

**BA (Hons) Commercial Photography for  
Fashion, Advertising & Editorial**

# **DEFINITIVE MODULE RECORDS**

### **Definitive Module Records:**

The programme of study is divided into modules as contained in this module handbook. The modules are written in such a way as to be useful and relevant for a number of years and describe the skills and knowledge you will be exposed to, and the types of activity we expect you to undertake. However, these modules will always be interpreted through assignments. These assignments are written each year to ensure their relevance to the workplace, new developments in the subject, emerging technology and the needs and interests of individual student groups. Each module will have a final (summative) assessment. This may be one assessment at the end of the module, or made up of several smaller assessments, which take place during and at the end of the module.

At the initial assignment briefing you will be made aware of the specified learning outcomes and assessment criteria for the module. The assignment will very clearly state the work required for assessment and the way in which the assessment will be conducted. Each module assignment brief will clearly refer to the learning outcomes and assessment criteria and the tasks required to achieve these. The brief should be read in conjunction with the indicative grading matrix to help you maximise your work.

In each module there is an essential reading list. This list will also be added to in the assignment to ensure relevance and currency.

## Definitive Module Record

<b>1. Factual Information</b>			
<b>Module Code &amp; Title</b>	BACP101 Introduction to Advertising Photography	<b>Level</b>	4
<b>Module Leader</b>		<b>Credit Value</b>	20
<b>Module Type</b>	Practice	<b>Notional learning hours</b>	200

<b>2. Rationale for the module and its links with other modules</b>
<p>This module is intended to expose students to a wide range of practical photographic skills and techniques, exploring visual trends and current advertising methods.</p> <p>Students will respond to a number of tasks that will develop their practical photographic knowledge and help them form a solid technical foundation for both studio and location advertising photography. During the module students will develop an appreciation of the quality of light and how to control and use this successfully in advertising photography. Through these projects students will cultivate an awareness of visual language that will enable them to develop their visual communication skills within the context of advertising photography.</p> <p>Learning will focus around the introduction of a range of lighting equipment and high-end digital cameras, to develop skills, techniques and understanding. Students will appropriately guided towards developing safe and professional working methods and be expected to adhere to professional standards whilst working towards achieving the project outcomes.</p>

<b>3. Aims of the module</b>
<ul style="list-style-type: none"> <li>• To introduce an understanding of fundamental advertising photography principles through research, analysis and application, including an introduction to, and basic understanding of, key image making approaches.</li> <li>• To experiment and evaluate a range of creative photography techniques, extending visual vocabulary from a range of sources and reflect upon processes.</li> <li>• To introduce students to a range of lighting, digital cameras and other accessories and equipment; and to develop competence and confidence in their use.</li> <li>• To understand the quality of light, how to manipulate this to achieve an intended outcome.</li> <li>• To establish good working practice, considering health &amp; safety and ethical working practices.</li> </ul>

<b>4. Indicative content</b>
<p>A carousel of workshops exploring the fundamental principles of photographic observation, composition and meaning in advertising photography, will inform the student's research and creative problem-solving strategies and practices. They will develop an understanding for visual communication and current trends in advertising photography and learn to interpret ideas to achieve an appropriate outcome.</p> <p>Students will explore a range of cameras, equipment and lighting set ups, and integrate the use of other equipment to start to demonstrate an understanding of technical control and skill. Learners will also be expected to develop their practice in self-directed study and time-management. The module will enable students to develop safe, affective and professional working practices and adhere to the correct legislation and ethical standards.</p>

**5. External/Industry links**

Visits  
Visiting lecturers / practitioners

**6. Assessment strategy, assessment methods and relative weightings**

Formative assessment in seminar feedback, critiques and individual progress tutorials.  
Summative assessment 100% by coursework:

Portfolio of all visual experimentation (sketchbooks, worksheets, experiments & tests) & final outcomes  
Reflective journal/blog

**7. Mapping of assessment tasks to learning outcomes (see Annex 1)**

Assessment tasks	Intended learning outcomes			
	A4	B1	C2	D2
Portfolio of work	X		X	X
Reflective journal/blog		X		X

**8. Key reading list**

Author	Year	Title	Publisher	Location
Davis, H.,	2011	Creative lighting Digital photography tips and techniques	Wiley	Indianapolis
Earnest, A.,	2013	Lighting for Product Photography.	Amherst media	New York
Hunter, F., and Biver, S., and Fuqua, P.,	2015	Light: Science and Magic: An introduction to photographic lighting	Focal press	Oxford
Freeman, M.,	2012	Photo School: Exposure	ILEX	East Sussex
Freeman, M.,	2012	Photo School: Light and Lighting	ILEX	East Sussex
Freeman, M.,	2012	Photo School: Portrait	ILEX	East Sussex
Hough, C.,	2013	Studio Photography and Lighting	Crowood Press	Wiltshire
Lesko, L., & Lane, B.,	2007	Advertising Photography	Thomson Course Technology	USA
Kelby, S.	2012	Light it, Shoot it, Retouch it	New Riders	Florida
Thomas, G & Ibbottson, J	2014	Beyond the lens: Rights Ethics and Business Practice in Professional photography	Association of photographers	London
Pricken, M	2008	Creative Advertising: Ideas and Techniques from the World's Best Campaigns	Thames & Hudson	London

**9. Other indicative sources (e.g. websites)**

Journals:  
British Journal of Photography, Computer Arts Magazine, Creative Review, F2 Freelance Photographer, Image Magazine, Professional Photographer, The British Journal of Photography

Web:  
PCA Print resources – see students.pca.ac.uk

## Annex 1 – Intended Learning Outcomes

<p><b>A. Knowledge and understanding</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>A4: Begin to successfully apply photographic approaches, techniques and practical skills, appropriate to subject, genre and context of production.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Lectures and seminars:</b> to introduce the concepts, practices and research methodologies involved. To expose students to professional contexts and career possibilities</p> <p><b>Workshops and Demonstrations:</b> To induct students into the use of specialist equipment resources and to introduce technical and practical skills required in photographic production</p>
<p><b>B. Cognitive skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>B1: Evidence and explore different methods of research – visual, conceptual, technical – gathered from a range of sources.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Lectures and seminars:</b> to introduce the concepts, practices and research methodologies involved. To expose students to professional contexts and career possibilities</p> <p><b>Blended Learning:</b> to enable students to utilise and become confident in the use of digital and online resources, through our VLE, Google Apps, Lynda.com, blogs etc.</p> <p><b>Independent study:</b> to begin to develop students’ learning autonomy and ownership of the knowledge and information gained during the module</p>
<p><b>C. Practical and professional skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>C2: Creatively explore a range of practical photographic skills &amp; production techniques appropriate to subject and commercial context.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Workshops and Demonstrations:</b> To induct students into the use of specialist equipment resources and to introduce technical and practical skills required in photographic production</p> <p><b>Critiques:</b> to develop students’ confidence in discussing their own and others work, establishing critical frameworks that enable them to locate their work in professional and theoretical contexts to support the evaluative process.</p>

D. Key transferable skills	Learning and teaching strategy
<p data-bbox="188 232 730 293"><i>At the end of the module, learners will be expected to:</i></p> <p data-bbox="188 331 743 427">D2. Work to deadlines, plan realistic goals and schedules and apply effective time management.</p>	<p data-bbox="810 277 1305 376"><b>Collaboration &amp; Peer interaction:</b> to develop core communication and interpersonal skills</p> <p data-bbox="810 412 1362 537"><b>Tutorials:</b> to reinforce individual understanding and ensure that knowledge acquired is contextualised towards the student's individual learning goals.</p>

## Definitive Module Record

### 1. Factual Information

<b>Module Code &amp; Title</b>	BACP102 Introduction to Fashion Photography	<b>Level</b>	4
<b>Module Leader</b>		<b>Credit Value</b>	20
<b>Module Type</b>	Practice	<b>Notional learning hours</b>	200

### 2. Rationale for the module and its links with other modules

This module is designed to introduce students to the world of Fashion Photography, encouraging the development of a personal and practical approach to photographing fashion in a studio environment. Running alongside 'Introduction to Advertising Photography', the module is designed to introduce students to various aspects of the genre and develop core practical skills in composition, digital capture and studio lighting – skills which can be applied across all three of the level 4 practical modules. Additional skills will be developed in digital post production and print output, establishing core competencies in commercial photographic workflow

Exploring the genre of Fashion Photography in different contexts, students will also be encouraged to develop an understanding of the importance of concept and narrative, developing further conceptual and visual skills that can be applied to other disciplines of contemporary commercial image making such as advertising and editorial photography.

### 3. Aims of the module

- To increase knowledge of the industry and the fashion photographer's part within it.
- To develop technical skills, such as working in a studio environment & with digital camera and lighting equipment.
- To be able to organise and direct fashion shoot(s), the ability to scout models, source appropriate crew members.
- To demonstrate contemporary knowledge of the theories and aesthetics of fashion photography.
- To encourage students to develop concepts in their photography.
- To produce a portfolio of fashion images, in which demonstrate an understanding of the different spheres of fashion photography (fashion portrait, beauty photography, photography for high street fashion and high fashion).

### 4. Indicative content

Through a series of lectures, inductions, demonstrations and workshops with appropriate (i.e., practical or theoretical) teaching and learning activities, students will develop an understanding and experience of fashion photography.

### 5. External/Industry links

In-keeping with the College's 3 Es policy, students will be exposed to the world of fashion photography via Visiting Lecturers, live-briefs and alumni channels. Students can also take on study abroad opportunities via the college's Erasmus exchange programme as well as industry secondments and work placement opportunities. Students can further part-take in enrichment programmes such as the College's Fashion Week, working with PCA Fashion Department and overseas study visits. Learners can also further develop and fine-tune their skills and knowledge of future possible fashion related modules, such as the 'Intro to Editorial Photography'.

