

BA (Hons) Photography

2025

1. Programme Summary

Title of Programme	Photography
Award Types	BA (Hons)
Contained Awards	Certificate of HE for successful completion of 120 credits at Level 4 Diploma of HE for successful completion of 120 credits at Level 5 Ordinary/Pass degree (BA Photography) for successful completion of 300 credits at Levels 4, 5, and 6.
Awarding Body	TEC Partnership
UCAS Codes	W12N
HECOS Codes	100063 34% 100060 33% 100714 33%
References used in the design of the programme	QAA Art and Design Subject Benchmark Statement, 2019
Accrediting Professional or Statutory Body (if applicable)	N/A
Mode of study (full and part time)	F/T and P/T
Duration of study (in years)	3 years (FT), 5 years (PT)
Number of weeks per academic year	31
Location of Delivery and Faculty	Grimsby Institute of Further and Higher Education
Minimum numbers to start the programme	6

2. Entry Requirements

Standard offer

Applicants will require 64 UCAS points, or 60 Access-to-HE Credits (of which a minimum of 45 must be at Level 3). Applicants are required to hold English and Maths GCSE (or equivalent) at Grade C/4.

Non-standard offer

Non-standard entry is intended to support students who may not meet the standard academic entry requirements of a HE programme, normally Level 3 qualifications which attract UCAS points (for instance A-levels or BTEC Level 3 courses). An applicant must be able to demonstrate recent work/experience in the relevant sector which would give them skills and knowledge comparable to applicants with Level 3 qualifications.

All such non-standard applicants will be interviewed, set an appropriate piece of work (10 photographs taken by the applicant, alongside a 500-word piece of writing that focuses on a specific genre of photography or the work of an important photographer) and a judgement made taking into account their academic potential and relevant work/experience.

Recognition of prior learning

TEC Partnership encourages student transfers from other institutions. Applicants may be admitted with credit for prior certificated learning (RPcL) or work/life experience or other uncertificated learning (RPeL). Please refer to HE21 Student Transfer and the Recognition of Prior Learning.

3. Degree Classification Weightings

Bachelors Degree

The degree classification is normally awarded based on the weighted average (30/70) of the marks achieved at levels 5 & 6

4. Aims of the Programme

Balancing the creative with the critical, the BA (Hons) Photography programme offers students the ability to develop both as photographers and as individuals with a critical understanding of the medium's history and its broader significance and relevance. Within the programme, an equal balance is struck between modules designed to highlight areas of practice within commercial genres (in terms of an exploration of client-based practice, for example) and modules that emphasise the important role photography plays as a means of personal and cultural expression (through self-initiated projects in fields such as documentary photography and fine art photography).

Whilst the commercial element within photographic practice is undeniably important, the medium's potential to document and explore society, and to allow individuals to express themselves creatively, is equally important; since its origins, the history of photography is predicated on this dialogue between, and intersection of, the commercial and corporate application of photographic practice and extension of photographic practice by vernacular, documentary, and fine art forms and practitioners. The three-year programme is intended to dovetail these approaches, enabling students to work on both client-based briefs and self-initiated projects. The programme is designed to produce graduates who are equally capable of progressing on to postgraduate study or working as independently minded photographic practitioners. The intention is that graduates from the programme will demonstrate initiative, self-motivation, and criticality towards both their own work and the work of other practitioners.

