a curriculum that reflects its values and ethos. It should prepare students for the future not only in enabling them to have a successful career, but also empower students with the knowledge, skills and passion to have a positive impact on the world and be an agent for change. AUB has drawn from the United Nations Sustainable Development Goals (SDGs) (https://sdgs.un.org/goals) which have informed our values of Equality, Diversity and Inclusion as well as our Graduate Attributes.

Equity, Diversity, and Inclusion (EDI)

"We are better for our diversity. We are enriched by the depth of respect we have for each other and the strength of our relationships with our people, our places and the planet. Through our commitment to working with those who are different to us, or challenge us, we grow stronger together, creating new synergies, global connections and sustainable futures." (AUB Strategy 2030)

As an organisation we have moral, social and legal obligations to fulfil in terms of EDI, and in doing so our commitment is to put EDI at the heart of every area of activity. It is not covered as a separate, stand-alone section, rather it forms an integral part of the curriculum.

Graduate Attributes (GA)

Over recent years, there has been an increasing pace of change, technological, social, environmental. This has been further impacted by the world-wide pandemic effecting significant change in the global economy and the employment market.

In this context, the University has recognised the importance of developing AUB graduates who have the attributes to be able to build their career, adapting to different circumstances and embracing changes. A suite of attributes have been defined that we feel are particularly appropriate to the creative courses that we deliver and to AUB's core values; during the course, both curricular and extra-curricular activities will give students the opportunities to prepare for their working career.

The course will introduce students to topics which are integrated with the curriculum at every stage of learning. This will allow the student to structure their career development journey through the course and consider the following stages: Self Awareness, Opportunities, Awareness, Decision Making and Transitioning into Work. These align to the AUB Career Readiness stages: Explore, Focus, Engage and Achieve.

In practice, this means that each Module of the course will include elements of career development, and these will be shown explicitly in Module descriptors and outline syllabuses. Whilst students engage with these as they go through each Module, they will all come together in the final Module. Such an approach is designed to support students in the next steps they take after graduation, in whatever direction those may be, and is fundamental to degree studies.

Maintaining Health and Wellbeing

Throughout the course students are encouraged to reflect on their own health and wellbeing, and to develop themselves as a healthy creative practitioner. Students will consider how to develop study and work strategies and habits which maintain and promote their own wellbeing, and to manage their professional activities in a way which safeguards their mental and physical health.

Course staff have designed the course in order that, as far as is reasonably possible, health and wellbeing are promoted. Therefore, it is vital students maintain constructive communication with their colleagues and their staff throughout their time on this course.

<u>Course Content</u>

Progress through the course happens in three stages:

Stage 1	An introduction (15 credits)
Stage 2	A carousel of seven short projects (each is 15 credits)
Stage 3	A thesis proposition (15 credits) and a final project (45 credits)

All students begin with the **Positioning Practice** module which serves as the course introduction, encouraging exploration and the development of a creative point of view by reviewing earlier practice, beginning to position and contextualise work by understanding relevant fields or references, and establishing a reflective journal.

The second stage of the course is a series of carousel modules that foster distinct processes of making, thinking, and reflecting. These carousel modules are self-contained and designed to be non-linear so they can be taken in any order as determined by the intake and time of year.

Within the carousel, the **Exploratory Practice** module explores photographic processes, encouraging students to experiment with new creative approaches, materials, and ideas through iteration as well as rigorous self and peer critique. The **Researching Practice** and **Future/Interdisciplinary Practice** modules introduce practice-based research methods while enhancing contextual and critical understanding of photography in relation to wider creative industries and visual culture. Two more practice-oriented modules **Looking In** and Looking Out challenge students to question their photographic practice. Students will use

these broad themes as springboards that will encourage them to experiment with their position within, or viewpoint upon the contemporary world during the creation of short projects which may also serve as test sites for the final thesis project. The remaining carousel module **Presenting Practice (Collab)** focuses on collaboration and transferable skills, challenging and supporting students to work with their peers to explore the dissemination of practice and presentation of work to an audience.

The third and final stage of the course revolves around the individual thesis project. In the **Thesis Proposal** module, students undertake research and development processes that support them in conceptualising an original, innovative concept for the final project that is communicated in a detailed proposal and presentation. This is followed by the **Thesis Resolution** module where that sees students conduct a self-initiated practice-based enquiry. During this final module students will be provided with individual tutoring and support. Throughout the creation of the thesis project, students will keep a detailed record of their practice which is collated and critically and analytically evaluated in an accompanying **Reflective Journal**.

As part of the course, students will have the opportunity to attend an in-person residency that brings the cohort together once per year. These in-person activities are optional and not required to complete the course, instead they offer supplementary skills development and experiences that will further develop a student's learning and network.

Following the submission of the thesis project and successful completion of the course, students will also have an opportunity to participate in a graduation event that showcases their work, providing a platform to engage with industry and further strengthen their networks.

Course Modules

Stage 1: Introduction

POD700   Positioning Practice (15 credits)