**6. Assessment strategy, assessment methods and relative weightings**

Formative assessment in seminar feedback, critiques and individual progress tutorials.  
Summative assessment 100% by coursework:

Portfolio of all visual experimentation (sketchbooks, worksheets, experiments & tests) & final outcomes

Reflective journal/blog

**7. Mapping of assessment tasks to learning outcomes (see annex 1)**

Assessment tasks	Intended learning outcomes			
	A4	B1	C2	D2
Portfolio of work	X		X	X
Reflective journal/blog		X		X

**8. Key reading list**

Author	Year	Title	Publisher	Location
Adler, L.,	2012	Shooting in sh*tty light: the top ten worst photography lighting situations and how to conquer them.	Pearson Education	London
Blanks, T., and Solmon, P.,	2013	New fashion photography	Prestel	New York
Cotton, C.,	2000	Imperfect beauty: the making of contemporary fashion photographs.	V & A Publications	London
Gatcum, C.,	2011	Light and Shoot: 50 fashion photo shoots	ILEX	London
Helburn, W.,	2014	William Helburn: Mid-Century Fashion and Advertising Photography	Thames and Hudson	London
Jade, L.,	2012	Fashion photography 101 : a complete course for new fashion photographers	Ilex	Lewes
Jones, T., (ed.)	2001	Smile ID: Fashion and Style: the Best from 20 Years of ID	Taschen GmbH	Köln
Keaney, M.,	2007	Fashion and advertising : the world's top photographers' workshops	Rotovision	Mies
Keaney, M.,	2014	Fashion photography next	Thames & Hudson	London
Messina, E.,	2012	The Luminous Portrait.	Amphoto	New York
Muir, M.,	2008	David Bailey : chasing rainbows	Thames & Hudson	London
Remy, P.,	2014	The Art of Fashion Photography	Prestel	New York
Siegel, E.,	2008	The fashion photography course: First principles to successful shoot- the essential guide.	Thames & Hudson	London
Sigurjónsdóttir, S.,	2011	Images in Time: Flashing Forward, Backward, in Front and Behind Photography in Fashion, Advertising and the Press	Wunderkammer Press	Bath



## **9. Other indicative sources (e.g. websites)**

### Magazines:

Vogue Italia, Vogue Japan, British Vogue, Hunger Mag, Dazed & Confused, Another, Love, Pop, ID, V, Harpers Bazaar, W, The Room, Marie Claire, Glamour, Elle, Tatler, Amica, Grazia, Interview, InStyle, L'Officiel, Love, Madame Figaro, NY Times Style, Numero, S Moda, Allure

### Websites:

<http://www.dazeddigital.com>

<https://www.nowness.com>

<http://ftape.com>

<http://www.models.com>

<http://www.showstudio.com>

## Annex 1 – Intended Learning Outcomes

<p><b>A. Knowledge and understanding</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>A4: Begin to successfully apply photographic approaches, techniques and practical skills, appropriate to subject, genre and context of production.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Lectures and seminars:</b> to introduce the concepts, practices and research methodologies involved. To expose students to professional contexts and career possibilities</p> <p><b>Workshops and Demonstrations:</b> To induct students into the use of specialist equipment resources and to introduce technical and practical skills required in photographic production</p>
<p><b>B. Cognitive skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>B1: Evidence and explore different methods of research – visual, conceptual, technical – gathered from a range of sources.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Lectures and seminars:</b> to introduce the concepts, practices and research methodologies involved. To expose students to professional contexts and career possibilities</p> <p><b>Blended Learning:</b> to enable students to utilise and become confident in the use of digital and online resources, through our VLE, Google Apps, Lynda.com, blogs etc.</p> <p><b>Independent study:</b> to begin to develop students’ learning autonomy and ownership of the knowledge and information gained during the module</p>
<p><b>C. Practical and professional skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>C2: Creatively explore a range of practical photographic skills &amp; production techniques appropriate to subject and commercial context.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Workshops and Demonstrations:</b> To induct students into the use of specialist equipment resources and to introduce technical and practical skills required in photographic production</p> <p><b>Critiques:</b> to develop students’ confidence in discussing their own and others work, establishing critical frameworks that enable them to locate their work in professional and theoretical contexts to support the evaluative process.</p>

<b>D. Key transferable skills</b>	<b>Learning and teaching strategy</b>
<p data-bbox="188 230 730 293"><i>At the end of the module, learners will be expected to:</i></p> <p data-bbox="188 331 743 427">D2. Work to deadlines, plan realistic goals and schedules and apply effective time management.</p>	<p data-bbox="810 277 1307 376"><b>Collaboration &amp; Peer interaction:</b> to develop core communication and interpersonal skills</p> <p data-bbox="810 414 1362 546"><b>Tutorials:</b> to reinforce individual understanding and ensure that knowledge acquired is contextualised towards the student's individual learning goals.</p>

## Definitive Module Record

<b>1. Factual Information</b>			
<b>Module Code &amp; Title</b>	BACP103 Introduction to Editorial Photography	<b>Level</b>	4
<b>Module Leader</b>		<b>Credit Value</b>	20
<b>Module Type</b>	Practice	<b>Notional learning hours</b>	200

<b>2. Rationale for the module and its links with other modules</b>
<p>This module is intended to introduce students to the specific skills needed for working in the editorial photography sector. Core to this module will be the ability to work in an efficient and timely way meeting the requirements of live and simulated, editorial based briefs. Students will be expected to be resourceful adopting and adapting a range of problem solving approaches to meet the outcomes specified. All results will be measured and aligned to specific outcomes since this is the nature of much of editorial based photography.</p> <p>The weekly tasks in this module will require students to use their technical and logistical skills to produce a range of work across a variety of specific subject matter, including working on location and in the studio. The tasks will vary from those, which require a highly specific outcome to those, which will allow more creative freedom. All will be linked to a framework that the students' work will be measured against: Professional, Appropriate, Cost-effective, Timely (PACT). This approach will closely reflect and mirror the industry requirements of in this sector.</p> <p>By the end of the module students will be equipped to produce work that bridges the requirements of complex multi image photo-essays as well as being able to produce single 'every day' images that meet specific editorially focused themes.</p> <p>Students will be expected to manage their time, their equipment and their work and develop a highly professional work ethic within this module. They will be expected to account for their time in the form of pro-forma invoices and time sheets. These will break down the components of the tasks allowing rigorous analysis of different approaches. This aspect will complement and feed into the Professional Practice module which runs in parallel to the Editorial Photography Module.</p>

<b>3. Aims of the module</b>
<ul style="list-style-type: none"> <li>• To produce a portfolio of editorial images.</li> <li>• To use a range of skills, techniques and strategies that are reflective of the industry and enable students to produce commercially focused outcomes.</li> <li>• To understand the importance of and work within the PACT (Professional, Appropriate, Cost-effective, Timely) framework in the context of this module.</li> <li>• To develop research skills and match the skills of visual story telling to written narratives, stories or editorial themes.</li> </ul>

<b>4. Indicative content</b>
<p>Students will be introduced to the work of editorial photographers</p> <p>Students will be expected to produce a variety of work reflecting the genre of editorial photography. Many of the tasks will be closely linked to magazine or news story lines, features or specific requirements that simulate the professional working environment of an editorial photographer.</p>

A typical example task would require that students produce a photograph promoting equality and diversity in the workplace. They would be required to research positive images associated with equality and diversity and be able to clearly articulate and identify what elements in these images contributed to a positive reinforcement of equality and diversity. Building on this research they would be required to source models, a location and use appropriate equipment to create their own original image. The final piece would be judged against the estimated costs (time/money) to produce the work, its timeliness, its relevance to quality and diversity and the method(s) used to present the work.

Tasks will require students to undertake different levels of research skills

### 5. External/Industry links

Visits  
Visiting lecturers / practitioners

### 6. Assessment strategy, assessment methods and relative weightings

Formative assessment in seminar feedback, critiques and individual progress tutorials.  
Summative assessment 100% by coursework:

Portfolio of all visual experimentation (sketchbooks, worksheets, experiments & tests) & final outcomes  
Reflective journal/blog.

### 7. Mapping of assessment tasks to learning outcomes (see annex 1)

Assessment tasks	Intended learning outcomes			
	A4	B1	C2	D2
Portfolio of work	X		X	X
Reflective journal/blog		X		X

### 8. Key reading list

Author	Year	Title	Publisher	Location
Arias, Z.,	2013	Photography Q and A: Real questions, real answers	New riders	San Francisco
Evening, M.,	2015	Photographers at work: Essential business and production skills for photographers in editorial, advertising and design.	New riders	San Francisco
Freeman, M.,	2012	The photographers story: The art of visual narrative	ILEX	London
Grecco, M.,	2013	Lighting and dramatic portrait: The art of celebrity and editorial photography	Visualist publishing	California
Kobre, K	2008	Photojournalism: The Professionals Approach	Focal Press	Abingdon
Short, M	2011	Basics Creative Photography 02: Context and Narrative	AVA Publishing	London
Tracey, J.,	2014	The freelance photographers market handbook	BFP Books	London
White, L.,	2013	Photography business secrets: The savvy photographers guide to sales, marketing and more	John Wiley and sons	West Sussex

**9. Other indicative sources (e.g. websites)**

Journals: F2 Freelance Photographer, Hotshoe, Silvershotz, Image Magazine, Aperture

Web:

## Annex 1 – Intended Learning Outcomes

<p><b>A. Knowledge and understanding</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>A4: Begin to successfully apply photographic approaches, techniques and practical skills, appropriate to subject, genre and context of production.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Lectures and seminars:</b> to introduce the concepts, practices and research methodologies involved. To expose students to professional contexts and career possibilities</p> <p><b>Workshops and Demonstrations:</b> To induct students into the use of specialist equipment resources and to introduce technical and practical skills required in photographic production</p>
<p><b>B. Cognitive skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>B1: Evidence and explore different methods of research – visual, conceptual, technical – gathered from a range of sources.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Lectures and seminars:</b> to introduce the concepts, practices and research methodologies involved. To expose students to professional contexts and career possibilities</p> <p><b>Blended Learning:</b> to enable students to utilise and become confident in the use of digital and online resources, through our VLE, Google Apps, Lynda.com, blogs etc.</p> <p><b>Independent study:</b> to begin to develop students’ learning autonomy and ownership of the knowledge and information gained during the module</p>
<p><b>C. Practical and professional skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>C2: Creatively explore a range of practical photographic skills &amp; production techniques appropriate to subject and commercial context.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Workshops and Demonstrations:</b> To induct students into the use of specialist equipment resources and to introduce technical and practical skills required in photographic production</p> <p><b>Critiques:</b> to develop students’ confidence in discussing their own and others work, establishing critical frameworks that enable them to locate their work in professional and theoretical contexts to support the evaluative process.</p>

<b>D. Key transferable skills</b>	<b>Learning and teaching strategy</b>
<p data-bbox="188 264 735 327"><i>At the end of the module, learners will be expected to:</i></p> <p data-bbox="188 365 743 465">D2. Work to deadlines, plan realistic goals and schedules and apply effective time management.</p>	<p data-bbox="810 311 1307 412"><b>Collaboration &amp; Peer interaction:</b> to develop core communication and interpersonal skills</p> <p data-bbox="810 448 1362 580"><b>Tutorials:</b> to reinforce individual understanding and ensure that knowledge acquired is contextualised towards the student's individual learning goals.</p>



## Definitive Module Record

<b>1. Factual Information</b>			
<b>Module Code &amp; Title</b>	BACP104 Professional Practice & PDP 1	<b>Level</b>	4
<b>Module Leader</b>		<b>Credit Value</b>	20
<b>Module Type</b>	Theory & Practice	<b>Notional learning hours</b>	200

### **2. Rationale for the module and its links with other modules**

This module is designed to help students explore employment opportunities in the creative and photographic industries. Alongside an ongoing programme of research and investigation, students will be encouraged to begin to match current skills; knowledge and creative practice and investigate opportunities that could lead to an intended career. Students will identify areas for development and will work with the module tutors to initiate and develop their Professional Development Plan (PDP), identifying the skills needed during the programme of study. Covering a wide range of general skills including personal analysis, effective professional standards with employers, working as a freelance practitioner, including consideration around contracts, copyright, ethics and working with professional agencies.

The module also aims to develop autonomy and build upon future aspirations to help develop effective communication and networking in the creative industries. Pitching, presenting and self-promotion are a key focus and the module aims to build upon these skills to help develop confidence and personal effectiveness in their application.