The aims of the programme are:

- i. To facilitate an appreciation of the importance of photography both as a medium of cultural and personal expression and as a form with a commercial and artistic application
- ii. To provide a forum in which students may develop the technical skills needed to practice photography as a means of both personal and cultural expression and within a commercial, client-focused context

- iii. To highlight the manner in which photography may be used to document the world around us and the complications that arise from this, enabling students to contextualise their own photographic practice
- iv. To foster a comprehension of the history of photography and how photography as a medium has been impacted by social and cultural developments, relating this to the student's own practice of the medium of photography
- v. To enable the development of transferable skills of critical thinking, problem-solving, analysis and evaluation, visual judgement, self-reflexivity, and independence of thought, emphasising employability and skills that are both valued by employers and which underpin progression to study at postgraduate level
- vi. To develop students' abilities to accurately employ established techniques of analysis and enquiry in relation to examples of photographic practice, both pre-existing and student-generated
- vii. To develop in students a systematic understanding of key issues and debates that are at the forefront of contemporary photography, facilitating engagement with professional and ethical issues relevant to their areas of practice within photography.

The BA (Hons) in Photography is intended to benefit those who wish to study photography and pursue a career within a commercial client-focused context and students who desire to further their understanding of the medium and progress into self-initiated projects to exhibit and publish these. The programme is intended to give students a broad-based appreciation of photographic practice, enabling students to both engage with commercial forms of photography and, equally as importantly, experience photography as a form of personal, social, and cultural expression.

Through the programme, students will be presented with the skills they need in order to progress on to postgraduate study in photography or related subjects, or to allow them entry into graduate level employment: for example, as a practising photographer within a commercial context or initiating and promoting their own work (for example, in a fine art or documentary-related context); or, alternatively, in relevant disciplines (for example, teaching or writing about photography and other aspects of the arts and culture).

5. Programme Learning Outcomes (FHEQ)

No.	Programme Learning Outcomes <i>By the end of this programme students will be able to:</i>	Subject Benchmark Reference
1.	Demonstrate knowledge and understanding of a range of examples of photographic practice from different genres and key photographers.	4.4i, 4.4ii, 6.5i, 6.5iii, 6.5iv, 6.5v, 6.9i, 6.9iv
2.	Demonstrate knowledge and understanding of the history and development of photography and the various contexts in which photography is practiced.	4.4iv, 6.5i, 6.5ii, 6.5iii, 6.5iv, 6.5v, 6.9i
3.	Demonstrate knowledge and understanding of photography's social and cultural relevance, the relationships between commercial and vernacular or fine art practice, and relevant legal and ethical considerations.	4.4i, 6.5i, 6.5ii, 6.5iii, 6.5v, 6.5iv, 6.9i, 6.9ii, 6.9iii, 6.9iv
4.	Identify, select, and explain key photography-relevant theories with coherence, complexity, and detail.	4.4ii, 6.5i, 6.5ii, 6.9i, 6.9ii, 6.9iii
5.	Employ appropriate study skills, including research methods and skills of source evaluation, in the development and presentation of a project, argument, or idea.	6.4ii, 6.6Bi, 6.6Bii, 6.6Di, 6.6Dii, 6.6Ei, 6.8ii, 6.8iv, 6.10Biii, 6.10Di, 6.10Dii
6.	Critically analyse pre-existing and student-generated examples of photography, making reference to appropriate theories and techniques of analysis.	6.4ii, 6.6Bi, 6.6Bii, 6.6Ei, 6.6Eii, 6.6Eiii, 6.8ii, 6.8iv, 6.9i
7.	Explore and articulate a range of issues within the photographic medium, contextualising examples of photography and integrating subject-relevant information and ideas.	6.4i, 6.4ii, 6.6Ei, 6.6Eii, 6.6Eiii, 6.8ii, 6.8iv, 6.9i
8.	Generate and develop original ideas whilst developing a personal voice and visual vocabulary.	6.4i, 6.8i, 6.8iii, 6.8iv, 6.8v, 6.8vi, 6.10Div
9.	Organise and manage photographic projects, determining the most appropriate approach to meet the needs of a relevant target audience.	6.4ii, 6.4iii, 6.6Ai, 6.6Aii, 6.8i, 6.8iii, 6.8iv, 6.8v, 6.8vi
10.	Identify, justify, and use relevant photographic techniques, equipment, and methods of analysis whilst employing appropriate materials, processes, and resources.	6.4ii, 6.4iii, 6.4iv, 6.8i, 6.8ii, 6.8iii, 6.8iv, 6.8v, 6.8vi
11.	Communicate in an industry-appropriate manner in both photographic practice and academic work.	6.4iv, 6.6Ci, 6.6Di, 6.6Dii, 6.8vi, 6.10Ci, 6.10Cii