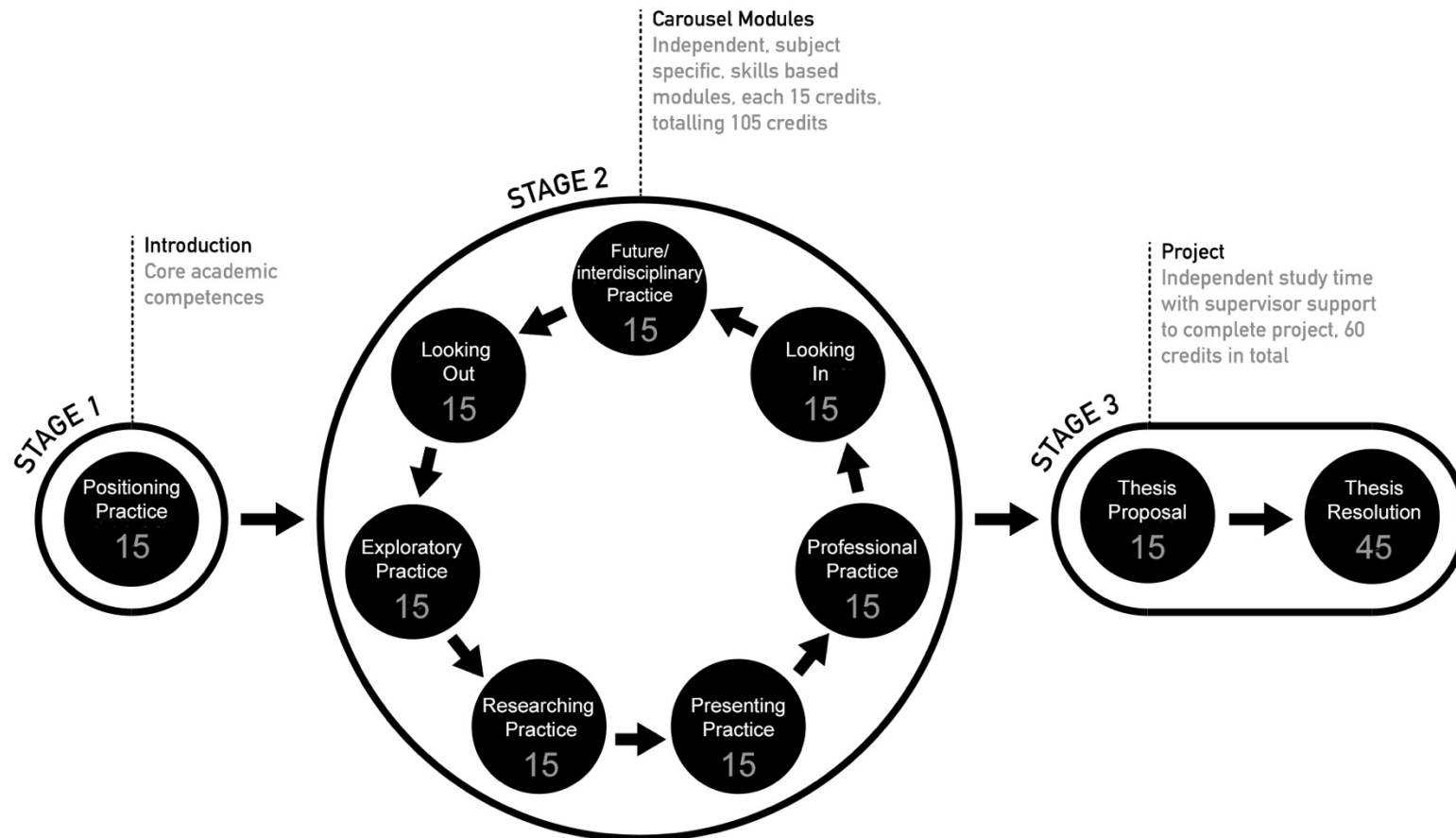### Stage 2: Carousel Modules

POD701   Exploratory Practice: Process (15 credits)
POD702   Researching Practice: Research (15 credits)
POD703   Presenting Practice (Collab): Process (15 credits)
POD704   Professional Practice: Practice (15 credits)
POD705   Looking In: Practice (15 credits)
POD706   Future/Interdisciplinary Practice: Research (15 credits)
POD707   Looking Out: Practice (15 credits)

Stage 3: Final Project

POD708   Thesis Proposal (15 credits)
POD709   Thesis Resolution (45 credits)

Course Model

The workload is balanced across a number of consecutive modules which all run independently. There are three stages of study and two progression points in the course where students move from the introductory module to the seven carousel modules, and from the carousel stage to the final two project modules. There is no progression within the carousel modules which are designed to be taken in any order as determined by the students intake time of year. All modules are a core part of the course and there are no options to select or deselect modules.

Carousel Modules
Independent, subject specific, skills based modules, each 15 credits, totalling 105 credits

STAGE 2

Introduction
Core academic competences

Project
Independent study time with supervisor support to complete project, 60 credits in total

STAGE 1

STAGE 3

Positioning Practice 15

Looking Out 15

Future/interdisciplinary Practice 15

Looking In 15

Exploratory Practice 15

Professional Practice 15

Researching Practice 15

Presenting Practice 15

Thesis Proposal 15

Thesis Resolution 45

<u>**POD700 Positioning Practice**</u>

Level	7
Credit Points	15
Study Time	150 hours
Duration	8 weeks

Module Description

This introductory module is primarily designed to enable students from diverse backgrounds to orientate to postgraduate level study at AUB.

During this module, students will begin by exploring and interrogating their current and previous practice, with a view to beginning to situate that practice within the constantly changing discipline of contemporary photography. Learners will be encouraged to re-visit fundamental principles of the subject (photography) and of their practice, regardless of their relative experience. For some students this will be new ground, whilst for others this module will present an opportunity to consider how and why these approaches have become established and begin to consider what opportunities alternatives might offer. The module begins to examine key genres and processes in photography, whilst also examining them in relation to contemporary professional practice and society more broadly.

This module will introduce students to different approaches to the documentation of their personal reflections through the development of a personal reflective journal. We will discuss the importance and value of critical reflection and analysis to both this MA, but also students ongoing development as both an artist and a researcher. The module will support students to evaluate existing experiences and knowledge that they bring to the course in order to inform their future creative development. Running alongside the 'reflective journal' which will accompany and document their journey through the course, students will be encouraged to begin building an ongoing bibliography, which will support and contextualise their ongoing practice. Students will be introduced to fundamental topics upon which they will be encouraged to position and contextualise their practice within a very broad definition of contemporary photography.

A definition of research as an engagement in the discovery and communication of new knowledge through inquiry, examination or study could easily be applied to the practice of many artists and photographers. This module will present a foundation to methods of investigation, analysis, and discourse that students will build upon and experiment with throughout the rest of the course.

Outline Syllabus

By critically reflecting upon and contextualising their own practice students will explore what the study of Photography means at postgraduate level at AUB. Situating their practice within current theoretical fields, they will begin to identify potential interests that they will build upon as they progress through the course.

Method of Delivery

A range of delivery methods are used, based around a repeating cycle of acquisition, discussion, practice, production, and enquiry. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through lectures, tutorials, online material, and through texts identified in reading lists. It is further enhanced through individual engagement with

specialist texts and practice. Skills are developed through online demonstrations, video, and online material.

Module Aims

A1:   Orientate students to MA level photography at AUB. By creating a level foundation upon which to build future learning and begin the carousel modules.

A2:   Introduce and establish initial working and research strategies that will encourage critical thinking and a reflective position to support future practice.

Learning Outcomes

On completion of this module, students will be able to:

LO1: Evaluate critical and creative sources to reach informed conclusions that provide meaningful insight to own practice and the work of others.

LO2: Determine appropriate research methods and creative approaches to inform, develop, sustain, and critically underpin photographic practice.

LO3: Appreciate and have established a critically reflective and reflexive routine which will act as a foundation for ongoing practice.

Assessment Strategy

Formative Assessment: Students will individually respond supported by workshops, group work checks, lectures, seminars, tutorials, and demonstrations. They will receive ongoing feedback and guidance throughout the module to build on skills development and conceptual understanding. A Reflective Journal (annotated support work critically reflecting upon practice and appropriate associated contextual research) will document students' learning journey. Students will also present a portfolio of current/previous practice, and the beginnings of an ongoing bibliography providing visual and contextual starting points for their MA journey.

Summative Assessment: Students will present a short Artist's Statement/Manifesto as a means of positioning themselves as an artist/photographer at the beginning of the course. This will feed into a short Presentation in which students will present themselves and their practice, along with their aspirations for the course. Finally, students will develop and begin a personal Reflective Journal demonstrating their burgeoning critically and contextually reflective practice.

Formative Assessment

- Group work checks and reviews
- Group Tutorials
- 1-1 Tutorials
- Reflective journal

Summative Assessment

Manifesto/Artist's Statement (Written Artefact): An Artist's Statement should introduce practice, concerns, motivations and processes at the beginning of this MA journey. It is a document that students will be encouraged to revisit as their practice evolves.
Presentation: Students will present for 10 minutes introducing themselves, their practice and their aspirations for the course.

Reflective Journal: Critically and contextually reflective practice will underpin all modules within the course. Student's personal reflective journal will be the primary means for the documentation of this practice.

The table below summarises the assessment for the module and includes the length (in terms of word count or page count, or length of presentation), and the weighting of each summative component.

Assessment Task	Formative/ Summative	Length	Weighting % (summative tasks)
Portfolio	Formative	10 images	N/A
Reflective Journal DRAFT (+ bibliography)	Formative	Sample of 100-words	N/A
Reflective Journal	Summative	Sample of approx **1000**-words illustrated written narration of learning-in-action and professional practice	20%
(+ bibliography)		An AUB Harvard-style bibliography of all sources in your field of research	
Presentation	Summative	**10-minute** slide presentation with verbal commentary narrating your learning achievements and plans	70%
Artist's Statement/ Manifesto (in the form of a written artefact)	Summative	**500**-words	10%

All learning outcomes must be passed to successfully complete the module.

Reading List and Reference Material
(Further reading for individual modules will be provided within the online learning platform.)

Bate, David. *Photography: The Key Concepts*. English ed. The Key Concepts. Oxford; New York: Berg, 2009.

Fisher, Elizabeth. *On Not Knowing: How Artists Think*. Edited by Rebecca Fortnum. London: Black Dog Publishing, 2013.

Gray, Carole, and Julian Malins. *Visualizing Research: A Guide to the Research Process in Art and Design*. Aldershot, Hants, England; Burlington, VT: Ashgate, 2004.

Shore, Stephen. *The Nature of Photographs*. 2nd ed. London; New York: Phaidon, 2007.

