Module Outline		Part 1- as validated

1.	Title	DU1BAPHF5A / DU1BAPHP5A Studio Module 5A: Development of Photographic Process
2.	Level *	5
3.	Credits	20
4.	Indicative Student Study Hours	40 hours lectures, practical demonstrations and workshops; 160 hours independent study
5.	Core (must take and pass), Compulsory (must take) or Optional	Compulsory

Foundation Level=3   Degree Year 1 = 4   Degree Year 2 = 5   Degree Year 3 = 6   PG (Masters) = 7

5. Brief Description of Module (purpose, principal aims and objectives)

Background

Developing the necessary skills and attributes through a combination of theoretical and practical enquiry has been a convention of studio-based art and design courses for some considerable time. Learning through making allows students to broaden and hone their practical skills, but it also makes a significant contribution to the development of their cognitive, imaginative and problem solving capabilities. Alongside that making, students are expected to consider their work in relation to historical and contemporary theoretical material and contexts, which altogether makes for a powerful model for learning that supports the development of their ability to work independently and make critical and reflective judgments about their own work and their discipline as a whole.

Purpose

The purpose of this module is for students to develop their independent cognitive, imaginative and problem solving capabilities through the refinement of their practical skills within the context of relevant historical and contemporary theory and practice.

Principal aims and objectives

For students to:

- Refine their ability to use media, techniques, tools and technology to explore ideas and concepts in a skilful, imaginative and inventive manner.

- Develop their ability to locate and critically reflect on their work within the context of related contemporary theoretical material and contexts.

- Develop their independence in making judgments that demonstrate a critical and reflective ability to consider the links between intention and outcomes.

6. Learning Outcomes - On successful completion of this module a student will be able to:

(*Add more lines if required*)

1.	Skilfully, imaginatively and appropriately employ media, techniques, tools and technologies relevant to the discipline to produce and develop practical outcomes.
2.	Contextualise their work in relation to relevant historical and contemporary contexts and practice.
3.	Critically reflect on the extent to which their work demonstrates an effective synthesis between ideas and outcomes employing appropriate terminology.
4.	Engage in critical evaluation and reflection of their working methods and practical outcomes.

7. Assessment

Pass on aggregate or Pass all components (*modules can only be pass all components if this is a PSRB requirement*)	**Aggregate**

Summary of Assessment Plan

	Type	% Weighting	Anonymous Yes / No	Word Count/ Exam Length	Learning Outcomes Coverage	Comments
1.	Material Outcomes and Contextualisation	80%	No	N/A	1, 2 and 3	This will be a portfolio submission based on project work produced throughout the module, plus written and visual research material relevant to outcome 2.
2.	Written Evaluation	20%	No	600	4	Assessment will be based upon a self-appraisal that summarises student responses to outcomes 3 and 4.

Further Details of Assessment Proposals

Give brief explanation of each assessment activity listed

Submissions for assessment will be in the form of a physical portfolio of work produced throughout the duration of the module, together with supporting written work.

Material Outcomes and Contextualisation includes all exploratory and contextual research and outcomes, practical and theoretical, that students have conducted throughout the module. In some instances, this may be in the form of a photographic record of a process or performance.

Reflective Evaluation will require students to write a 600-word report that demonstrates their ability to produce a thoughtful and measured assessment of their own work and the extent to which they have been able to effectively apply or employ a range of media and processes.

8. Summary of Pre and / or Co Requisite Requirements
n/a

9. For use on following programmes
ZU1BAPHF02 BA (Hons) Photography FT - Year 2
ZU1BAPHP04 BA (Hons) Photography PT - Stage 4

Module Specification	**Part 2- to be reviewed annually**

1.	Module Leader	Paul Allen

2.	Indicative Content
	A studio-based, practical and practice led module that builds upon the knowledge and skills attained at level 4.

Supported by workshops, lectures, seminars, study visits, peer review, group and individual crits, students broaden the practical and conceptual scope of their work, and further develop and refine their individual interests and ambitions through a more in-depth visual and conceptual exploration and experimentation and more detailed analytical and evaluative research that considers their work within an appropriate contextual framework.

As with previous studio-based modules, this one culminates with the production and submission of a portfolio of practical work, with a significant emphasis on how that is informed by primary and secondary research material and all at a more sophisticated and refined level, demonstrating a greater degree of independent engagement and a willingness to take risks and be ambitious.

The same symbiotic relationship with work done for other modules still pertains here. Ambitious experimentation, challenging creative preconceptions and testing alternative ways of working and thinking are all desirable characteristics within the context of this module.

Outcomes will be evidenced through submission of a body of practical and contextual research, artefacts and written reflection. |

3. Delivery Method (*please tick appropriate box*)					
Classroom Based	Supported Open Learning	Distance Learning	E-Learning	Work Based Learning	Other (specify)
Yes					

*If the Delivery Method is **Classroom Based** please complete the following table:*

	Activity (lecture, seminar, tutorial, workshop)	Activity Duration - Hrs	Comments	Learning Outcomes
1	Lecture / seminar	4 Hrs	Module briefing; genres and contexts. Researching and problem solving for creative projects.	1, 3.
2	Seminar / Lecture / Workshop	4 Hrs	Group Review of initial research and project proposals. Presentation: site specific projects. Review of location lighting techniques and using colour film.	1, 2.
3	Studio / Workshop	4 Hrs	Colour analogue printing workshop.	1, 3.
4	Seminar	4 Hrs	Gallery visits.	2.
5	Seminar	4 Hrs	The characteristics of genre and the influence of context. The Photobook: design and content.	1, 2.
6	Workshop	4 Hrs	Practical production: darkroom, studio, digital suite, workshop.	1, 3.
7	Studio / Workshop	4 Hrs	Individual tutorials: image selection; process workbook; research exercises; technical troubleshooting. Post-production workshop: the portfolio, bookworks, site specific works.	1, 2, 3, 4.
8	Tutorials / Workshop / seminar	4 Hrs	Practical post-production: printing, book production. Writing exercises and the written evaluation.	1, 4.
9	Studio / Workshop	4 Hrs	Practical post-production: printing, book production, portfolio preparation; writing the evaluation.	1, 4.

10	Studio / Workshop	4 Hrs	Final submission preparation.	1, 2, 3, 4.
			Final group critique.	
	Total Hours	**40**		

If delivery method is *not* classroom based state lecturer hours to support delivery	

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4. Learning Resources
To include contextualised Reading List.

Physical Resources: medium, large format and DSLR cameras; studios and studio lighting; location lighting; darkrooms; digital suite.

Reading List:
Elkins, J. *Photography Theory.* (New York : Routledge, 2007).
King, E. A. & Levin, G. *Ethics and the visual arts.* (New York : Allworth Press, 2006).
Marien, M. W. *Photography: a cultural history,* 4th edition. (London : Laurence King, 2014).
Suler, J. & Zakia, R. D. *Perception and imaging: photography as a way of seeing,* 5th edition. (Abingdon : Routledge, 2018).
Wells, L. *Photography: a critical introduction,* 5th Edition. (Abingdon : Routledge, 2015).
Wells, L. *The Photography Cultures Reader: Representation, Agency and Identity.* (Abingdon: Routledge, 2017).

Websites
http://www.ahornmagazine.com/ahorn/
https://aperture.org/
https://birdinflight.com/
http://cphmag.com
http://documentaryphotoreview.com
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http://www.itsnicethat.com/
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