12.	Demonstrate initiative, personal responsibility, technique, and problem-solving skills.	6.4i, 6.4ii, 6.4iii, 6.6Ai, 6.6Aii, 6.8i, 6.8ii, 6.8iii, 6.8iv, 6.8v, 6.8vi
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6. Additional Outcomes Aligned to PSRB or Apprenticeship Standards

No.	Learning Outcomes	Reference
1.	N/A	

7. Graduate Attributes and Threshold Characteristics

Level 4

A student achieving level 4 of the programme will have demonstrated the following knowledge, skills, and threshold characteristics:

- Select and employ relevant technologies, materials, tools, and methods in the pursuit of photographic projects
- Demonstrate application of good working practices in both location-based and studio-based work
- Demonstrate cognisance and application of safe and productive working methods vis-à-vis darkroom practice (35mm)
- Analyse, evaluate and critique both pre-existing and student-generated examples of photographic work
- Think creatively, generating ideas independently in response to set briefs
- Evidence cognisance of and engagement with the work of other photographic practitioners, both historical and contemporary

Level 5

A student achieving level 5 of the programme will have demonstrated the following knowledge, skills, and threshold characteristics:

- Demonstrate communication and record-keeping skills in liaising with clients during the production of client-based photographic projects
- Respond to the needs of clients and audiences, and produce photographic work that accommodates client/audience needs and wishes
- Devise, plan, and sustain self-directed photographic projects
- Demonstrate cognisance and application of safe and productive working methods vis-à-vis medium format darkroom practice
- Engage with critical and contextual aspects of both pre-existing and student-generated photographic work
- Evidence cognisance of the impact and significance of issues of intellectual property, copyright, and ethical considerations relevant to photographic practice

Level 6

A student achieving level 6 of the programme will have demonstrated the following knowledge, skills and threshold characteristics:

- Exercise self-management skills in the production of independent projects, both photographic and academic
- Demonstrate cognisance of routes of employment and potential areas for further study (ie, graduate careers and postgraduate study opportunities)
- Collaborate with peers in the staging of an exhibition, demonstrating interpersonal, social, and negotiation skills
- Demonstrate editorial skills in selecting images from a broader portfolio for exhibition and/or publication
- Select, retrieve, and analyse information from a variety of source types
- Present work and ideas to audiences through the staging of an exhibition and the publication of a photographic project

8. Programme Structure

Module Title	Core / Option	Credits	Level	Delivery
Photography Skills	C	20	4	T1
Understanding Photographs (and Core Academic Skills)	C	20	4	T1
Creative Darkroom Practice (35mm)	C	20	4	T1-T2
Creative Studio Practice	C	20	4	T2-T3
Digital Darkroom	C	20	4	T2
The History of Photography	C	20	4	T3
Documentary, Reportage, and Street Photography	C	30	5	T1-T2
Client-Based Practice	C	30	5	T2-T3
Product Photography	C	20	5	T1
Authorship and Homage	C	20	5	T2
Creative Darkroom Practice (Medium and Large Format)	C	20	5	T3
Photographic Practice – Design and Marketing	C	20	6	T1
Major Creative Project – Research and Planning	C	20	6	T1
Major Creative Project	C	40	6	T2-T3
Philosophy of Photography	C	20	6	T2
Exhibition	C	20	6	T3

Programme Structure (PT)

Module Title	Core / Option	Credits	Level	Delivery
YEAR ONE				
Photography Skills	C	20	4	T1
Understanding Photographs (and Core Academic Skills)	C	20	4	T1