Sullivan, Graeme. *Art Practice as Research: Inquiry in Visual Arts*. 2nd ed. Thousand Oaks [Calif.]: Sage Publications, 2010.

POD701 Exploratory Practice: Process

Level	7
Credit Points	15
Study Time	150 hours
Duration	8 weeks

Module Description

This process-oriented module focuses on developing new (or revisiting) working methods and specialist creative (photographic) techniques that can be used to enhance and enliven students' practice. Students will engage in a series of practice-based workshops, with the aim of challenging and enhancing their definition of and approaches to the initiation, development, creation, editing and dissemination of their photographic practice. The module aims to challenge existing orthodoxies enabling students to explore the broader possibilities of what their photographic practice might involve.

How do external factors such as audience, technology or popular culture motivate and influence students' practice? How have other artists navigated these issues, what can students learn from them and how might they contribute to these conversations? This module will encourage students to adopt an open, playful, experimental approach with the aim of developing and engaging a research interest in a supportive environment that encourages the evolution of a creative voice through the development of their practical abilities.

Throughout this module students will be prompted to confront established preconceptions about photography (in general) and their own practice (specifically) by examining previous approaches to their work and beginning to understand the contextual factors which might surround them. Students will be introduced to practice-based research methods that will reveal alternative approaches to and uses for photography. Based upon an iterative approach, students will share the results of their research, testing and experimentation with peers and tutors to receive formative feedback throughout the module. Students will also document and reflect on these experiences, relating them back to their photographic practice and building toward final submission.

Outline Syllabus

An experimental module that examines and interrogates students' current practice and definition of photography, whilst offering alternative approaches. The module is deliberately designed to challenge preconceptions as to what might constitute practice/photography. The module will be predominantly practical; students will be expected to document experiments, recording findings etc. This module very deliberately discourages 'outcomes', but rather looks at moving beyond a 'comfortable' means of production.

Method of Delivery

A range of delivery methods are used, based around a repeating cycle of acquisition, discussion, practice, production, and enquiry. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through lectures, tutorials, online material, and through texts identified in reading lists. It is further enhanced through individual engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online material.

Module Aims

A1:   Establish an atmosphere of creative, reflective experimentation that discourages 'outcomes', whilst encouraging an investigative, reflexive, and iterative approach to making/practice.

A2:   Allow students the opportunity to evaluate/examine their own/previous practice and experiment/play with alternative ideas, concepts, methods, and techniques within the context of contemporary photographic practice.

Learning Outcomes
On completion of this module, students will be able to:

LO1: Use and appreciate experimental approaches to photographic practice to identify and communicate an effective rationale for selected practical methodologies, processes, and professional direction.

LO2: Understand relevant contemporary photographic techniques and creative practices, both individually and in relation to others that have influenced own work.

LO3: Critically reflect upon experimental approaches to practice with a view to continuously developing, evolving and refining their personal definitions of photography, and their individual position in relation to these definitions

Assessment Strategy

Formative Assessment: Students will individually respond supported by workshops, group work checks, lectures, seminars, tutorials, and demonstrations. They will receive ongoing feedback and guidance throughout the module to build on skills development and conceptual understanding. A Reflective Journal (annotated support work critically reflecting upon practice and appropriate associated contextual research) will document students' learning journey.

Summative Assessment: Students will present a portfolio of experimental practice. Creativity, risk, exploration, and learning will be as valuable as resolved outcomes. Students will document their critically and contextually reflective practice through their personal Reflective Journal.

Formative Assessment

- Group work checks and reviews
- Group Tutorials
- Tutorials
- Reflective journal

Summative Assessment

- **Portfolio**: Students submit a portfolio of targeted, deliberate experiments with the aim of challenging (or confirming) existing/previous practices, approaches, and ideas.

- **Reflective Journal**: The practical portfolio will be accompanied by a document of the student's critically and contextually reflective practice which will underpin all modules within the course.

The table below summarises the assessment for the module and includes the length (in terms of word count or page count, or length of presentation), and the weighting of each summative component.

Assessment Task	Formative/ Summative	Length	Weighting % (summative tasks)
Reflective Journal DRAFT (+ bibliography)	Formative	Sample of 100-words	N/A
Reflective Journal	Summative	Sample of (approx.) 1500-words illustrated written narration of learning-in-action and professional practice, and illustrated critical analysis (e.g. case studies, literature reviews or topical study)	30%
(+ bibliography)		An AUB Harvard-style bibliography of all sources in your field of research	
Portfolio of Work	Summative	Creative Artefact/s (Selection of digital documentations of outputs that best meet the Learning Outcomes) + Selection of 35 pages of developmental process work, key moments, and breakthroughs	70%

All learning outcomes must be passed to successfully complete the module.

Reading List and Reference Material
(Further reading for individual modules will be provided within the online learning platform.)

Barrett, E. and Bolt, B. (2010). *Practice as research: approaches to creative arts enquiry.* [eBook]. New York: I.B. Tauris.

Dewdney, A. (2021). *Forget photography*. Cambridge: Goldsmiths.

Leski, K. and Maeda, J. (2016). *The storm of creativity. Simplicity: design, technology, business, life.* Cambridge, Massachusetts: The MIT Press.

Soutter, L. (2018). *Why art photography*. Second edition. London: Routledge.

Smith, P. and Wilde, C. (eds.) (2002). *A companion to art theory.* Blackwell companions in cultural studies. Oxford; Malden, MA: Blackwell.

Zembylas, T. (ed.) (2014). *Artistic practices: social interactions and cultural dynamics*. London: Routledge, Taylor & francis Group.

POD702 Researching Practice: Research

Level	7
Credit Points	15
Study Time	150 hours
Duration	8 weeks

Module Description
This practical, research-based module will provide a whistle-stop overview of the history of photography and its central role in contemporary culture. Students will be introduced to key debates and both historical and contemporary developments in photographic theory. Throughout the module, students will be encouraged to undertake practical as well as academic investigations of photography as a medium and of individual works.

The module will equip students with research skills that will guide their independent investigation and creative thinking. Students will be supported to evaluate and critically analyse a range of perspectives on photography considering shifting cultural frameworks and interdisciplinary patterns. They will also explore methods of writing that can be employed to outline these complex theories and develop a critical argument in relation to their practice. Building on these skills and ideas, students will explore the relationship between theory and practice by engaging with a practical research assignment into a subject of their choice.

Outline Syllabus
This module will provide a (very) brief overview of the history of photography, allowing students the opportunity to begin to contextualise their own practice within the wider subject, whilst responding to work they may have previously not encountered.

Method of Delivery
A range of delivery methods are used, based around a repeating cycle of acquisition, discussion, practice, production, and enquiry. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through lectures, tutorials, online material, and through texts identified in reading lists. It is further enhanced through individual engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online material.

Module Aims

A1:   Establish independent academic research skills and techniques so that students can contextualise and position their practice within a photographic context.

A2:   Present students with a range of fundamental questions, concerns, issues, and discussions, concerning historical, and contemporary photographic practice.

Learning Outcomes
On completion of this module, students will be able to:

LO1: Utilise research skills to determine a theoretical stance relevant to own practice and communicate this effectively.

LO2: Apply systematic knowledge of the historical and cultural significance of key photographic texts to the evaluation of own practice and other material.

LO3: Engage critically with the work of other photographers and artists, both writing and practice

Assessment Strategy

Formative Assessment: Students will individually respond supported by workshops, group work checks, lectures, seminars, tutorials, and demonstrations. They will receive ongoing feedback and guidance throughout the module to build on skills development and conceptual understanding. A Reflective Journal (annotated support work critically reflecting upon practice and appropriate associated contextual research) will document students' learning journey.

Summative Assessment: Students will present a practical portfolio responding to or investigating a key issue or topic. In accompaniment to their practical portfolio students will write a written commentary or formal essay (both of which should be correctly referenced).