### **3. Aims of the module**

- To investigate the employment structures and work patterns within the photographic and associated industries.
- To reflect on own personal skills, qualities, experience and abilities and on the expectations of the work place.
- To explore appropriate career opportunities developing an action plan to enhance potential career progression.
- To develop effective professional communication methods and knowledge for use in contacting employers, networking, interviews, self-presentation and the production of effective and professional CV communications.
- To develop an understanding of soft and interpersonal skills in effective communication and the importance of these skills in acquiring and sustaining employment.

### **4. Indicative content**

This module will run for the whole of level 4 raising the students' awareness of career paths within the photographic and associated industries alongside their practical studio-based modules. Through this process students will be asked to identify their own personal development needs feeding into their PDP, planning for their future careers. The module is delivered through lectures & seminars, research tasks, individual, reflective activities and team assignments/ critiques.

The module takes the student through in depth investigation of the structures and working patterns currently operating in the specific creative industry that the student aspires to pursue a career in. Alongside this, the student will be asked to undertake SWOT analysis of his or her own current skills and abilities. They will be asked to look at job roles or at

practitioners, analysing their career histories. Through this process students will be asked to identify their own personal development needs feeding into their PDP and planning for their future careers.

### 5. External/Industry links

Visits  
Industry / practice-based research  
Visiting lecturers / practitioners

### 6. Assessment strategy, assessment methods and relative weightings

Formative assessment in seminar feedback, critiques and individual progress tutorials.  
Summative assessment 100% by coursework:  
Research/Seminar journal – record of all tasks undertaken throughout the module.  
Reflective blog – presents and archives ongoing reflection of developing & expanding skills

### 7. Mapping of assessment tasks to learning outcomes (see annex 1)

Assessment tasks	Intended learning outcomes				
	A1	A5	B6	C6	D4
Research/Seminar journal	X	X	X		X
Reflective blog	x	X	X	X	X

### 8. Key reading list

Author	Year	Title	Publisher	Location
Chan, L.,	2012	Social Media Marketing for Digital Photographers	John Wiley press	Indianapolis, IN
Bourne, S.,	2010	Going Pro: How to make the leap from aspiring to professional photograph	Amphoto Books	New York
Duchemin, D.,	2010	Vision Mongers: Making a life and a living out of photography	New Riders	Berkeley, CA
Griffiths, J.,	2011	The Bigger Picture: The Essential Guide for Photographers	Plane Tree Press	Oxford
Innes, J.,	2012	The CV book: The definitive guide to writing the perfect CV	Pearson	Cambridge
O'Dell, J.,	2014	Blogging for photographers: Explore your creativity and build your audience	Focal press	Oxford
Pritchard, L.,	2012	Setting up a Successful Photography Business	A&C Black & Partners	London
Sylvan, R.,	2011	Taking Stock: Creating Photos that Sell	Peachpit	Berkeley, CA
Thomas, G., & Ibbottson, J.,	2013	Beyond the lens: Rights Ethics and Business Practice in Professional photography	Association of photographers	London
Tracey, J.,	2014	The freelance photographers market handbook	BFP Books	London

## **9. Other indicative sources (e.g. websites)**

### **Websites**

[www.artquest.org](http://www.artquest.org)  
[www.the-aop.org](http://www.the-aop.org)  
[www.bapla.org.uk](http://www.bapla.org.uk)  
[www.bipp.com/](http://www.bipp.com/)  
[www.contactacreative.com](http://www.contactacreative.com)  
[www.work-experience.org](http://www.work-experience.org)  
[www.media.gn.apc.org/feesguide/photo.html](http://www.media.gn.apc.org/feesguide/photo.html)

### **Journals and Magazines**

Dazed and Confused, Foto8 – The Photography Biannual, Hotshoe, ID, Image – Magazine from AOP  
Incamera – Kodak, The Photographer – The magazine of the BIPP, Photographer Monthly – BJP  
Portfolio, Silvershotz- International Journal of Fine Art Photography, Source

## Annex 1 – Intended Learning Outcomes

<p><b>A. Knowledge and understanding</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>A1: Begin to identify a sense of their own creative identity, values and direction as commercial photographers.</p> <p>A5 Demonstrate an understanding of personal and professional requirements expected in the photographic industry.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Lectures and seminars:</b> to introduce the concepts, practices and research methodologies involved. To expose students to professional contexts and career possibilities</p> <p><b>Collaboration &amp; Peer interaction:</b> to develop core communication and interpersonal skills</p> <p><b>Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p>
<p><b>B. Cognitive skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>B6: Begin to develop awareness and understanding of academic and professional contexts to inform career aspirations.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Lectures and seminars:</b> to introduce the concepts, practices and research methodologies involved. To expose students to professional contexts and career possibilities</p> <p><b>Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Work-based, vocational learning:</b> to provide students with an opportunity to acquire specialist knowledge, skills and practical experience</p>
<p><b>C. Practical and professional skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>C6: Begin to develop an action plan for vocational and career aspirations based on awareness of commercial photography and associated contexts.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Tutorials:</b> to reinforce individual understanding and ensure that knowledge acquired is contextualised towards the student's individual learning goals.</p> <p><b>Blended Learning:</b> to enable students to utilise and become confident in the use of digital and online resources, through our VLE, Google Apps, Lynda.com, blogs etc.</p>

<b>D. Key transferable skills</b>	<b>Learning and teaching strategy</b>
<p data-bbox="177 235 794 297"><i>At the end of the module, learners will be expected to:</i></p> <p data-bbox="177 331 794 499">D4: Develop an understanding of effective methods of approaching opportunities, including contacting employers, networking, self-presentation and the production of a professional CV</p>	<p data-bbox="801 264 1410 432"><b>Lectures and seminars:</b> to introduce the concepts, practices and research methodologies involved. To expose students to professional contexts and career possibilities</p> <p data-bbox="801 465 1410 589"><b>Tutorials:</b> to reinforce individual understanding and ensure that knowledge acquired is contextualised towards the student's individual learning goals.</p>

## Definitive Module Record

<b>1. Factual Information</b>			
<b>Module Code &amp; Title</b>	BAIS300 Interdisciplinary Studies	<b>Level</b>	4
<b>Module Leader</b>		<b>Credit Value</b>	20
<b>Module Type</b>	Theory & Practice	<b>Notional learning hours</b>	200

<b>2. Rationale for the module and its links with other modules</b>
<p>This module provides an opportunity to expand and develop skills and knowledge, through the introduction of new approaches and methods that broaden and extend the student's understanding of practices both in their subject area, and the wider creative context in which they work.</p> <p>The module will introduce students to interdisciplinary approaches and methods in their subject, and open up possibilities for engagement with practices both within and outside their immediate subject area. As such, this Module complements all of the student's study to date, and contributes to their wider knowledge and understanding of creative practices.</p> <p>The module will encourage students to explore new skills, knowledge and approaches including team working and problem solving. Above all, it will encourage critical reflection on the range of interdisciplinary approaches and contexts explored within the module.</p>

<b>3. Aims of the module</b>
<ul style="list-style-type: none"> <li>• To provide the opportunity to explore and reflect upon interdisciplinary approaches and solutions for creative practice</li> <li>• To develop skills and knowledge that can be applied to future projects and situations</li> <li>• To broaden awareness of new or unfamiliar materials-led, process-based creative practices</li> </ul>

<b>4. Indicative content</b>
<p>You will be encouraged to explore and develop your understanding of interdisciplinary approaches and solutions for creative practice, through practice-based enquiry. You will have the opportunity to explore interdisciplinary approaches through a range of activities such as working in collaborative teams, through project-based learning, and exploring new or unfamiliar approaches through directed study or independent learning.</p> <p>The module is delivered through a mixture of subject-based activities, projects and/or workshops, and group tasks. Specific content and activities will vary according to your subject area, including collaboration between programmes where appropriate. The development of new knowledge and skills associated with production and critical understanding will be encouraged through a range of approaches such as working with unfamiliar methods, processes and team based learning. An understanding of the possibilities inherent in interdisciplinary approaches within both your subject area and the wider creative context in which you work, will be core to all activities.</p> <p>Throughout the module, you are invited to record and reflect on the work undertaken. At the mid-point, you will be given formative feedback on your progress during the module through individual, and/or group tutorial. You are required to keep a Reflective book/ file/ blog (you only need to choose one of these methods), that should record and document the development of your ideas, work in progress, realized outcomes and your engagement with all aspects of the module. Your tutor will advise on which method might suit your approach best. Evidence of this ongoing record will inform the formative review of your progress, and</p>

provide the basis for individual or group tutorial throughout the module.

To compliment your learning in this module, you can elect to learn a range of new skills delivered through the 'Workshop Wednesdays' open access programme (booking via the student portal).

Towards the end of the module, all students will make a presentation of the outcomes of their work in this module. The presentation will take the form of a group presentation or showcase of work, to tutors and peers. Your tutor will advise on the approach most suited to your programme.

A 1000-word critical evaluation provides you with the opportunity to consider the breadth of your investigation, and reflect upon the impact of new approaches and solutions within your individual creative practice. Your evaluation should also include evidence of your contribution to the group presentation or showcase.

### 5. External/Industry links

Visits  
Visiting lecturers / practitioners

### 6. Assessment strategy, assessment methods and relative weightings

Reflective book/ file/ blog  
1000-word critical evaluation

### 7. Mapping of assessment tasks to learning outcomes (see annex 1)

Assessment tasks	Intended learning outcomes			
	A4	B4	C2	D2
Reflective book/ file/ blog	X		X	
1000-word critical evaluation		X		X

### 8. Key reading list

Author	Year	Title	Publisher	Location
The specific reading materials and research sources are located on the VLE for this module/specific elective				

### 9. Other indicative sources (e.g. websites)

The specific reading materials and research sources are located on the VLE for this module/specific elective

## Annex 1 – Intended Learning Outcomes

<b>A. Knowledge and understanding</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>A4: Demonstrate a basic understanding of materials, techniques and processes in an area of creative practice outside of main programme.</p>	<p>Lectures/ Seminars Group working Wednesday Workshops Tutorials Directed study Research book/ file/ blog</p>
<b>B. Cognitive skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>B4: Take risks, making constructive use of results, both successful and unsuccessful and recognise these as vital to the creative process.</p>	<p>Lectures/ Seminars Group working Wednesday Workshops Tutorials Directed study 1000 word critical evaluation</p>
<b>C. Practical and professional skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>C2: Produce a body of work that utilises materials, techniques and processes from an area of creative practice outside main programme of study.</p>	<p>Lectures/ Seminars Group working Wednesday Workshops Tutorials Directed study Research book/ file/ blog</p>
<b>D. Key transferable skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>D2: Evidence ability to begin to articulate the potential for the transfer of materials, techniques and processes from one area of creative practice to another.</p>	<p>Lectures/ Seminars Group working Wednesday Workshops Tutorials Directed study 1000 word critical evaluation</p>



## Definitive Module Record

<b>1. Factual Information</b>			
<b>Module Code &amp; Title</b>	BCOP100 Contexts of Practice	<b>Level</b>	4
<b>Module Leader</b>		<b>Credit Value</b>	20
<b>Module Type</b>	Theory	<b>Notional learning hours</b>	200