Creative Studio Practice	C	20	4	T2-T3
YEAR TWO				
Creative Darkroom Practice (35mm)	C	20	4	T1-T2
Digital Darkroom	C	20	4	T3
The History of Photography	C	20	4	T3
YEAR THREE				
Product Photography	C	20	5	T1
Authorship and Homage	C	20	5	T2
Creative Darkroom Practice (Medium and Large Format)	C	20	5	T3
YEAR FOUR				
Documentary, Reportage, and Street Photography	C	30	5	T1-T2
Client-Based Practice	C	30	5	T2-T3
YEAR FIVE				
Major Creative Project – Research and Planning	C	20	6	T1
Major Creative Project	C	40	6	T2-T3
YEAR SIX				
Photographic Practice – Design and Marketing	C	20	6	T1
Philosophy of Photography	C	20	6	T2
Exhibition	C	20	6	T3

9. Teaching and Learning Strategy

Level 4

At Level 4, new concepts and methods of analysing photographs will be introduced through lectures, with seminars and workshops offering a space in which students may practise these methods of analysis and engage in discussion, facilitating peer learning. Lectures and seminars will also enable students to engage with the history of the medium and the work of its key practitioners, reflecting on the development of photography and variant techniques and perspectives.

Level 4 of the programme is primarily focused on developing students' skills in various areas of photographic practice, including creative studio practice, analogue darkroom techniques, and digital darkroom practices. Alongside this, at Level 4 students will engage with the academic skills required for undergraduate study, with methods of research and academic writing skills being embedded in the Term 1 module Understanding Photographs.

At Level 4, students will be provided with the skillsets needed to commit to an appropriate level of independent study, research and photographic practice. Students will be encouraged to read books and journals in order to further their understanding of and appreciation of the medium of photography, and work on photographic projects with the intention of developing their technical skills alongside their ability to plan and manage projects.

Level 5

Level 5 of the programme encourages students to develop the skills acquired at Level 4 and practise these in relation to a variety of different photographic contexts, ensuring a balance between the production of self-initiated work and client-based practice. Two modules running a term and a half complement one another: a module focusing on self-initiated documentary practice is followed by a module in which students must engage in client-focused work. Consequently, this level of the programme offers students the opportunity to extend their technique in relation to both self-initiated projects (broadly within the field of "fine art" practice) and work produced in order to meet the needs and requirements of specific clients. Students will also be expected to demonstrate independence in mustering up their own client-based projects in some modules, by engaging with the local community and seeking opportunities to produce work with small businesses, local charities, or community groups.

Alongside this, in other modules at Level 5 students will examine some key techniques and ideas within contemporary photography, extending their cognisance of darkroom skills and exploring the creative possibilities presented by product photography. Opportunities will be presented for the creative application of product photography skills and an extension of the darkroom skills introduced at Level 4. Darkroom skills developed at Level 5 will differ from those at Level 4 through a focus on medium and large format photography, in comparison with Level 4's emphasis on 35mm photography.

In the module Authorship and Homage, students will engage with consideration of intellectual issues within photography, exploring aspects of authorship, audience, and representation. Students will, in

this module, extend their comprehension of the history of photography and the work of key practitioners.

Level 6

Level 6 is intended to develop students' independence within the subject area. Students will be required to take ownership of their learning in the production of a significant independent project, with teaching staff operating largely as facilitators. The aim is to provide students with the confidence to work independently, with support and guidance in the form of tutorials. Students entering the Level 6 programme will already have a grounding of the principles of the subject area, including a comprehension of key theories and methods of analysis, photographic skills, and experience in producing photographic work within both commercial and non-commercial genres; consequently, the intention of Level 6 of the programme is to provide students with a space in which to practise and extend both their academic comprehension of photography and their skills in the field of photography.