Formative Assessment

- Group work checks and reviews
- Group Tutorials
- Tutorials
- Reflective journal

Summative Assessment

Portfolio: Students submit a portfolio of practical responses investigating a key issue or topic.

Essay: The accompanying written commentary/ essay should take the form of an academic response investigating the same key issue or topic.

The table below summarises the assessment for the module and includes the length (in terms of word count or page count, or length of presentation), and the weighting of each summative component.

Assessment Task	Formative/ Summative	Length	Weighting % (summative tasks)
Reflective Journal (+ bibliography)	Formative	N/a	N/a
Portfolio	Summative	Creative Artefact/s (Selection of digital documentations of outputs that best meet the Learning Outcomes) + Selection of 25 pages of developmental process work, key moments, and breakthroughs	50%
Essay (+ bibliography)	Summative	A 2000-words academic written piece of work (which may also contain visuals).	50%

All learning outcomes must be passed to successfully complete the module.

Reading List and Reference Material
(Further reading for individual modules will be provided within the online learning platform.)

Bate, David. *Photography: The Key Concepts*. English ed. The Key Concepts. Oxford; New York: Berg, 2009.

Fisher, Elizabeth. *On Not Knowing: How Artists Think*. Edited by Rebecca Fortnum. London: Black Dog Publishing, 2013.

Gray, Carole, and Julian Malins. *Visualizing Research: A Guide to the Research Process in Art and Design*. Aldershot, Hants, England; Burlington, VT: Ashgate, 2004.

Shore, Stephen. *The Nature of Photographs*. 2nd ed. London; New York: Phaidon, 2007.

Sullivan, Graeme. *Art Practice as Research: Inquiry in Visual Arts*. 2nd ed. Thousand Oaks [Calif.]: Sage Publications, 2010.

POD703 Presenting Practice (Collab): Process

Level	7
Credit Points	15
Study Time	150 hours
Duration	8 weeks

Module Description
"I believe that photography exhibitions can increase our understanding of how photographs operate today and how we interact with them. The change from representation to participation, amplified by social media, has not removed the ethical questions associated with exhibiting, which concern who and what is visible in society and how visibility is contextualized. Exhibitions are acts of display, which include both the possibility to act and responsibility for that action. Photographic exhibitions can take part in discussions about how the potentialities of photographs can be questioned, challenged, and re-contextualized."
(Rastenberger and Sikking, 2018, p. 99)

This process-oriented module explores issues around the presentation, display, and dissemination of practice. Students will work collaboratively (with other students on the course) to organise, curate and present work to an audience.

This module will encourage students to reflect on the ways that their practice might engage with an audience. We will explore how or whether that audience might change or affect the presented practice, and how or whether students might 'leave room for' or welcome such interactions. Hawkins suggests that.

"Creativity does not lie solely with the artist in producing the work, but rather there is a distributed creativity in which the artwork is itself recognised as productive, transformative, and in which our products as critics must also be recognised as functioning within this expanded creative register." (Hawkins, 2013, p. 13)

During the module, students will work toward a self-directed collaborative project, providing an opportunity to design and present practical outcomes to an audience of their choosing. Proceeding from an initial idea, students will be supported through a process of refinement and implementation as they create a public facing presentation of practice.

Throughout the module, students will share progress on the project with peers and tutors, obtaining formative feedback through group discussion and critiques. Lectures, presentations and reading material will familiarise students with current debates and theories in the field. Students will analyse practical experiences encountered during the module in relation to these concepts and in consideration of their wider photographic and research journey, enabling them to complete the supporting element of their submission.

Outline Syllabus
- This collaborative project will allow students to work together to organise, curate and present work to an audience.
- Designing and presenting creative individual and collaborative work.
- Working as a team.
- Understanding audiences.

Method of Delivery
A range of delivery methods are used, based around a repeating cycle of acquisition, discussion, practice, production, and enquiry. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through lectures, tutorials, online material, and through texts identified in reading lists. It is further enhanced through individual engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online material.

Module Aims

A1: Foster dialogue, exchange, and self-awareness through shared practice and presentation.

A2: Challenge existing / traditional orthodoxies regarding the public facing presentation of photography.

Learning Outcomes
On completion of this module, students will be able to:

LO1: Discuss and evaluate how different approaches to the dissemination of photography might alter or affect an audience's interaction with and reading and appreciation of a body of work.

LO2: Engage in critical debate and an exchange of ideas as part of the development, organisation, curation, and presentation of a body of work to an audience.

LO3: Design an implement (either individually or collaboratively) an exhibition (taking the loosest possible definition of the term) of artwork, taking into account subject matter and intended audience

Assessment Strategy

Formative Assessment: Students will individually respond supported by workshops, group work checks, lectures, seminars, tutorials, and demonstrations. They will receive ongoing feedback and guidance throughout the module to build on skills development and conceptual understanding. A Reflective Journal (annotated support work critically reflecting upon practice and appropriate associated contextual research) will document students' learning journey.

Summative Assessment: Students will present a portfolio documenting a collaborative public facing presentation of practice. In addition, students will also provide a summative statement detailing their individual contribution. Students will continue to document their critically and contextually reflective practice through their personal Reflective Journal.

Formative Assessment

- Group work checks and reviews
- Group Tutorials
- Tutorials
- Reflective journal

Summative Assessment

Portfolio: documenting Collaborative public facing presentation of practice

Contribution statement: Detailing individual contribution

Reflective Journal: The practical portfolio will be accompanied by a document of the student's critically and contextually reflective practice which will underpin all modules within the course.

The table below summarises the assessment for the module and includes the length (in terms of word count or page count, or length of presentation), and the weighting of each summative component.

Assessment Task	Formative/ Summative	Length	Weighting % (summative tasks)
Reflective Journal DRAFT (+ bibliography)	Formative	Sample of 100 words	N/A
Reflective Journal	Summative	Sample of (approx.) 1000-words illustrated written narration of learning-in-action and professional practice, and illustrated critical analysis (e.g. case studies, literature reviews or topical study)	20%
(+ bibliography)		An AUB Harvard-style bibliography of all sources in your field of research	
Portfolio of Work	Summative	Creative Artefact/s (Selection of digital documentations of outputs that best meet the Learning Outcomes) + Selection of 35 pages of developmental process work, key moments, and breakthroughs	70%
Contribution statement (in the form of a written artefact)	Summative	500 words	10%

All learning outcomes must be passed to successfully complete the module.

Reading List and Reference Material
(Further reading for individual modules will be provided within the online learning platform.)

Further reading lists for individual modules will be provided within the online learning platform.

Hawkins, Harriet. *For Creative Geographies.* Hoboken: Taylor and Francis, 2013. https://public.ebookcentral.proquest.com/choice/publicfullrecord.aspx?p=1461198.

Lister, M. (ed.) (2013). *The photographic image in digital culture.* Second edition. London ; New York: Routledge, Taylor & Francis Group.

Rastenberger, Anna-Kaisa, and Iris Sikking, eds. *Why Exhibit? Positions on Exhibiting Photographies*. Amsterdam: Fw:Books, 2018.

Read, S. (2014). *Exhibiting photography: a practical guide to displaying your work*. 2nd ed. New York: Focal Press.

Shields, M.K. and Spillane, S. (eds.) (2018). *Creative collaboration in art practice, research, and pedagogy*. Newcastle upon Tyne: Cambridge Scholars Publishing.

Statzer, M. (ed.) (2016). *The photographic object 1970*. Oakland, California: University of California Press.

POD704 Professional Practice: Practice

Level	7
Credit Points	15
Study Time	150 hours
Duration	8 weeks

Module Description
This module is separated into two distinct, but related elements. The first will directly support students in understanding the different worlds of professional photography. From working as a freelancer, through the generation of self-initiated projects to negotiating and developing relationships with clients, partners, and collaborators.