<b>2. Rationale for the module and its links with other modules</b>
<p>This module introduces students to key theories and ideas, and provides a range of critical approaches to support the investigation, interpretation and analysis of contemporary art, design and media. Students will study a range of concepts that have shaped the way that we understand art, design and media in its wider historical and cultural contexts. Students will develop core research and communication skills to help them to articulate and contextualise their understanding of the themes covered in this module, and the knowledge gained will support creative practice by developing an understanding of the relationship between thinking and making.</p>

<b>3. Aims of the module</b>
<ul style="list-style-type: none"> <li>• To introduce and develop understanding of a range of key social, cultural and economic theories and discourses that impact on the production and consumption of photography.</li> <li>• To introduce approaches to, and perspectives on the interpretation of practice.</li> <li>• To introduce and develop core research skills for the study of contemporary creative practice.</li> <li>• To introduce and develop a range of communication skills.</li> </ul>

<b>4. Indicative content</b>
<p>A series of themed lectures and seminars will introduce students to key ideas and theories relevant to the study of photography. The series will explore a range of discourses that affect the way we perceive and value these practices, including, key social and cultural theories concerned with issues of representation, ideology and narrative. The module encourages students to explore the impact of production, consumption, distribution and dissemination of photography in its contemporary context. Seminars and group tutorials develop the concepts presented in the lectures and allow students to begin to critically examine these core themes. Seminars are led or facilitated by a tutor, and individual and/or group tutorials provide guidance in relation to the assessment tasks.</p>

<b>5. External/Industry links</b>
Visits Visiting lecturers/practitioners

<b>6. Assessment strategy, assessment methods and relative weightings</b>
<p>Students are required to:</p> <ul style="list-style-type: none"> <li>• Engage in research activities that identify and demonstrate a developing understanding of key ideas and theories that affect the production and consumption of arts, design, and media practices.</li> <li>• Show developing core research skills for the study of creative practice through the development of a reflective journal/blog. This should contain reflections on the lectures/seminars and all related tasks. This will be used to inform formative assessment on progress in the module and on completion of the module will be summatively assessed.</li> <li>• Demonstrate understanding and application of theoretical approaches to arts, design and media practices through a written essay. The essay may take the form of: a</li> </ul>

written essay (appropriately illustrated); a visual essay, a video essay/vlog. Your tutor will advise you on the most appropriate method and agree on an approach to take.

- Respond to an essay question based on the learning within the module.

### 7. Mapping of assessment tasks to learning outcomes (see annex 1)

Assessment tasks	Intended learning outcomes				
	A2	B1	B2	C5	D3
A reflective journal/ blog	X	X	X	X	
An essay (1500-2000 words or equivalent)	X	X	X	X	X

### 8. Key reading list

Author	Year	Title	Publisher	Location
Bate, D.,	2009	Photography (Key concepts)	Berg	London
Durden. M.,	2014	Photography today: The history of contemporary photography	Phaidon Press	London
Fox, A., and Caruana, N.,	2012	Basics creative photography 03: Behind the image: Research in photography	AVA publishing	London
Rose, G.,	2013	Visual methodologies: An introduction to researching with visual materials. (3 <sup>rd</sup> Edition).	SAGE publishing	London
Shore, R.,	2014	Post- photography: The artist with the camera	Laurence King	London
Short, M	2011	Basics Creative Photography 02: Context and Narrative	AVA Publishing	London
Sturken, M.,	2009	Practices of looking: An introduction to visual culture	OUP	USA
Warner Marien, M.,	2014	Photography: A cultural history (4 <sup>th</sup> edition)	Laurence King	London
Wells, L.,	2015	Photography: A critical introduction (5 <sup>th</sup> edition)	Routledge	London

## Annex 1 – Intended Learning Outcomes

<b>A. Knowledge and understanding</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>A2: Begin to identify and demonstrate an understanding of key theories and discourses that affect the practice, production and consumption of commercial photography.</p>	<p><b>Lectures and seminars:</b> to introduce the concepts, practices and research methodologies involved. To expose students to professional contexts and career possibilities</p> <p><b>Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p>
<b>B. Cognitive skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>B1: Evidence and explore different methods of research – visual, conceptual, technical – gathered from a range of sources.</p> <p>B2: Begin to apply appropriate theoretical approaches to the study and interpretation of commercial photography.</p>	<p><b>Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Tutorials:</b> to reinforce individual understanding and ensure that knowledge acquired is contextualised towards the student's individual learning goals.</p>
<b>C. Practical and professional skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>C5: Begin to research, evaluate and contextualise their own area of practice informed by key ideas and theories, applying appropriate academic conventions.</p>	<p><b>Critiques:</b> to develop students' confidence in discussing their own and others work, establishing critical frameworks that enable them to locate their work in professional and theoretical contexts, and how this ability supports the evaluative process</p>
<b>D. Key transferable skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>D3: Demonstrate a developing range of communication skills.</p>	<p><b>Critiques:</b> to develop students' confidence in discussing their own and others work, establishing critical frameworks that enable them to locate their work in professional and theoretical contexts, and how this ability supports the evaluative process</p> <p><b>Collaboration &amp; Peer interaction:</b> to develop core communication and interpersonal skills</p>

## Definitive Module Record

<b>1. Factual Information</b>			
<b>Module Code &amp; Title</b>	BACP201 Commercial Digital Production	<b>Level</b>	5
<b>Module Leader</b>		<b>Credit Value</b>	40
<b>Module Type</b>	Practice	<b>Notional learning hours</b>	400

<b>2. Rationale for the module and its links with other modules</b>
<p>Building on the technical and creative abilities established in Year 1, this module requires students to produce a body of work pertinent to their identified career aspirations. Initiated through a statement of intent to be negotiated with the tutor, students will have the opportunity to explore the genre areas (i.e. Fashion, Advertising or Editorial) in more depth, adopting a more independent and self directed approach that will provide an opportunity for experimentation, risk taking and innovation. To explore different career possibilities and broaden their skills and knowledge base, students will encouraged to combine genre approaches, e.g. Fashion Editorial, developing their understanding of how different areas of the industry overlap and interact.</p> <p>Students will extend their knowledge of specialist capture techniques, on location and/or in the studio, and will develop knowledge and skills in digital production and presentation technologies. In addition to the emphasis on production skill, the module encourages the synthesis of practical expertise and creative thinking with awareness of professional contexts. Students will produce a body of high quality photographic work that is distinctive and critically informed.</p>

<b>3. Aims of the module</b>
<ul style="list-style-type: none"> <li>• Consolidate and further develop students' ability to apply photographic craft skill and design principles to the production of photographic imagery</li> <li>• Develop an understanding of the importance of combining technical skill with creative thinking and vocational awareness in the production of level 5 photographic work</li> <li>• Encourage the development of a signature style through the research, experimentation and application of contemporary media techniques and processes resulting in a finished body of work.</li> </ul>

<b>4. Indicative content</b>
<p>Students will initially conduct research into contemporary production approaches and techniques relevant to their chosen area of professional practice. The knowledge gained from this research will inform the completion of a statement of intent and guide the production of body of work, encouraging students to make informed creative and technical decisions about the style, structure and content of their production.</p> <p>The module requires the further development of specialist production skills, including high-end digital capture and a range of post-production techniques using the latest industry standard software applications. This concentration on digital workflow will provide students with advanced skills in; retouching techniques, image manipulation, High Dynamic Range, compositing, and colour management to deliver quality output, through both printed and digital media. Practical workshops will be combined with discussion and exploration of ideas, concepts and professional debates to encourage creativity and critical thinking.</p>

<b>5. External/Industry links</b>
<p>Visiting lecturers / practitioners</p> <p>For some students, this module will encourage cross-departmental collaboration and interaction, e.g. BA (Hons) Graphic Design.</p>

**6. Assessment strategy, assessment methods and relative weightings**

Formative assessment in seminar feedback, critiques and individual progress tutorials.  
 Summative assessment 100% by coursework:  
 Research: historical and contemporary research into commercial digital production  
 Sketchbook/blog: ideas development, creative experimentation, reflective practice  
 Reflective presentation of sequential image outcomes and written critical self evaluation.

**7. Mapping of assessment tasks to learning outcomes (see annex 1)**

Assessment tasks	Intended learning outcomes					
	A1	A4	B4	C2	C4	D2
Body of research & practical work		X	X	X	X	X
Reflective presentation of outcomes	X					X
Critical self evaluation (250-500 words)	X					X

**8. Key reading list**

Author	Year	Title	Publisher	Location
Adobe Design team	2013	Adobe Photoshop CC: Classroom in a book	Focal press	Oxford
Caplin, S.,	2013	How to cheat in Photoshop CC: The art of creating realistic photomontages	Focal press	Oxford
Dewis, G.,	2015	The photoshop workbook: Professional retouching and compositing tips, tricks and techniques	Peachpit	San Francisco
Evening, M.,	2013	Adobe Photoshop CC for photographers: A professional image editor's guide to creative use of photoshop for Mac and PC	Focal press	Oxford
Hinkel, B	2006	Color Management in Digital Photography: Ten Easy Steps to True Colors in Photoshop	Rocky Nook	Berkley
Kelby, S	2011	Light it, shoot it, retouch it. Learn step by step how to go from empty studio to finished image	New Riders	Berkley
Kelby, S	2011	Professional portrait retouching techniques for photographers using Photoshop.	New Riders	Berkley

**9. Other indicative sources (e.g. websites)**

Journals:  
 The British Journal of Photography, Image Magazine, F2 Freelance Photographer, Source Magazine, Hotshoe, Silvershotz, Aperture, Photoshop Magazine, Computer Arts

## Annex 1 – Intended Learning Outcomes

<p><b>A. Knowledge and understanding</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>A1. Identify personal and professional strategies for future development by critically evaluating own skills, attributes and aspirations.</p> <p>A4: Develop and effectively deploy a range of photographic production skills and techniques to produce a body of work pertinent to identified career aspirations.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Lectures and seminars:</b> to introduce the concepts, practices and research methodologies involved. To expose students to professional contexts and career possibilities</p> <p><b>Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p>
<p><b>B. Cognitive skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>B4: Engage in risk-taking and experimentation to support the development of visual language, creativity and individual style.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p>
<p><b>C. Practical and professional skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>C2: Utilise a range of equipment, practical skills, and production processes and in an effective manner, in accordance with good professional practice.</p> <p>C4: Conceptualise, plan and produce a cohesive body of photographic work pertinent to identified career aspirations.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Workshops and Demonstrations:</b> To induct students into the use of specialist equipment resources and to introduce technical and practical skills required in photographic production</p> <p><b>Critiques:</b> to develop students' confidence in discussing their own and others work, establishing critical frameworks that enable them to locate their work in professional and theoretical contexts, and how this ability supports the evaluative process</p>
<p><b>D. Key transferable skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>D2. Demonstrate an increasing ability to work at a professional pace on tasks and projects, exhibiting the appropriate levels of motivation, self-organization time-management.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Collaboration &amp; Peer interaction:</b> to develop core communication and interpersonal skills</p> <p><b>Tutorials:</b> to reinforce individual understanding and ensure that knowledge acquired is contextualised towards the student's individual learning goals. To ensure that students receive appropriate pastoral support and that they are encouraged to take responsibility for their own learning.</p>