In other modules, students will also be encouraged via seminars, to reflect on the professional contexts in which photographers work, discussing types of employment within photography and preparing an 'exit strategy' that may involve progression on to postgraduate study or the seeking of employment within photography (or a photography-related area).

Finally, in Term 3 the cohort will be asked to collaborate in the planning, organisation, and production of an exhibition showcasing their work. Students will be assisted in this via the delivery of seminars, workshops, and tutorials intended to enable students to take ownership of this aspect of the programme whilst being cognisant of appropriate mechanisms of support and advice.

10. Support for Student Learning

The needs of disabled learners are taken into account in the design of all learning programmes.

Students will be screened at induction to identify those with individual learning support needs. TEC Partnership has well-established procedures in place to support all identified students through the application and assessments for the Disabled Students' Allowance to secure any specialist equipment or tuition that is required.

Each student is entitled to one tutorial per trimester with the programme leader to discuss individual issues relating to both modules and the programme overall.

In addition to study skills embedded in the programme, TEC Partnership provides an Academic Achievement Service. The Academic Achievement Service will work with students to support them in the development of their study skill abilities and includes interventions such as support towards use of ICT, giving presentations, using formal writing and appropriate academic conventions, avoiding plagiarism, and analytical and critical writing skills.

11. Quality and Standards Indicators

The programme will follow the QA standards of TEC Partnership. The programme has been written with reference to appropriate external reference points.

TEC Partnership undertakes a number of scheduled internal periodic and thematic reviews throughout each academic year to assure itself of the quality and standards of its provision.

External Examiners reports are received by the HE Quality Office and a copy forwarded to the relevant academic area at TEC Partnership. TEC Partnership requires action plans to be created for any actions recommended as a result of student, tutor, moderator or External Examiner comments. These are reported to our HE Committees. TEC Partnership also monitors External Examiner reports, and these are reported on through faculty self-evaluation and enhancement documents, the quality enhancement report, and the External Examiner's institutional analysis report.

Annual course reviews (AMRs) will take place in line with the requirements of TEC Partnership and actions planned to rectify any weaknesses and further develop the quality of the provision. These AMRs are moderated internally by the Curriculum Manager (or equivalent) and then submitted to the HE Quality Office to ensure key sources such as External Examiner reports are fully reflected upon before being published and also to reduce variability in the quality of information presented.

12. Methods for evaluating and improving the quality of learning.

All students will have the opportunity to comment on the quality of the learning experience on each module. Staff will also be expected to complete module evaluations for each module that they deliver. This feedback must be analysed by the module leader and the results fed into the annual monitoring report, faculty self-evaluation document and subsequent year's module handbook. Programme and module leaders must give consideration to modification to improve the delivery of any module, and this should be recorded in the annual monitoring report and carried forward for minor or major modifications as appropriate.

TEC Partnership's policy requires that all teaching staff should be observed delivering learning at least annually. Teaching and learning that does not reach the minimum expected standard will result in an action plan agreed between the line manager and the member of staff.

Student satisfaction is measured by student surveys on larger courses; on the smaller courses, student opinion may be gathered by other survey means. Student representatives are invited to course team meetings and additionally have the opportunity to raise items with the course leader at individual meetings outside the course team.

Further, TEC Partnership facilitates the Student Senate, which consists of student representatives from each HE department. The Student Senate meets on a monthly basis and their remit is to:

- Consider matters relating to the student experience within Higher Education.
- Enhance the Student Voice within TEC Partnership's Higher Education strategic and operational agenda.
- Provide feedback on areas of good practice.

- Put forward suggestions of the development of Institutional policy and strategy.
- Enhance the student learning experience by promoting academic and research events and cultural events on campus.
- Increase student engagement in all aspects of Higher Education quality processes.