Students will be offered a series of workshops, in which they will develop a creative CV, an artist's statement, a professional website, and a professional social media presence. In addition, students will be encouraged and supported in the preparation of a portfolio of images and the application to (both open call and thematic) exhibitions and competitions.

This second (assessed) element of the module will introduce and allow students the opportunity to engage with contemporary ideas and discussions surrounding professional practice and the relationship between artist and subject. It will introduce and discuss ideas such as Socially Engaged Photographic practice which seeks to redress and confront what may be seen as historical imbalances in power between artist and subject. Students will also have an opportunity to engage with, discuss and position themself with regards contemporary conversations regarding the ethical and moral concerns related to photography, both in the past and potentially moving forward.

This second element of this practice-oriented module is focused on generating work in collaboration with a subject. This module will provide an opportunity to individually (or collaboratively) respond to a framework for the development of practice within the broad contexts of professional or socially engaged photographic practices.

Outline Syllabus
- A professional practice-based module that will allow students the opportunity to prepare for and engage with commercial or socially engaged photographic approaches.
- Practising as a professional.
- Engaging with contemporary ideas and concepts.
- Working with a subject.

Method of Delivery
A range of delivery methods are used, based around a repeating cycle of acquisition, discussion, practice, production, and enquiry. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through lectures, tutorials, online material, and through texts identified in reading lists. It is further enhanced through individual engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online material.

Module Aims

A1:   Encourage students to consider their creative practice as a collaboration (or dialogue) between themselves (artist, photographer, behind the lens), and subject or client (in front of the lens either directly or represented).

A2:   Introduce students to contemporary debates surrounding socially engaged photographic practice, and the impact these ideas might have upon other photographic disciplines and approaches.

A3:   Introduce students to ongoing ethical concerns associated with photography and the role of photography within our contemporary society.

Learning Outcomes
On completion of this module, students will be able to:

LO1:   Apply professional and creative skills across diverse contexts to confidently communicate and collaborate with others.

LO2:   Engage in critical debate and an exchange of ideas as part of the development and realisation of a practical project.

LO3:   Give due regard to professional considerations and academic protocol

Assessment Strategy

Formative Assessment: Students will individually respond supported by workshops, group work checks, lectures, seminars, tutorials, and demonstrations. They will receive ongoing feedback and guidance throughout the module to build on skills development and conceptual understanding. A Reflective Journal (annotated support work critically reflecting upon practice and appropriate associated contextual research) will document students' learning journey.

Summative Assessment: Students will present a practical portfolio documenting practice within the broad contexts of professional or socially engaged photographic practices. In addition, students will revise their Artist's statement/Manifesto from the introductory module reflecting the development of their practice/position as an artist. Students will continue to document their critically and contextually reflective practice through their personal Reflective Journal.

Formative Assessment

- Group work checks and reviews
- Group Tutorials
- Tutorials
- Reflective journal

Summative Assessment

Portfolio: The students' portfolio submission will be an individual response to inter-related ideas professional or socially engaged photographic practices.

Revised Artist's Statement/Manifesto

Reflective Journal: The practical portfolio will be accompanied by a document of the student's critically and contextually reflective practice which will underpin all modules within the course.

The table below summarises the assessment for the module and includes the length (in terms of word count or page count, or length of presentation), and the weighting of each summative component.

Assessment Task	Formative/ Summative	Length	Weighting % (summative tasks)
Reflective Journal DRAFT (+ bibliography)	Formative	Sample of 100 words	N/A
Reflective Journal	Summative	Sample of (approx.) 1000-words illustrated written narration of learning-in-action and professional practice, and illustrated critical analysis (e.g. case studies, literature reviews or topical study)	20%
(+ bibliography)	Summative	An AUB Harvard-style bibliography of all sources in your field of research	
Portfolio of Work	Summative	Creative Artefact/s (Selection of digital documentations of outputs that best meet the Learning Outcomes) + Selection of 35 pages of developmental process work, key moments, and breakthroughs	70%
Revised Artist's Statement/Manifesto (in the form of a written artefact)	Summative	500-word	10%

All learning outcomes must be passed to successfully complete the module.

Reading List and Reference Material
(Further reading for individual modules will be provided within the online learning platform.)

Further reading lists for individual modules will be provided within the online learning platform.

British Institute of Professional Photography. (2023). *BIPP British Institute of Professional Photography* [online]. Available from: https://www.bipp.com

Bull, S. (ed.) (2019). *A companion to photography*. Hoboken, NJ, USA: Wiley-Blackwell.

Gill, Stephen. *Coming up for Air: A Retrospective*. London: Nobody in association with the Archive of Modern Conflict, 2021.

Neumüller, M. (ed.) (2018). *The Routledge companion to photography and visual culture.* Routledge companions. New York: Routledge, Taylor & Francis Group.

Pritchard, L. (2020). *Setting up a successful photography business.* Abingdon, Oxon: Routledge, Taylor & Francis Group.

Sekula, Allan, Laleh Khalili, and B. H. D. Buchloh. *Fish Story*. Third revised English edition. London: MACK, 2018.

POD705 Looking In: Practice

Level	7
Credit Points	15
Study Time	150 hours
Duration	8 weeks

Module Description

This is one of two thematic, practical modules. The initial starting point for this module is 'looking in'. Many artists use themselves (both literally and metaphorically), their world, their pasts, their cultures, their opinions or viewpoints, and their lived experiences as starting points for creative practice. This module will provide an opportunity for students to develop a personal and individual response to this deliberately broad and open theme.

Throughout this module students will be introduced to a range of artists whose work might be considered 'looking inwards', from literal and obvious responses (which may include themes/subjects such as 'self-portraiture', 'autobiography' or 'autoethnography'), to more convoluted or tenuous links.

Both practical modules are set-up as spaces for experimentation and play, with the theme acting as a starting point from which students will develop practice (as opposed to a brief which might enclose or restrict creativity). Although a practical portfolio submission is a required component for assessment, student's reflection and the learning that takes place through their own practice will carry an almost equal weight.

Outline Syllabus

One of two practice-oriented modules, the **Looking In** module will challenge students to question their photographic practice with broad themes that will enable them to experiment with their position or viewpoint within the contemporary world during the creation of a short practical project which may also serve as a test site for their final thesis. projects.

Method of Delivery

A range of delivery methods are used, based around a repeating cycle of acquisition, discussion, practice, production, and enquiry. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through lectures, tutorials, online material, and through texts identified in reading lists. It is further enhanced through individual engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online material.

Module Aims

A1:   Allow an opportunity for students to experiment with approaches to practice which may inform the ongoing development of their personal photographic practice.

A2:   Provide students with an opportunity to further define and locate their individual practice while considering the processes and techniques specific to their individual area of specialisation.

Learning Outcomes

On completion of this module, students will be able to:

LO1:   Experiment, develop, refine, and produce an individual, personal response to a broad externally set brief/project.

LO2: Experiment with high-level critical, conceptual, contextual, and technical skills that support the communication of ideas within your artistic/photographic practice.

LO3: Use personal reflection and self-evaluation in the development and refinement of an individual body of creative practice

Assessment Strategy

Formative Assessment: Students will individually respond supported by workshops, group work checks, lectures, seminars, tutorials, and demonstrations. They will receive ongoing feedback and guidance throughout the module to build on skills development and conceptual understanding. A Reflective Journal (annotated support work critically reflecting upon practice and appropriate associated contextual research) will document students' learning journey.

Summative Assessment: Students will present a practical portfolio documenting practice in response to the theme 'Looking In'. Students will continue to document their critically and contextually reflective practice through their personal Reflective Journal, and an individual reflective statement.

Formative Assessment

- Group work checks and reviews
- Group Tutorials
- Tutorials
- Reflective journal

Summative Assessment

Portfolio: Students submit a practical portfolio responding to the initial theme of 'Looking In'

Reflective Journal: The practical portfolio will be accompanied by a document of the student's critically and contextually reflective practice which will underpin all modules within the course.