## Definitive Module Record

<b>1. Factual Information</b>			
<b>Module Code &amp; Title</b>	BACP202 Client Brief	<b>Level</b>	5
<b>Module Leader</b>		<b>Credit Value</b>	40
<b>Module Type</b>	Practice	<b>Notional learning hours</b>	400

<b>2. Rationale for the module and its links with other modules</b>
<p>This module aims to develop insight into the commercial photographic industry, helping students to prepare for a career as a commercial photographer.</p> <p>Based on the work produced and the learning gained in the previous module, students will develop, manage a series of photographic production projects to professional standards within the constraints of client briefs, adhering to legislative and ethical requirements.</p> <p>This module provides an opportunity for students to develop the practical, creative and professional skills required to be a successful practitioner in their chosen vocational field.</p>

<b>3. Aims of the module</b>
<ul style="list-style-type: none"> <li>• To enable students to develop a personal style of work within the constraints of a client brief.</li> <li>• To develop self-motivation, decision-making, time management and critical self evaluation skills.</li> <li>• To prepare students for managing commercial projects for future progression.</li> <li>• To further develop students' awareness of professional practice and related ethical and legislative requirements.</li> <li>• To promote and develop safe working practices.</li> </ul>

<b>4. Indicative content</b>
<p>Students will respond to a number of externally set, or externally focused briefs pertinent to their individual vocational aspirations. The module is delivered through a series of lectures, practice focused seminars, industry/alumni support and 'client' meetings. These taught sessions develop awareness of the industry, business practice, ethics and legislation and shape production activities and project direction. Individual tutorials and group workshops will further develop technical competency and practical knowledge.</p> <p>This module allows students to identify an appropriate client brief (actual clients) or respond to the 'client' briefs set by module tutors and the industry contacts/practitioners who will contribute to this module. Students will be encouraged throughout this module to research work opportunities, enter competitions etc., and this forms part of their professional practice development. The module will feature visiting practitioners who, working in conjunction with module staff, will set tasks and challenges for students to work on, as individuals and / or in collaboration with each other.</p> <p>Students will produce a body of work that commences with the development of a project proposal/statement of intent that details the parameters of their proposed project outlining client need, creative and commercial intentions, technical, ethical and legislative requirements. All professional documentation is to be maintained and is assessed as part of the project, along with the body of practical work and critical evaluation and report. The resulting body of photographic work should demonstrate a creative, professional and client-centred approach to problem solving that demonstrates a thorough understanding of professional photographic practice.</p>

**5. External/Industry links**

Visiting lecturers/practitioners/retailers  
 Students can work with external agencies and/or other students.  
 Students will be encouraged to publish, exhibit or present outcomes to an external audience.  
 Students should aim to receive feedback from and be supported by relevant practitioners from industry in the realisation of their outputs.

**6. Assessment strategy, assessment methods and relative weightings**

Formative assessment in seminar feedback, critiques and individual progress tutorials.  
 Summative assessment 100% by coursework:

Research: historical and contemporary approaches to independent and entrepreneurial practice

Sketchbook/Journal documenting work produced

Final production and appropriate display of negotiated outcomes.

Written critical self evaluation.

**7. Mapping of assessment tasks to learning outcomes (see Annex 1)**

Assessment tasks	Intended learning outcomes					
	A4	B3	B5	C1	D1	D4
Body of research & documentation of learning		x	x	x	x	
Practical production including appropriate & professional presentation of outcomes	x		x	x	x	x
Critical self evaluation (250-500 words)		x	x			x

**8. Key reading list**

Author	Year	Title	Publisher	Location
White, L.,	2013	Photography business secrets: The savvy photographers guide to sales, marketing and more	John Wiley and sons	West Sussex
Pritchard, L.,	2012	Setting up a successful photography business: How to be a professional photographer	A and C Black	Edinburgh
Bassot, B.,	2013	The reflective journal	Palgrave Macmillan	London
Grant, S.,	2014	Professional Photography: The new global landscape explained	Focal Press	Oxford
McLaren, S., and Formhals, B.,	2014	Photographers' sketchbook	Thames and Hudson	London
Fields, F., and Congdon, L.,	2014	Art Inc.: the essential guide to building your career as an artist	Chronicle books	San Francisco

**9. Other indicative sources (e.g. websites)**

Journals:  
 The British Journal of Photography, Image Magazine, F2 Freelance Photographer, Source Magazine, Hotshoe, Silvershotz, Aperture



## Annex 1 – Intended Learning Outcomes

<p><b>A. Knowledge and understanding</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>A4. Evidence competent use of appropriate technical equipment and demonstrate skills and approaches to working that meet the specifications of client briefs.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Lectures and seminars:</b> to introduce the concepts, practices and research methodologies involved. To expose students to professional contexts and career possibilities</p> <p><b>Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Work-based, vocational learning:</b> to provide students with an opportunity to acquire specialist knowledge, skills and practical experience</p>
<p><b>B. Cognitive skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>B3. Critically evaluate own and others work and be able to engage with, and respond positively to, the processes of critique and creative direction.</p> <p>B5: Demonstrate creative thinking skills to respond to challenges set by client briefs, developing a client-centred approach to working.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Critiques:</b> to develop students' confidence in discussing their own and others work, establishing critical frameworks that enable them to locate their work in professional and theoretical contexts, and how this ability supports the evaluative process</p>
<p><b>C. Practical and professional skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>C1. Generate ideas and produce solutions to problems posed by external clients, live commissions or competitive/simulated briefs and present the work to the professional standards required.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Work-based, vocational learning:</b> to provide students with an opportunity to acquire specialist knowledge, skills and practical experience</p>
<p><b>D. Key transferable skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>D1: Present own creative work, to peers, tutors and clients, in a coherent and professional manner.</p> <p>D4: Demonstrate developing confidence in professional interaction including the ability to communicate effectively with peers, tutors, clients and other contacts.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Critiques:</b> to develop students' confidence in discussing their own and others work, establishing critical frameworks that enable them to locate their work in professional and theoretical contexts, and how this ability supports the evaluative process</p> <p><b>Collaboration &amp; Peer interaction:</b> to develop core communication and interpersonal skills</p>

## Definitive Module Record

<b>1. Factual Information</b>			
<b>Module Code &amp; Title</b>	BACP203 Professional Practice & PDP 2	<b>Level</b>	5
<b>Module Leader</b>		<b>Credit Value</b>	20
<b>Module Type</b>	Theory & Practice	<b>Notional learning hours</b>	200

<b>2. Rationale for the module and its links with other modules</b>
<p>This module extends skills acquired during Level 4 allowing individuals to further explore professional photographic practice including in-house employment, commercial freelance photography and entrepreneurial opportunities. Running across level 5, it will inform an understanding of the level of professionalism, creativity and adaptability required to negotiate a career in commercial photography and associated professional industries. As such this module supports BACP202 Client Brief, equipping students with the professional skills and confidence to begin operating in a professional capacity to work with clients and undertake live projects.</p> <p>A key element of this module will be the requirement for students to undertake a negotiated period of work placement/work-based learning, pertinent to their career aspirations. This could include for example, assisting a fashion or advertising photographer or working with an agent or editorial picture editor.</p> <p>Building on the good practice established in the level 4 Professional Practice module, reflection will also be an ongoing, continuous process recorded and archived through each students PDP blog. By the end of the module students will be expected to have developed their PDP into a structured career plan to enable them to begin to confidently pursue their career aspirations</p> <p>Based on these identified career aspirations, students will also be required to begin to develop a personal and professional marketing strategy, including the production of a suite of and promotional materials including an online portfolio/website and professional business stationery.</p>

<b>3. Aims of the module</b>
<ul style="list-style-type: none"> <li>• To develop an understanding of self promotion activities and practices.</li> <li>• To provide the structure to acquire a professional outlook based on the strengthening of career related competencies.</li> <li>• To promote and extend professional contacts and experiences with practitioners that will lead to future career opportunities.</li> <li>• To develop students' awareness of financial planning and business practices.</li> <li>• To demonstrate professional practice standards and an understanding of ethical and legislative requirements.</li> </ul>

<b>4. Indicative content</b>
<p>With numerous competitions, commissions and external projects available to students, this module starts with the student investigating the opportunities available to them in order to ascertain which projects best suit their professional aspirations. This process is ongoing throughout the module since some projects may be quick turn around, taking a matter of hours while others are far more in depth lasting weeks or even months. Some may require teams while others are undertaken solo. In all cases the students will negotiate with the module leader the volume of assignments to be undertaken.</p>

In terms of work placement / work-based learning, students may undertake internships within an appropriate professional setting and briefings and lectures by industry experts will extend awareness of professional expectations.

Throughout the module tutorials will support an individual's preparations for working to industry requirements and these activities – liaising with clients, submission to competitions, pitching for commissions - will also encourage the growth of key employability and entrepreneurial skills such as written communications, self-motivation and initiative alongside a growing understanding of commercial contexts and the current competitive climate for photography.

The sharing of experiences by visiting experts and professionals will inspire an understanding of the enterprise and entrepreneurial aspects of the creative industries along with the overarching skills required for employment.

Student-led feedback sessions will enable the sharing of individual's experiences from external professional encounters and develop verbal communication skills.

### 5. External/Industry links

Visits

Site-based / industry / practice-based research

Visiting lecturers / practitioners / industry professionals

Contact with internal and external agencies will grow student's key employability and entrepreneurial skills.

Students can approach external agencies for internships, for research.

Students will engage with all aspects of professional practice throughout the module and give due consideration to the standards required by the industry.

Students will approach external agencies to enter international / national competitions

Students will be encouraged to publish, exhibit or present outcomes to an external audience.

### 6. Assessment strategy, assessment methods and relative weightings

Formative assessment in seminar feedback, critiques and individual progress tutorials.  
Summative assessment 100% by coursework:

Research journal / blog: an enquiry into issues and processes relating to professional practice, including awareness of moral rights and ethical responsibilities

Documentation of work placement/work-based learning activity, including placement feedback and critical reflection on learning

Reflective presentation.