13. Management of Ethical issues within the programme.

Work submitted for assessment will comply with the Code of Practice established in TEC Partnership's published guidelines for the ethical approval of research projects (HE14). Seeking ethical approval for a research project will not impinge on students' academic freedom. Where students participate in projects involving other participants – both projects involving academic research and photographic projects requiring external participants – ethical approval must be sought at either faculty level or committee level, depending on the nature of research being conducted. This ethical approval is intended to identify and mitigate potential issues relating to risk (to both the student and other participants), consent, and also to matters of intellectual ownership. Within some modules, as identified in module descriptions, all students will be asked to submit proposals for ethical approval at faculty level; depending on the nature of research/work being conducted, this may progress to seeking approval at committee level.

Unless specified otherwise (for example, within specific assessment outlines), copyright for all works produced by students within the programme must reside within the students themselves, thus ensuring that students may, as they progress through the programme, gather a portfolio of work of which they retain full ownership. However, there may be instances in which students will be expected to allow TEC Partnership to publish or exhibit their work without financial gain, in order to celebrate good practice or promote the programme.

14. Management of Work Based Learning Opportunities

N/A

15. Resources needed to pass the programme.

Negative film (35mm and medium format) will be provided by the faculty in modules that focus on analogue practice (Creative Darkroom Practice at Levels 4 and 5). However, the purchase of an additional 35mm and medium format negative film may be required for relevant modules and assessments. Students may also choose to purchase negative film for other modules, should they wish to capture those projects using analogue (film) photography rather than digitally. Negative film is stocked by the on-site shop.

A variety of camera bodies and lenses are available for students to borrow. However, students are strongly advised to invest in their own digital camera body and lenses (dSLR or mirrorless is acceptable).

16. Resources supplied to the student.

- i. Existing dedicated studio space (UCG, 1H04), onsite darkroom facilities, digital print suite
- ii. Minimum of 8 x full-frame dSLRs and associated lenses
- iii. Minimum of 8 x mirrorless camera bodies and associated lenses
- iv. Minimum of 8 x 35mm camera bodies and associated lenses
- v. Minimum of 8 x digital light meters
- vi. Minimum of 4 x digital spot meters
- vii. Minimum of 6 x digital medium format bodies and associated lenses
- viii. Minimum of 8 x analogue medium format bodies and associated lenses
- ix. Minimum of 8 x large format camera bodies

17. Curriculum Map

Key: WBL – Work-Based Learning, WRL – Work-Related Learning, Comp – Compensation Y or N.

P – Partially achieved learning outcome, F – Fully achieved learning outcome

Module Name	Level	WBL/WRL	Module Leader	Assessment and Weighting	Comp	1	2	3	4	5	6	7	8	9	10	11	12
Understanding Photographs (and Core Academic Skills)	4	-	Paul A J Lewis	Essay (2000 words) (60%) Curatorial Project (40%)	Y	P	P	P	P	P	P	P		P		P	
Photography Skills	4	-	Nicola Mabbitt	Photographic Portfolio (100%)	Y					P	P		P	P	P	P	P
Creative Studio Practice	4	-	Nicola Mabbitt	Studio-Based Photographic Portfolio (100%)	Y					P	P		P	P	P	P	P
Creative Darkroom Practice (35mm)	4	-	Nicola Mabbitt	35mm Exhibition Prints (100%)	Y					P	P		P	P	P	P	P
Digital Darkroom	4	-	Nicola Mabbitt	Digital Darkroom Portfolio (100%)	Y					P	P		P		P	P	P
The History of Photography	4	-	Paul A J Lewis	Essay (2000 words) (65%) Genre Pastiche (35%)	Y	P	P	P	P	P	P	P				P	
Documentary, Reportage, and Street Photography	5	-	Paul A J Lewis	Documentary Photo-Essay (100%)	Y	P	P	P	P	P	P	P	P	P	P	P	P
Client-Based Practice	5	WRL	Paul A J Lewis	Portfolio of Client-Based Photographic Work (100%)	Y	P	P	P		P	P		P	P	P	P	P
Authorship and Homage	5	-	Paul A J Lewis	Essay (2000 words) (60%) Photographic Homage (40%)	N	P	P	P	P	P	P	P	P			P	
Product Photography	5	WRL	Nicola Mabbitt	Product Photography Portfolio and Planning Notebook (100%)	Y					P	P		P	P	P	P	P
Creative Darkroom Practice (Medium and Large Format)	5	-	Nicola Mabbitt	Medium / Large Format Portfolio (100%)	Y					P	P		P	P	P	P	P