Individual Reflective Statement

The table below summarises the assessment for the module and includes the length (in terms of word count or page count, or length of presentation), and the weighting of each summative component.

Assessment Task	Formative/ Summative	Length	Weighting % (summative tasks)
Reflective Journal DRAFT (+ bibliography)	Formative	Sample of 100 words	N/A
Reflective Journal	Summative	Sample of (approx.) 1000-words illustrated written narration of learning-in-action and professional practice, and illustrated critical analysis (e.g. case studies, literature reviews or topical study)	20%
(+ bibliography)		An AUB Harvard-style bibliography of all sources in your field of research	
Portfolio of Work	Summative	Creative Artefact/s (Selection of digital documentations of outputs that best meet the Learning Outcomes) + Selection of 35 pages of developmental process work, key moments, and breakthroughs	70%
Individual Reflective Commentary	Summative	500-words	10%

All learning outcomes must be passed to successfully complete the module.

Reading List and Reference Material
(Further reading for individual modules will be provided within the online learning platform.)

Adams, T.E., Holman Jones, S.L. and Ellis, C. (2015). *Autoethnography.* Oxford ; New York: Oxford University Press.

Doy, G. (2005). *Picturing the self: changing views of the subject in visual culture*. London ; New York: I.B. Tauris.

Eckel, J. (2018). *Exploring the selfie*. New York, NY: Springer Berlin Heidelberg.

Larsen, J. and Sandbye, M. (2014). *Digital snaps: the new face of photography*. International library of visual culture. London: I.B. Tauris.

Rugg, L.H. (1997). *Picturing ourselves: photography & autobiography*. Chicago, Ill: University of Chicago Press.

Simpson, Z. (2012). *Life as art: aesthetics and the creation of self*. Lanham, Md: Lexington Books.

Vial Kayser, C. and Coëllier, S. (eds.) (2021). *Installation art as experience of self, in space and time. Curating and interpreting culture*. Wilmington, Delaware: Vernon Press.

POD706 Future/Interdisciplinary Practice: Research

Level	7
Credit Points	15
Study Time	150 hours
Duration	8 weeks

Module Description

This research-based module will enable students to engage with current and emerging issues, topics and debates relating primarily to the practices of photography, whilst also encouraging them to expand their enquiries into related fields such as digital culture, AI and arts based interdisciplinary research practices and methodologies. We will introduce students to key theoretical concepts that will encourage them to understand, engage with, evaluate and critique established and emerging topics within photography and visual representation which will contribute to and influence their future (photographic) practice.

The module is based upon principles or methods which might be collectively described as practice-based research. Whereby to better understand a subject a researcher will either make art about that subject, or within it. These advanced research skills will support students' independent investigation and creative thinking. students will also explore methods of writing that can be employed to outline these complex processes and develop a critical argument in relation to their practice.

During this module students will be introduced to the ways in which the role 'photography' (taking a very broad definition) is playing in other forms of research (outside pure practice-based methodologies). Broadly grouped as 'visual methodologies', 'photography' (frequently combined with other more established methods), forms a pivotal role in emerging interdisciplinary research methodologies in fields as diverse as sociology, education, and geography.

The death of photography has been predicted many times. Much like the idea that photography would kill painting, the reality is that far from killing painting, photography forced (or allowed) painting to change and adapt. Recent advances in technology have allowed photography to develop and evolve. This module aims to introduce students to and provide them with the opportunity to discuss and consider what the future might hold for 'Photography'. Students will have the opportunity to touch upon and explore the potential of ideas like 'post photography' and consider how technologies like 'generative AI' might affect, alter, and impact image generation. Students will also begin to consider and discuss some of the ethical considerations that these advancements and technologies might raise.

Outline Syllabus

This module will introduce students to and allow them the opportunity to begin to explore how photography is being employed in other forms of research (outside pure practice-based methodologies) e.g., sociology, education, and geography. The module will also begin to explore the potential futures for photography.

Method of Delivery

A range of delivery methods are used, based around a repeating cycle of acquisition, discussion, practice, production, and enquiry. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through lectures, tutorials, online material, and through texts identified in reading lists. It is further enhanced through individual engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online material.

Module Aims

A1:   Introduce students to and allow them the opportunity to engage with ongoing (and potentially upcoming) conversations / debates within the constantly evolving genre/field of contemporary photography.

A2:   Allow students the opportunity to study and employ through practice a variety of alternative forms of photography within the broader definition of research.

Learning Outcomes
On completion of this module, students will be able to:

LO1: Engage with and utilise concepts, ideas, processes, and practices at the cutting edge of contemporary photographic practice.

LO2: Analyse, critique and select different research methods, individual strengths and the opportunities presented within their own practice and research.

LO3: Appreciate and engage with the ethical considerations that these advancements and technologies might raise, whilst considering how these considerations might impact upon individual practice

Assessment Strategy

Formative Assessment: Students will individually respond supported by workshops, group work checks, lectures, seminars, tutorials, and demonstrations. They will receive ongoing feedback and guidance throughout the unit to build on skills development and conceptual understanding. A Reflective Journal (annotated support work critically reflecting upon practice and appropriate associated contextual research) will document students' learning journey.

Summative Assessment: Students will present a practical portfolio responding to or investigating a key issue or topic. In accompaniment to their practical portfolio students will write a written commentary or formal essay (both of which should be correctly referenced).

Formative Assessment

- Group work checks and reviews
- Group Tutorials
- Tutorials
- Reflective journal

Summative Assessment

Portfolio: Students submit a portfolio of practical responses investigating a key issue or topic

Essay: The accompanying written commentary/ essay should take the form of an academic response investigating the same key issue or topic

The table below summarises the assessment for the module and includes the length (in terms of word count or page count, or length of presentation), and the weighting of each summative component.

Assessment Task	Formative/ Summative	Length	Weighting % (summative tasks)
Reflective Journal (+ bibliography)	Formative	N/a	N/a
Portfolio of Work	Summative	Creative Artefact/s (Selection of digital documentations of outputs that best meet the Learning Outcomes) + Selection of 25 pages of developmental process work, key moments, and breakthroughs	50%
Essay (+ bibliography)	Summative	A 2000-words academic written piece of work (which may also contain visuals).	50%

All learning outcomes must be passed to successfully complete the module.

Reading List and Reference Material
(Further reading for individual modules will be provided within the online learning platform.)

Claerbout, David. *David Claerbout*. Edited by Thomas Trummer. Köln: Verlag der Buchhandlung Walther König, 2018.

Claerbout, David, Christine Van Assche, Centre Pompidou, List Visual Arts Center, and Kunstmuseum St. Gallen, eds.

David Claerbout: Shape of Time ; [on the Occasion of David Claerbout's Touring Exhibition ... Georges Pompidou Center, Paris, October 2, 2007 - January 7, 2008 ; MIT List Visual Center, Cambridge, February 8 - April 6, 2008, Kunstmuseum St. Gallen, May 24 - August 31, 2008 ...]. Zürich: JRP Ringier [u.a.], 2008.

Claerbout, David, Kurt Vanbelleghem, and Kunstverein Hannover, eds. *David Claerbout: Video Works, Photographic Installations, Sound Installations, Drawings ; 1996 - 2002 ; [the Exhibition of David Claerbout at Kunstverein Hannover (24 August - 29 September 2002) Is Supported By ...]*. Brussels: A Prior, 2002.

'Dan Holdsworth — Works — Continuous Topography'. Accessed 8 June 2020. https://www.danholdsworth.com/works/continuoustopography/.

Fox, Anna, and Natasha Caruana. *Research in Photography: Behind the Image*. 2nd edition. Basics Creative Photography. London, UK ; New York, NY, USA: Bloomsbury Publishing, Plc, 2020.

González, Jennifer A., Christian Marclay, Kim Gordon, and Matthew Higgs. *Christian Marclay*. London ; New York, NY: Phaidon, 2005.