### 7. Mapping of assessment tasks to learning outcomes (see Annex 1)

Assessment tasks	Intended learning outcomes					
	A1	A5	B6	C6	D1	D5
Research Journal / blog	X	X	X	X		
Documentation and reflection on work placement	X		X	X		
Suite of professional & promotional mater						X
Presentation					X	

<b>8. Key reading list</b>				
<b>Author</b>	<b>Year</b>	<b>Title</b>	<b>Publisher</b>	<b>Location</b>
Bourne, S.,	2010	Going Pro: How to make the leap from aspiring to professional photographer	Amphoto Books	New York
Chan, L.,	2012	Social Media Marketing for Digital Photographers	John Wiley press	Indianapolis, IN
Davies, G.,	2010	Copyright Law for Artists, Photographers and Designers	London	Acblack Publishing
Duchemin, D.,	2010	Vision Mongers: Making a life and a living out of photography	Berkeley, CA	New Riders
Fields, F., and Congdon, L.,	2014	Art Inc.: the essential guide to building your career as an artist	Chronicle books	San Francisco
Grant, S.,	2014	Professional Photography: The new global landscape explained	Focal Press	Oxford
Tirhol, B.,	2014	Law for Artists: Copyright, the obscene and all the things inbetween	Routledge	London
Griffiths, J.,	2011	The Bigger Picture: The Essential Guide for Photographers	Plane Tree Press	Oxford
Branagan, A.,	2011	The essential guide for business for artists and designers	A and C black	Edinburgh

<b>9. Other indicative sources (e.g. websites)</b>
<p>Journals: The British Journal of Photography, Image Magazine, F2 Freelance Photographer, Source Magazine, Hotshoe, Silvershotz, Aperture</p> <p>Web: For general careers guidance refer to PCA Careers Library, PCA Library</p>

## Annex 1 – Intended Learning Outcomes

<p><b>A. Knowledge and understanding</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>A1. Identify personal and professional strategies for future development by critically evaluating own skills, attributes and aspirations.</p> <p>A5. Develop an understanding of guidance relating to moral rights and ethical responsibilities for commercial photographers.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Lectures and seminars:</b> to introduce the concepts, practices and research methodologies involved. To expose students to professional contexts and career possibilities</p> <p><b>Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p>
<p><b>B. Cognitive skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>B6: Demonstrate a developed understanding of academic and/or professional contexts and an ability to critically reflect on own skills and experience to identify career opportunities.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Work-based, vocational learning:</b> to provide students with an opportunity to acquire specialist knowledge, skills and practical experience</p>
<p><b>C. Practical and professional skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>C6: Understand the requirements of commercial photographic practice and develop a personal and professional development plan to pursue career aspirations.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Lectures and seminars:</b> to introduce the concepts, practices and research methodologies involved. To expose students to professional contexts and career possibilities</p>
<p><b>D. Key transferable skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>D1: Present own creative work, to peers, tutors and clients, in a coherent and professional manner.</p> <p>D5: Develop and implement a personal and professional marketing &amp; strategy to facilitate the creation of commercial photographic opportunities.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Critiques:</b> to develop students' confidence in discussing their own and others work, establishing critical frameworks that enable them to locate their work in professional and theoretical contexts, and how this ability supports the evaluative process</p> <p><b>Collaboration &amp; Peer interaction:</b> to develop core communication and interpersonal skills</p>

## Definitive Module Record

<b>1. Factual Information</b>			
<b>Module Code &amp; Title</b>	GCOP200 Contexts of Practice	<b>Level</b>	5
<b>Module Leader</b>		<b>Credit Value</b>	20
<b>Module Type</b>	Theory	<b>Notional learning hours</b>	200

<b>2. Rationale for the module and its links with other modules</b>
<p>This module extends and develops the themes, ideas, concepts and critical discourses introduced in Year One. Students will attend core lectures and participate in a lecture/ seminar series designed to deepen their understanding of creative practice in its wider contexts. This themed approach encourages students to make considered and appropriate links between their area of practice and wider contextual and interdisciplinary discourses. You will continue to develop critical approaches to research, which will inform your understanding of the relationship between context and practice.</p>

<b>3. Aims of the module</b>
<ul style="list-style-type: none"> <li>• To develop and extend a critical understanding of critical, cultural and contextual frameworks which inform the production and consumption of photography</li> <li>• To develop independent thinking, project planning and management skills.</li> <li>• To develop enhanced communication skills, which demonstrate knowledge and understanding of critical theories and discourses and their impact on creative practice.</li> </ul>

<b>4. Indicative content</b>
<p>The module begins with a series of core lectures that will cover essential research skills and extend students' ability to research Illustration in its global contexts. Students are encouraged to connect their developing interests to the analytical and theoretical methods provided. Alongside the taught elements students will engage in independent, self-directed research into contemporary commercial photography. Research undertaken will be documented in a research journal/blog. These research journals/blogs will be used during formative tutorials/assessment points to discuss student progress towards achieving summative outcome, which is an illustrated essay/research blog (2,000–2,500 words or equivalent). During the final phase of this module students will begin to think about what they are going to undertake in the 3rd year (level 6) Contexts of Practice 3 module and will prepare an initial research project proposal as an annexe to the illustrated research essay/blog.</p>

<b>5. External/Industry links</b>
<p>Visits Visiting lecturers / practitioners</p>

<b>6. Assessment strategy, assessment methods and relative weightings</b>
<p>Students are required to:</p> <ul style="list-style-type: none"> <li>• Engage in research activities that identify and demonstrate a developing understanding of key ideas and theories that affect the production and consumption of arts, design, and media practices.</li> <li>• Show developing core research skills for the study of creative practice through the development of a reflective journal/blog. This should contain reflections on the lectures/seminars and all related tasks. This will be used to inform formative assessment on progress in the module and on completion of the module will be summatively assessed.</li> <li>• Demonstrate understanding and application of theoretical approaches to arts, design and media practices through a written essay. The essay may take the form of: a</li> </ul>

written essay (appropriately illustrated); a visual essay, a video essay/vlog. Your tutor will advise you on the most appropriate method and agree on an approach to take.

- Independently develop an essay question based on the learning within the module, in agreement with their tutor.

### 7. Mapping of assessment tasks to learning outcomes (see annex 1)

Assessment tasks	Intended learning outcomes				
	A2	A3	B2	C5	D3
An essay (2,000–2,500 words or equivalent)	X	X	X	X	X
A reflective journal/ blog	X	X	X		X

### 8. Key reading list

Author	Year	Title	Publisher	Location
Baldwin, J., and Roberts, L.	2006	Visual Communication: From Theory to Practice	AVA	Switzerland
Warner Marien, M.,	2014	Photography: A cultural history (4 <sup>th</sup> edition)	Laurence King	London
Chambers, E., Northedge, A.	2008	The arts good study guide (2nd Edition).	Oxford University Press	Oxford
Cottrell, S.	2011	Critical Thinking Skills: developing effective analysis and argument	Palgrave MacMillan	Basingstoke
Hall, S.	2007	This Means This, This Means That: A Users Guide to Semiotics	Laurence King	London
Sturken, M. & Cartwright, L.	2001	Practices of Looking	Oxford University Press	Oxford

## Annex 1 – Intended Learning Outcomes

<p><b>A. Knowledge and understanding</b></p> <p>At the end of the module, learners will be expected to:</p> <p>A2: Identify and demonstrate an understanding of key theories and discourses that affect the practice, production and consumption of commercial photography.</p> <p>A3: Evidence an understanding of the relationship between theory and practice and interpret, analyse and evaluate critical approaches to creative practice.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Lectures and seminars:</b> to introduce the concepts, practices and research methodologies involved. To expose students to professional contexts and career possibilities</p> <p><b>Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p>
<p><b>B. Cognitive skills</b></p> <p>At the end of the module, learners will be expected to:</p> <p>B2: Apply appropriate theoretical approaches to the study and interpretation of commercial photography and associated media practices, building awareness of the ethical, social and cultural consequences of commercial photographic practice.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Tutorials:</b> to reinforce individual understanding and ensure that knowledge acquired is contextualised towards the student's individual learning goals.</p>
<p><b>C. Practical and professional skills</b></p> <p>At the end of the module, learners will be expected to:</p> <p>C5: Competently utilise a range of appropriate research methods and academic conventions.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Critiques:</b> to develop students' confidence in discussing their own and others work, establishing critical frameworks that enable them to locate their work in professional and theoretical contexts, and how this ability supports the evaluative process</p>
<p><b>D. Key transferable skills</b></p> <p>At the end of the module, learners will be expected to:</p> <p>D3: Demonstrate communication skills, which evidence knowledge and understanding of critical debates around commercial photographic production.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Critiques:</b> to develop students' confidence in discussing their own and others work, establishing critical frameworks that enable them to locate their work in professional and theoretical contexts, and how this ability supports the evaluative process</p> <p><b>Collaboration &amp; Peer interaction:</b> to develop core communication and interpersonal skills</p>



## Definitive Module Record

<b>1. Factual Information</b>			
<b>Module Code &amp; Title</b>	BACP301 Research and Experimentation	<b>Level</b>	6
<b>Module Leader</b>		<b>Credit Value</b>	40
<b>Module Type</b>	Theory and Practice	<b>Notional learning hours</b>	400

<b>2. Rationale for the module and its links with other modules</b>
<p>Building on the knowledge and skills developed during level 4, this module will set the foundation and define the overarching direction and outline research methodologies that will provide a platform from which the student's Creative and Professional Conclusion module may develop.</p> <p>The module offers a period of reflection on past creative outcomes and the success of their commercial application. The questioning of theories and experimentation in practical processes will allow students to plan their final project and negotiate a course towards its conclusion considering future career or learning aspirations.</p> <p>Negotiated proposals for outcomes must evidence indicative inclusion of contextual studies subject matter and creative intent for the final year must be clearly definable at the end of this module.</p>

<b>3. Aims of the module</b>
<ul style="list-style-type: none"> <li>• To evaluate acquired knowledge and technical abilities and apply in-depth levels of critical judgment to learning experiences and outcomes.</li> <li>• To select and experiment independently with pertinent processes and techniques to allow synthesis between theory and practice.</li> <li>• To express research methodology and artistic intent in a considered and professional manner utilising relevant media and communication channels.</li> <li>• To reconcile personal practice and specializations in relation to future career aspirations and the commercial applications of creative outcomes.</li> <li>• To question, embed and utilise contextual study content within negotiated proposals for final year modules.</li> </ul>

<b>4. Indicative content</b>
<ul style="list-style-type: none"> <li>• Through negotiations with tutors, students will develop a proposal and statement of intent that will include details of intended research methodologies and creative outcomes.</li> <li>• Individual and group tutorials will guide learners through a cohesive and intensive programme of extended, personally directed research and a phase of continual evaluation of past and present practice.</li> <li>• Creative visual and written experimentation will be encouraged in studio-based sessions. Learners will be supported across facilities with specialist knowledge and equipment, but will initiate processes and techniques that inform their specialist practice independently.</li> <li>• Critiques, conducted in peer groups and on an individual basis, will evaluate strengths and limitations of individual approaches and their relationship with contextual content. Critical discussion will encourage engagement with alternative texts, theories, exhibitions and visual stimuli.</li> </ul>

### 5. External/Industry links

- Students will select and research potential clients and collaborators
- Visiting Lecturers/Practitioners/Industry experts - will continue to inform students of current trends, innovations and professional expectations in the photographic industry.

### 6. Assessment strategy, assessment methods and relative weightings

Formative assessment based on short discreet writing tasks, in seminar feedback, studio critiques and individual progress tutorials.

Summative assessment 100% by coursework:

Portfolio of all related practical work, including research and development, experimentation and sketchbooks/research & reflective blogs and the resolved outcomes of all work undertaken during the module.