Gütschow, Beate, and Florian Ebner. *Beate Gütschow - Z I S LS*. Heidelberg Berlin: Kehrer, 2016.

Hsieh, Tehching, and Adrian Heathfield. *Out of Now: The Lifeworks of Tehching Hsieh*. Paperback ed., [Updated ed.]. Cambridge, Mass: MIT Press, 2015.

Michael Reisch: Ausstellung, München, Fotomuseum im Münchner Stadtmuseum, Juli-September 2006... [et al. Ostfildern: Hatje-Cantz, 2006.

Miller, Sally. *Contemporary Photography and Theory: Concepts and Debates*. London, UK: Bloomsbury Publishing, Plc, 2020.

Shore, Robert. *Post-Photography: The Artist with a Camera*. London: King, 2014.

Talmor, Dafna, and Olga Smith. *Constructed Landscapes*. First edition. Amsterdam: Fw:Books, 2020.

Tomiyasu, Hayahisa, Oliver Boualam, and Lukas Marstaller. *TTP: By Hayahisa Tomiyasu*. First edition. London: MACK, 2018.

Ulman, Amalia, ed. *Excellences & Perfections*. Munich: Prestel, 2018.

Williams, Gilda. *How to Write about Contemporary Art*. London; New York, New York: Thames & Hudson, 2014.

POD707 Looking Out: Practice

Level	7
Credit Points	15
Study Time	150 hours
Duration	8 weeks

Module Description
This is one of two thematic, practical modules. The initial starting point for the module is 'looking out'. Historically many photographers have chosen to document or record the world around them as a means of understanding it themselves, or a way of showing or sharing that view with a wider audience.

Throughout this module students will be introduced to a range of artists whose work might be considered 'looking outwards', from literal and obvious responses (which may include themes/subjects such as 'landscape' or 'portraiture'), to more convoluted or tenuous links.

Both practical modules are set-up as spaces for experimentation and play, with the theme acting as a starting point from which students will develop practice (as opposed to a brief which might enclose or restrict creativity). Although a practical portfolio submission is a required component for assessment, students' reflection and the learning that takes place through their own practice will carry an equal weight.

Outline Syllabus
One of two practice-oriented modules, the **Looking Out** module will challenge students to question their photographic practice with broad themes. This will enable them to experiment with their position or viewpoint upon the contemporary world during the creation of a short practical project which may also serve as a test site for their final thesis. projects.

Method of Delivery
A range of delivery methods are used, based around a repeating cycle of acquisition, discussion, practice, production, and enquiry. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through lectures, tutorials, online material, and through texts identified in reading lists. It is further enhanced through individual engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online material.

Module Aims

A1: Allow the opportunity for students to experiment with approaches to practice which may inform the ongoing development of their personal practice.

A2: Provide students with an opportunity to further define and locate their individual practice while considering the processes and techniques specific to their individual area of specialisation.

Learning Outcomes
On completion of this module, students will be able to:

LO1: Experiment, develop, refine, and produce an individual, personal response to a broad externally set brief/project

LO2: Experiment with and employ high-level critical, conceptual, contextual, and technical skills that support the communication of ideas within artistic/photographic practice

LO3: Use personal reflection and self-evaluation in the development and refinement of an individual body of creative practice

Assessment Strategy

Formative Assessment: Students will individually respond supported by workshops, group work checks, lectures, seminars, tutorials, and demonstrations. They will receive ongoing feedback and guidance throughout the module to build on skills development and conceptual understanding. A Reflective Journal (annotated support work critically reflecting upon practice and appropriate associated contextual research) will document students' learning journey.

Summative Assessment: Students will present a practical portfolio documenting practice in response to the theme 'Looking Out'. Students will continue to document their critically and contextually reflective practice through their personal Reflective Journal, and an individual reflective statement.

Formative Assessment

- Group work checks and reviews
- Group Tutorials
- Tutorials
- Reflective journal

Summative Assessment

Portfolio: Students submit a practical portfolio responding to the initial theme of 'Looking Out'

Reflective Journal: The practical portfolio will be accompanied by a document of the student's critically and contextually reflective practice which will underpin all modules within the course

Individual Reflective Statement:

The table below summarises the assessment for the module and includes the length (in terms of word count or page count, or length of presentation), and the weighting of each summative component.

Assessment Task	Formative/ Summative	Length	Weighting % (summative tasks)
Reflective Journal DRAFT (+ bibliography)	Formative	Sample of 100 words	N/A
Reflective Journal	Summative	Sample of (approx.) 1000-words illustrated written narration of learning-in-action and professional practice, and illustrated critical analysis (e.g. case studies, literature reviews or topical study)	20%
(+ bibliography)		An AUB Harvard-style bibliography of all sources in your field of research	
Portfolio of Work	Summative	Creative Artefact/s (Selection of digital documentations of outputs that best meet the Learning Outcomes) + Selection of 35 pages of developmental process work, key moments, and breakthroughs	70%
Individual Reflective Commentary	Summative	500-words	10%

All learning outcomes must be passed to successfully complete the module.

Reading List and Reference Material
(Further reading for individual modules will be provided within the online learning platform.)

Burbridge, B. and Pollen, A. (eds.) (2018). *Photography reframed: new visions in contemporary photographic culture*. London New York: I.B. Tauris.

Brilliant, R. (2002). *Portraiture.* London: Reaktion Books.

Caraffa, C. and Serena, T. (eds.) (2015). *Photo archives and the idea of nation*. Berlin: De Gruyter.

Giblett, R.J. and Tolonen, J. (2012). *Photography and Landscape*. Bristol: Intellect.

Harper, D. (2012). *Visual Sociology*. Hoboken: Taylor and Francis.

Mitman, G. and Wilder, K.E. (eds.) (2016). *Documenting the world: film, photography, and the scientific record*. Chicago: The University of Chicago Press.

Morton, C.A. and Edwards, E. (eds.) (2009). *Photography, anthropology, and history: expanding the frame*. Farnham, Surrey ; Burlington, VT: Ashgate.

Pollen, A. (2016). *Mass photography: collective histories of everyday life.* International Library of Visual Culture. London: Tauris.

POD708 Thesis Proposal

Level	7
Credit Points	15
Study Time	150 hours
Duration	8 weeks

Module Description

During this module students will be supported as they develop, shape, and refine a proposal for their final research-informed creative project. Throughout the process students will present their ideas and plans for their project, allowing for feedback and criticism from their tutors and peers.

During this third and final phase of the MA students will be assigned a supervisor who will support them in researching, conceptualising, refining, and planning their final creative project. Students will begin by reviewing the course up to this point along with their current personal practice and how it might have changed and developed. This module will provide students an opportunity to draw together the different aspects of the carousel modules. Which approaches, ideas, theories or methods have resonated? How could these be brought together in a final **Thesis Resolution** project?

In preparing their **Thesis Proposal** students will be challenged to analyse, test, criticise, select, and combine appropriate research methods. They will propose, develop, and refine ideas that stretch their practice, and they will identify and plan the resources necessary to engage with and resolve their proposed work. Students will also refine the bibliography that they started during the introductory module.

In accompaniment to a written proposal, students will also present their ideas orally. The communication of ideas is a necessary skill for any photographer or researcher, whether pitching for project or grants, presenting ideas at conference, or potentially defending for research and funding in a viva. As the module progresses, students will consider appropriate methods of discussing, framing, and presenting their research.

Outline Syllabus

Focuses on the development of students' individual vision and aesthetics through research, development, and logistical planning for the thesis project.

Method of Delivery

A range of delivery methods are used, based around a repeating cycle of acquisition, discussion, practice, production, and enquiry. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through lectures, tutorials, online material, and through texts identified in reading lists. It is further enhanced through individual engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online material.

Module Aims

A1: Create a space / allow opportunities for students to investigate and develop plans for an innovative, informed, and individual project.