Proposal (1,000 words or equivalent) including statement of intent and creative positioning that demonstrates the application of analysis and research appropriate to Level 6 outcomes

Presentation of work produced to peer group and tutors

### 7. Mapping of assessment tasks to learning outcomes (see annex 1)

Assessment tasks	Intended learning outcomes			
	A3	B4	C3	D6
Proposal & Statement of Intent	X			
Portfolio of research, development & outcomes		X	X	X
Presentation	X			X

### 8. Key reading list

Author	Year	Title	Publisher	Location
Bassot, B.,	2013	The reflective journal	Palgrave Macmillan	London
Hough, C.,	2013	Studio photography and lighting: Art and techniques.	The Crowood Press Ltd	Wiltshire
Savini, D.,	2012	Masterclass: Professional studio photography	Rocky Nook	Berkley
Traub, C	2010	The Education of a Photographer	Allworth Press	LONDON

Reading lists appropriate to individual degree pathways – Fashion, Advertising or Editorial Photography – will be detailed on the separate assignment briefs

### 9. Other indicative sources (e.g. websites)

Journals:

The British Journal of Photography, Image Magazine, F2 Freelance Photographer, Source Magazine, Hotshoe, Silvershotz, Aperture

## Annex 1 – Intended Learning Outcomes

<p><b>A. Knowledge and understanding</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>A3. Demonstrate detailed subject knowledge and a synthesized understanding of the relationship between theory and practice as they interpret, analyse and evaluate critical approaches to creative practice.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p>
<p><b>B. Cognitive skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>B4. Take risks and experiment with other speculative processes, making constructive use of results, both successful and unsuccessful, and recognise these as vital to the creative process and ongoing developments in own personal visual language.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Tutorials:</b> to reinforce individual understanding and ensure that knowledge acquired is contextualised towards the student's individual learning goals. To ensure that students receive appropriate pastoral support and that they are encouraged to take responsibility for their own learning.</p>
<p><b>C. Practical and professional skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>C3. Act autonomously to identify and appraise issues that clearly contribute to or detract from the realisation of ideas, synthesise and evaluate creative results.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Critiques:</b> to develop students' confidence in discussing their own and others work, establishing critical frameworks that enable them to locate their work in professional and theoretical contexts to support the evaluative process.</p> <p><b>Collaboration &amp; Peer interaction:</b> to develop core communication and interpersonal skills</p>
<p><b>D. Key transferable skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>D6. Develop a reflexive photographic practice that fosters the on-going acquisition of skills, knowledge and understanding to facilitate personal and professional growth.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Tutorials:</b> to reinforce individual understanding and ensure that knowledge acquired is contextualised towards the student's individual learning goals. To ensure that students receive appropriate pastoral support and that they are encouraged to take responsibility for their own learning.</p>

## Definitive Module Record

<b>1. Factual Information</b>			
<b>Module Code &amp; Title</b>	BACP302 Creative and Professional Development	<b>Level</b>	6
<b>Module Leader</b>		<b>Credit Value</b>	20
<b>Module Type</b>	Theory & Practice	<b>Notional learning hours</b>	200

<b>2. Rationale for the module and its links with other modules</b>
<p>This module will enable students to use personal career ambitions to position themselves for progression to employment, self-employment or to post-graduate study. It will provide multiple opportunities for students to assimilate previous industry experiences and research into both contextual subject matter and creative outcomes of the final year modules.</p> <p>The module will encourage consideration of audiences, end-users and relevant markets. Relationships with appropriate external agencies, individuals and professionals will be explored and interactions with the creative, commercial and cultural environments will be investigated.</p> <p>Students will further develop and refine the promotional materials and business stationery developed in year 2, to produce an integrated suite of effective marketing materials and a promotional strategy that clearly positions the student as a professional practitioner in their chosen commercial context.</p>

<b>3. Aims of the module</b>
<ul style="list-style-type: none"> <li>• To support and inform the development of an individually appropriate strategy for progression into employment, self-employment, professional practice or continued education.</li> <li>• To extend learners understanding and consideration of appropriate audiences, end-users and markets and to raise awareness of industry relevant technologies, techniques and innovations.</li> <li>• To encourage learners to utilise personal career ambitions to inform studio practice, contextual content and creative outcomes at professional levels.</li> <li>• To provide opportunities for students to reflect on industry and workplace experiences and to encourage synergy between these and artistic and contextual outcomes.</li> <li>• To encourage the growth of key employability and entrepreneurial skills and to develop cross media communication to a professional level.</li> </ul>

<b>4. Indicative content</b>
<ul style="list-style-type: none"> <li>• Visiting lecturers will continue to encourage individuals to re-evaluate, question and refine personal proposal and practice.</li> <li>• Lectures will encourage the cross-referencing of quantitative and qualitative marketing.</li> <li>• Seminar tasks will promote the application of formative and summative assessment techniques to research and communication activities.</li> <li>• Case studies will allow students to evaluate innovative promotional strategies and media selection, and analyse their effectiveness in driving consumers to specified locations.</li> <li>• Tutorials and critiques will provide opportunities for reflection and evaluation of professional strategies and communications along with the evolution of career aspirations.</li> <li>• Workshops to develop the management of critical paths, budgets, client expectations and collaborative practices.</li> </ul>

### 5. External/Industry links

- Visiting lecturers / practitioners
- Relevant practitioners and industry experts offer required support and advice that is identified through student's presentations and student/tutor negotiations.
- Students can approach external agencies for research, to publish/manufacture outcomes.
- Students will be encouraged to enter international / national competitions.
- Students will engage with all aspects of professional practice throughout level 6 on the programme and within this module will give due consideration to the extent to which they need to plan for employment/freelance practice.

### 6. Assessment strategy, assessment methods and relative weightings

Formative assessment in seminar feedback, critiques and individual progress tutorials.  
Summative assessment 100% by coursework:

Research Journal / blog– to include evidence of critical engagement with a range of appropriate theoretical, conceptual and/or contextual source material. There should be written evidence of professional industry engagement and personal reflection and critical awareness when evaluating individual progress in relation to set briefs.

Targeted Self-Promotional Material (portfolio based) – to include evidence of the ability to effectively plan, carry out, document, present and evaluate the practical and conceptual development of appropriate solutions to identified problems.

Professional presentation to peers and tutors

(Relative weightings will be defined in the assignment briefs)

### 7. Mapping of assessment tasks to learning outcomes (see annex 1)

Assessment tasks	Intended learning outcomes				
	A1	B6	C6	D4	D5
Research journal /blog	X	X	X	X	
Portfolio of promotional material					X
Presentation	X		X		

### 8. Key reading list

Author	Year	Title	Publisher	Location
Bourne, S.,	2010	Going Pro: How to make the leap from aspiring to professional photographer	Amphoto Books	New York
Chan, L.,	2012	Social Media Marketing for Digital Photographers	John Wiley press	Indianapolis, IN
Davies, G.,	2010	Copyright Law for Artists, Photographers and Designers	London	Acblack Publishing
Duchemin, D.,	2010	Vision Mongers: Making a life and a living out of photography	Berkeley, CA	New Riders
Fields, F., and Congdon, L.,	2014	Art Inc.: the essential guide to building your career as an artist	Chronicle books	San Francisco
Grant, S.,	2014	Professional Photography: The new global landscape explained	Focal Press	Oxford

Tirhol, B.,	2014	Law for Artists: Copyright, the obscene and all the things inbetween	Routledge	London
Griffiths, J.,	2011	The Bigger Picture: The Essential Guide for Photographers	Plane Tree Press	Oxford
Branagan, A.,	2011	The essential guide for business for artists and designers	A and C black	Edinburgh

Reading lists appropriate to individual degree pathways – Fashion, Advertising or Editorial Photography – will be detailed on the separate assignment briefs

#### **9. Other indicative sources (e.g. websites)**

Journals:

The British Journal of Photography, Image Magazine, F2 Freelance Photographer, Source Magazine, Hotshoe, Silvershotz, Aperture

Web:

For general careers guidance refer to PCA Careers Library, PCA Library

## Annex 1 – Intended Learning Outcomes

<b>A. Knowledge and understanding</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>A1. Articulate their understanding of own creative identity, values and aspirations within the context of current commercial photographic practice the wider creative industries.</p>	<p><b>Collaboration &amp; Peer interaction:</b> to develop core communication and interpersonal skills</p> <p><b>Tutorials:</b> to reinforce individual understanding and ensure that knowledge acquired is contextualised towards the student's individual learning goals. To ensure that students receive appropriate pastoral support and that they are encouraged to take responsibility for their own learning.</p>
<b>B. Cognitive skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>B6. Maintain ongoing academic and professional development through research and reflective practices of critical analysis &amp; self-evaluation, to inform professional aspirations and career/progression opportunities.</p>	<p><b>Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p>
<b>C. Practical and professional skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>C6. Demonstrate a sound understanding of commercial and professional practices within their chosen field and interact with a learning or professional network or community to facilitate the achievement of career aspirations.</p>	<p><b>Work-based, vocational learning:</b> to provide students with an opportunity to acquire specialist knowledge, skills and practical experience</p>
<b>D. Key transferable skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>D4. Demonstrate ability to operate in a professional capacity, showing awareness and understanding of the personal skills and attributes required of a photographic professional including the ability to network, negotiate, collaborate and communicate effectively with peers, tutors, clients and other contacts.</p> <p>D5. Demonstrate and apply entrepreneurial skills in marketing and self promotion to create opportunities and facilitate the development of a sustainable commercial photographic practice.</p>	<p>.</p> <p><b>Work-based, vocational learning:</b> to provide students with an opportunity to acquire specialist knowledge, skills and practical experience</p> <p><b>Critiques:</b> to develop students' confidence in discussing their own and others work, establishing critical frameworks that enable them to locate their work in professional and theoretical contexts, and how this ability supports the evaluative process</p>

## Definitive Module Record

<b>1. Factual Information</b>			
<b>Module Code &amp; Title</b>	BACP303 Creative and Professional Conclusion	<b>Level</b>	6
<b>Module Leader</b>		<b>Credit Value</b>	40
<b>Module Type</b>	Theory & Practice	<b>Notional learning hours</b>	400

<b>2. Rationale for the module and its links with other modules</b>
<p>This module represents the culmination of the knowledge, skills and understanding acquired throughout the entirety of the student's study on the programme through the engagement in a project that is the result of a self-initiated or self-selected brief. Working within their intended specialism and degree pathway – e.g. Fashion, Advertising or Editorial Photography – this module will culminate in one of the three named awards.</p> <p>Building on the professional networks and industry contacts established in BACP302, students will be encouraged, where possible, to develop this body of work as a live project, working in conjunction with a client to produce a publishable outcome.</p>

<b>3. Aims of the module</b>
<ul style="list-style-type: none"> <li>• To enable the student to present a body of work that confirms their personal position as a Photographer at the conclusion of a BA programme.</li> <li>• To enable the student to identify and demonstrate their depth of understanding of their chosen specialism.</li> <li>• To enable the student to prepare and develop propositional information that will establish their progression and standing professionally outside the College environment.</li> <li>• To enable the student to recognise and promote their transferable skills.</li> </ul>

<b>4. Indicative content</b>
<p>Students will complete the production of their project, demonstrating appropriate professional standards and providing a critical self-assessment and suitable promotional material. Students will be supported throughout by regular group and individual tutorials, as well as a practical workshops, visiting artists/lecturers programme, and regular progress presentations.</p>

<b>5. External/Industry links</b>
<ul style="list-style-type: none"> <li>• Visiting lecturers / practitioners</li> <li>• Visits</li> <li>• Students will continue to work with external agencies and/or other students.</li> <li>• Students will receive feedback from and be supported by relevant practitioners from industry in the realisation of their outputs.</li> </ul>

<b>6. Assessment strategy, assessment methods and relative weightings</b>
<p>Formative assessment in seminar feedback, critiques and individual progress tutorials. Summative assessment 100% by coursework: (Relative weightings will be defined in assignment briefs)</p> <p>A written statement including creative intent and an evaluation. Portfolio consisting of resolved and appropriately presented work, research work/files and other supporting materials. Final presentation to peer group, tutors and visiting industry specialists</p>



**7. Mapping of assessment tasks to learning outcomes (see annex 1)**

	Intended learning outcomes				
	A3	B5	C2	C4	D6
Statement of Intent	X				
Portfolio of work		X	X	X	X
Final presentation	X				X

**8. Key reading list**

Author	Year	Title	Publisher	Location
Bourne, S.,	2010	Going Pro: How to make the leap from aspiring to professional photographer	Amphoto Books	New York
Grant, S.,	2014	Professional Photography: The new global landscape explained	Focal Press	Oxford

Reading lists appropriate to individual degree pathways – Fashion, Advertising or Editorial Photography – will be detailed on the separate assignment briefs

**9. Other indicative sources (e.g. websites)**

Journals:

The British Journal of Photography, Image Magazine, F2 Freelance Photographer, Source Magazine, Hotshoe, Silvershotz, Aperture

## Annex 1 – Intended Learning Outcomes

<p><b>A. Knowledge and understanding</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>A3. Demonstrate detailed subject knowledge and a synthesized understanding of the relationship between theory and practice as they interpret, analyse and evaluate critical approaches to creative practice.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Critiques:</b> to develop students' confidence in discussing their own and others work, establishing critical frameworks that enable them to locate their work in professional and theoretical contexts, and how this ability supports the evaluative process</p> <p><b>Collaboration &amp; Peer interaction:</b> to develop core communication and interpersonal skills</p>
<p><b>B. Cognitive skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>B5. Apply effective critical and creative thinking skills to resolve complex problems posed by commercial photographic requirements, both in the context of college assignments and in response to client briefs.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p>
<p><b>C. Practical and professional skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>C2. Confidently demonstrate a range of technical and practical skills, utilising appropriate equipment, techniques and working methods in an effective manner, in accordance with good professional practice.</p> <p>C4. Identify, define and produce a body of work that confirms their position as a photographer able to work in a range of creative contexts, thus supporting future working practice in the competitive creative industries.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Critiques:</b> to develop students' confidence in discussing their own and others work, establishing critical frameworks that enable them to locate their work in professional and theoretical contexts, and how this ability supports the evaluative process</p>
<p><b>D. Key transferable skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>D6. Develop a reflexive photographic practice that fosters the on-going acquisition of skills, knowledge and understanding to facilitate personal and professional growth.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Tutorials:</b> to reinforce individual understanding and ensure that knowledge acquired is contextualised towards the student's individual learning goals. To ensure that students receive appropriate pastoral support and that they are encouraged to take responsibility for their own learning.</p>

## Definitive Module Record

<b>1. Factual Information</b>			
<b>Module Code &amp; Title</b>	BACP304 Contexts of Practice 3	<b>Level</b>	6
<b>Module Leader</b>		<b>Credit Value</b>	20
<b>Module Type</b>	Theory	<b>Notional learning hours</b>	200

<b>2. Rationale for the module and its links with other modules</b>
<p>This module provides students with two pathways. Each pathway supports the development of independent critical thinking and requires them to consider and contextualise their practice by situating it within a wider set of discourses and contexts.</p> <p><b>Pathway One - Written Research Project (WRP)</b> is an opportunity to conduct a substantive piece of independent research, which is focused on an area related to creative practice.</p> <p><b>Pathway Two - Contextual Enquiry Project (CEP)</b> is a practice-led research project with critical commentary, in which students conduct an in-depth inquiry intended to inform and reposition their creative practice.</p>

<b>3. Aims of the module</b>
<ul style="list-style-type: none"> <li>• To position students' own practice and/or relevant topic within an appropriate critical - and contextual framework – historical, contemporary and theoretical.</li> <li>• To develop conceptual and critical thinking in relation to practice and to exercise critical judgement.</li> <li>• To develop skills in primary research, critical analysis and evaluation and to synthesise information.</li> <li>• To communicate and articulate ideas in an appropriate format.</li> <li>• To develop awareness of students' own work and subject specialism in relation to other areas of art and design practice.</li> </ul>

<b>4. Indicative content</b>
<p>The module begins with the submission of an initial project proposal at the end of the summer term in level 5 indicating the research theme / pathway. At the start of the term in level 6, students will consolidate this proposal, after discussing it with their contextual research supervisor. Group seminars and discussions will address emerging research themes, reinforce research methodologies and develop a timeline for completion.</p> <p>The delivery of the module is largely by individual project supervision and self-directed study, with students undertaking a consistent and rigorous independent research project with the support and guidance of their project supervisor, who will work with the student to guide and focus the research process.</p>

<b>5. External/Industry links</b>
Visits Site-based / industry / practice-based research Visiting lecturers / practitioners

<b>6. Assessment strategy, assessment methods and relative weightings</b>
<p>Students will engage in a self-directed project that links to their area of creative practice and research interests. The two pathways allow students to shape their research in a way that is appropriate to their creative and professional goals. Students will conduct a rigorous critical inquiry that consults and applies appropriate art, design and media related cultural/critical theory, all of which should be fully and correctly referenced following academic conventions</p>

(Harvard style) and with a list of illustrations appropriate to the study.

There are two options:

**Pathway one: Written Research Project (WRP)**

1 - A formal illustrated academic body of writing, 5,000 to 6,000 words in length, supported by a reflective journal or blog. Students are required to demonstrate evidence of appropriate research and understanding and the ability to apply appropriate critical analysis. Students should evidence ability to present a coherent argument that addresses key questions, areas of concern, or proposition.

**Pathway two: Contextual Enquiry Project (CEP)**

2 – A practice-led contextual inquiry research project (artefact/outcome), supported by a research document of 3,000 to 4,000 words (or equivalent), which evidences appropriate critical analysis and theoretical underpinning as well as demonstrating considered application of appropriate production skills, supported by reflective journal or blog.

Your tutor will advise you on the most appropriate pathway and agree on an approach to take, via your proposal.

**7. Mapping of assessment tasks to learning outcomes (see annex 1)**

Assessment tasks	Intended learning outcomes				
	A2	A3	B2	C5	D3
Written Research Project (critical writing) 5,000 to 6,000 words or Contextual Enquiry Project (critical writing with artefact) 3,000 to 4,000 words	X	X	X	X	X
Reflective journal/ blog	X	X	X	X	X

**8. Key reading list**

Author	Year	Title	Publisher	Location
Barrett, E., and Bolt, B.,	(2007)	Practice as Research: Approaches to Creative Arts Enquiry	I.B. Tauris & Co. Ltd	New York
Brink-Budgen, R.,	(2010)	Critical Thinking for Students: Learn the Skills of Critical Assessment and Effective Argument (4th ed).	How to Books Ltd.	Oxford
Chambers, E., and Northedge, A.,	(2008)	The Arts Good Study Guide (2nd ed)	Open University Press	Milton Keynes
Clarke, M.,	(2007)	Verbalising the Visual: translating art & design into words	AVA	Lausanne
Cottrell, S.,	(2005)	Critical Thinking Skills: Developing Effective Analysis and Argument.	Palgrave Macmillan	Basingstoke
Crow, D.,	(2006)	Left to right: the cultural shift from text to image	AVA	Lausanne
Dawson, C.,	(2009)	Introduction to Research Methods. (4th ed)	How to Books Ltd.	Oxford
Denscombe, M.,	(2012)	Research Proposals: A Practical Guide	Open University	Berkshire

			Press	
Gray, C., and Malins, J.,	(2009)	Visualising Research: A Guide to the Research Process in Art and Design.	Ashgate Publishing	Aldershot
Greetham, B.,	(2009)	How to Write Your Undergraduate Dissertation	Palgrave Macmillan	Basingstoke
Oliver, P.,	(2012)	Succeeding with Your Literature Review: A Handbook for Students	Open University Press	Berkshire
Smith, P.,	(2002)	Writing an Assignment: Effective ways to improve your research and presentation skills (5th edition).	How to Books.	Oxford
Smith, H., and Dean, R.,	(2009)	Practice-led Research, Research-led Practice in the Creative Arts	Edinburgh University Press	Edinburgh
Swetnam, D., and Swetnam R.,	(2009)	Writing Your Dissertation: The Bestselling Guide to Planning, Preparing and Presenting First Class Work (3rd revised ed)	How to Books Ltd	Oxford
Please note: Students will identify reading and resources as an integral and essential part of the assignment for this module, therefore providing additional texts will that relate to specific individual focus and subject of the research project.				

## 9. Other indicative sources (e.g. websites)

### Journals

The library holds a number of journals and has access to online journals and useful research sites. Guidance on how to access some of these materials via Athens etc. will be given by the library staff and project supervisor as appropriate.

Online sources include:

Some recommended journals include:

Afterall  
Adbusters  
Aesthetica  
Cabinet  
Eye  
Novum  
Varoom  
View

Online sources include:

JSTOR

Journal of Aesthetics and Art Criticism

The Year's Work in Critical and Cultural Theory

The University of Chicago: Keywords Glossary:  
<http://csmt.uchicago.edu/glossary2004/navigation.htm>

## Annex 1 – Intended Learning Outcomes

<p><b>A. Knowledge and understanding</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>A2. Demonstrate an understanding of the overarching theories and practices that underpin commercial photography and the commercial photography industry.</p> <p>A3. Evidence an understanding of the relationship between theory and practice and interpret, analyse and evaluate critical approaches to creative practice.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student’s individual subject area</p> <p><b>Lectures and seminars:</b> to introduce the concepts and research methodologies involved</p> <p><b>Independent study:</b> to begin to develop students’ learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Blended Learning:</b> to enable students to utilise digital and online resources, through our VLE, Lynda.com, blogs etc.</p>
<p><b>B. Cognitive skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>B2. Apply appropriate theoretical approaches to the study and interpretation of photographic and associated media practices, and demonstrate an understanding the ethical, social and cultural responsibilities of photography in both historical and contemporary contexts.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student’s individual subject area</p> <p><b>Independent study:</b> to begin to develop students’ learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Blended Learning:</b> to enable students to utilise digital and online resources, through our VLE, Lynda.com, blogs etc.</p>
<p><b>C. Practical and professional skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>C5. Research, evaluate and contextualise their own area of practice informed by key ideas and theories, applying appropriate academic conventions and utilising a range of appropriate research methods.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student’s individual subject area</p> <p><b>Independent study:</b> to begin to develop students’ learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Blended Learning:</b> to enable students to utilise digital and online resources, through our VLE, Lynda.com, blogs etc.</p>
<p><b>D. Key transferable skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>D3. Demonstrate confident communication skills, which evidence knowledge and understanding of critical, cultural, contextual and professional discourse, within a commercial photographic context.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student’s individual subject area</p> <p><b>Lectures and seminars:</b> to introduce the concepts and research methodologies involved</p> <p><b>Independent study:</b> to begin to develop students’ learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Blended Learning:</b> to enable students to utilise digital and online resources, through our VLE, Lynda.com, blogs etc.</p>