A2: Equip students with the skills and knowledge to communicate their practice clearly and appropriately in a variety of contexts including to industry and non-specialist audiences.

Learning Outcomes

On completion of this module, students will be able to:

LO1: Combine creative, original ideas and arguments with which are expressed in the context of own practice.

LO2: Identify and prepare the intellectual, artistic, technical, and logistical skills needed to accomplish independent project work.

LO3: Design, research, conceptualise, refine, and plan a proposal for their final extended creative Thesis Resolution project.

LO4: Analyse, test, criticise, select, and combine appropriate research methods, in the design of a proposal which will stretch, develop and refine their practice.

Assessment Strategy

Formative Assessment: Students will individually respond supported by workshops, group work checks, lectures, seminars, tutorials, and demonstrations. They will receive ongoing feedback and guidance throughout the module to build on skills development and conceptual understanding. A Reflective Journal (annotated support work critically reflecting upon practice and appropriate associated contextual research) will document students' learning journey.

Summative Assessment: The two main components summatively assessed will be the inter-related Written Proposal and Oral Presentation of students' proposals for their final thesis project. Students will also document their critically and contextually reflective practice through their personal Reflective Journal.

Formative Assessment

- Group work checks and reviews
- Group Tutorials
- Tutorials
- Reflective journal

Summative Assessment

Written Proposal: Students will submit a brief written proposal, outlining their plans ideas and intentions for their final extended Thesis Project

Oral Presentation: Students will also prepare and deliver an accompanying oral presentation, at which they should be prepared to answer questions

Reflective Journal: The practical portfolio will be accompanied by a document of the student's critically and contextually reflective practice which will underpin all modules within the course

The table below summarises the assessment for the module and includes the length (in terms of word count or page count, or length of presentation), and the weighting of each summative component.

Assessment Task	Formative/ Summative	Length	Weighting % (summative tasks)
Reflective Journal DRAFT (+ bibliography)	Formative	Sample of 100-words	N/A
Reflective Journal	Summative	Sample of (approx.) 1000-words illustrated written narration of learning-in-action and professional practice, and illustrated critical analysis (e.g. case studies, literature reviews or topical study)	20%
(+ bibliography)		An AUB Harvard-style bibliography of all sources in your field of research	
Written Proposal	Summative	1500-words planning outline of forthcoming research based thesis outcome project including dissemination, promotion and professionalism	40%
Presentation	Summative	6-minute slide presentation with verbal commentary narrating your learning achievements and plans	40%

All learning outcomes must be passed to successfully complete the module.

Reading List and Reference Material
(Further reading for individual modules will be provided within the online learning platform.)

Durden, M. and Tormey, J. (eds.) (2020). *The Routledge companion to photography theory.* London ; New York: Routledge, Taylor & Francis Group.

Gray, C. & Malins, J. (2004). *Visualizing Research: A Guide to The Research Process in Art and Design*. Aldershot: Ashgate.

Nelson, R. (2013). *Practice as Research in the Arts: Principles, Protocols, Pedagogies*, Resistances, London: Palgrave Macmillan.

Pink, Sarah. (2013). *Doing Visual Ethnography*. 3rd edition. Los Angeles: SAGE.

Potter, S. (2006). *Doing postgraduate research.* London: Sage.

Rose, Gillian. (2016). *Visual Methodologies: An Introduction to Researching with Visual Materials.* 4th edition. London: SAGE.

Wells, L. (ed.) (2015). *Photography: a critical introduction*. Fifth edition. London ; New York: Routledge, Taylor & Francis Group.

POD709 Thesis / Project Resolution

Level	7
Credit Points	45
Study Time	450 hours
Duration	24 weeks

Module Description
This final extended module is the opportunity for students to conduct and resolve their final research-informed project. This will include the continued documentation of their research project and ongoing and summative reflection upon practice, processes, and outcomes. Working with their supervisor students will be supported in expanding the initial project proposal outlined in the previous module. Students will secure the resources required to resolve the enquiry and bring this small-scale practical research project to a conclusion.

During this module students will be supported to break the research down into smaller, more manageable chunks that will allow for flexibility, whilst providing a clear structure. Formative deadlines will encourage (both individual and peer) feedback which will breakdown and aid progress through to the completion of the project. Underlying the practice-based research students will use their reflective journal to document, analyse and evaluate their progress and practical processes. The compilation, analysis and interrogation of this documentation using critical approaches developed across the course will later form the basis for a final reflective commentary.

Outline Syllabus
This advanced, final, individual project centres upon students' resolution of their proposed practice-based research project. The supervisor supported structure encourages individual enquiry in preparation for continued professional, or academic progression.

Method of Delivery
A range of delivery methods are used, based around a repeating cycle of acquisition, discussion, practice, production, and enquiry. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through lectures, tutorials, online material, and through texts identified in reading lists. It is further enhanced through individual engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online material.

Module Aims

A1: Provide students with opportunities to enhance their knowledge and abilities in the final development of an advanced creative, technically proficient project that is at the forefront of current photographic practice.

A2: Develop students understanding of specialised practice related competences and contextual concerns, which are backed up by critical research and effectively communicated.

Learning Outcomes
On completion of this module, students will be able to:

LO1: Conduct a small-scale practice-based/practical research informed project built upon a foundation of clearly identified critical and conceptual concerns.

LO2: Confidently develop, apply, and critically evaluate appropriate specialist technical and practical skills within your practice.

LO3: Provide evidence of a detailed critical awareness of contemporary issues in your chosen profession through informed, systematic, and considered reflection.

LO4: Effectively communicate originality, innovation and new insights arising from your project and ongoing practice.

Assessment Strategy

Formative Assessment: Students will individually respond supported by workshops, group work checks, lectures, seminars, tutorials, and demonstrations. They will receive ongoing feedback and guidance throughout the unit to build on skills development and conceptual understanding. A Reflective Journal (annotated support work critically reflecting upon practice and appropriate associated contextual research) will document students' learning journey.

Summative Assessment: Students will present a portfolio of practice resolving their final thesis project. In accompaniment to their practical portfolio students will write an accompanying written reflective commentary.

Formative Assessment

- Group work checks and reviews
- Group Tutorials
- Tutorials
- Reflective journal

Summative Assessment

Practical portfolio: Students submit a portfolio of practical responses and final artefacts as a resolution to their extended final thesis project

Reflective commentary: This final written reflective commentary will build upon the Reflective Journal, drawing to a conclusion the students' learning journey through their MA Photography (online)

Oral Presentation: Students will also prepare and deliver an accompanying oral presentation, at which they should be prepared to answer questions

The table below summarises the assessment for the module and includes the length (in terms of word count or page count, or length of presentation), and the weighting of each summative component.

Assessment Task	Formative/ Summative	Length	Weighting % (summative tasks)
Reflective Journal (+ bibliography)	Formative	N/a	N/a
Portfolio of Work	Summative	Creative Artefact/s (Selection of digital documentations of outputs that best meet the Learning Outcomes) + Selection of 70 pages of developmental process work, key moments, and breakthroughs	45%
Reflective commentary (+ bibliography)	Summative	4000-word illustrated written narration of learning-in-action and professional practice.	35%
Presentation	Summative	10-minute slide presentation with verbal commentary narrating your learning achievements	20%

All learning outcomes must be passed to successfully complete the module.

Reading List and Reference Material
(Further reading for individual modules will be provided within the online learning platform.)

Specific research materials will be identified by your own research and supervisor.

Nelson, R. (2013). Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances, London: Palgrave Macmillan.

Potter, S. (2006). Doing postgraduate research. London: Sage.

Rose, Gillian. (2016). *Visual Methodologies: An Introduction to Researching with Visual Materials*. 4th edition. London: SAGE.

Smith, H. & Dean, R. (2009). Practice-led Research and Research-led Practice in the Creative Arts, Edinburgh: Edinburgh University Press.

Image: Sophia Cliffe | MA Photography

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