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Photographic Practice – Design and Marketing	6	WRL	Nicola Mabbitt	Marketing Portfolio (30%) Photographic Work for an Open Competition (70%)	Y			F	P	P	P			P		F	F
Major Creative Project – Research and Planning	6	-	Nicola Mabbitt	Research Portfolio (100%)	Y					F		P	P	F	P	P	F
Major Creative Project	6	-	Nicola Mabbitt	Photobook (100%)	N					F	F		F	F	F	F	F
Philosophy of Photography	6	-	Paul A J Lewis	Philosophical Journal (2500 words) and a Creative-Reflective Portfolio (100%)	N	F	F	P	F	F	F	F	P			F	F
Exhibition	6	WRL	Nicola Mabbitt	Exhibition and accompanying paperwork (notebook evidencing detailed planning) (80%) Written reflection (1500 words) (20%)	Y			F				P	F	F	F	F	F

18. TEC Partnership Graduate Attribute Mapping

Fortitude and Criticality	Assessment References	Module References	To be covered in tutorial
Adaptability to changing situations		<p>Exhibition. Within this module, students will be required to adapt to dynamic situations involved in planning and executing an exhibition. They will need to respond to dynamic and potentially uncertain scenarios regarding booking a venue, designing a floorplan, staging an opening event (including inviting relevant VIPs), and designing and printing their own photographic work for the exhibition itself.</p>	
Being productively disruptive	<p>Documentary, Reportage, and Street Photography. Within this module and assessment, students will be required to reflect on and engage with the notion of photographer-as-activist (i.e., as a “productively disruptive” practitioner engaging critically with social and cultural circumstances): in other words, using the medium to raise awareness of, and comment on, social issues – and construct a long-term project that is socially-minded.</p>		
Resilience	<p>Major Creative Project. The planning and execution of the long-term Major Creative Project will require students to demonstrate resilience in order to manage time and resources with the aim of achieving positive outcomes, considering problem setting and problem-solving in response to</p>		

	potentially dynamic scenarios of independent learning/practice.		
Preparing for unknown futures	Photographic Practice – Design and Marketing Portfolio. Within this assessment, students will be planning for the future through preparing a portfolio of marketing materials that may be used to market the student’s skillset upon graduation from the programme – into potentially unknown and unknowable contextual circumstances.		
Finding alternative solutions to problems	Client-Based Practice. In this module, students will be required to work with clients and devise solutions to issues/problems presented by clients – planning, designing, and executing photographic work to meet clients’ needs (ie, to solve the “problem” of how to interpret a client’s needs).		

Teamwork	Assessment References	Module References	To be covered in tutorial
Human interaction skills		Exhibition. Within this module, students will need to collaborate with other members of the cohort, and also outside agencies, in staging their group exhibition. This will involve interacting with others in the booking of a venue and also in printing and preparing their work for exhibition.	
Leadership and followership skills	Product Photography. This module and assessment will require students to liaise with other members of the group and outside clients, taking on both		

	leader and follower roles in order to manage relevant resources and work with both peers and clients in order to achieve positive outcomes.		
Project development and/or management	Documentary, Reportage, and Street Photography. This assessment requires students to work independently, developing and managing a long-term documentary project – including negotiating with subjects for this, and managing time and resources to ensure completion of the project.		

Presentation	Assessment References	Module References	To be covered in tutorial
Confidence in communication	Understanding Photographs Essay and Curatorial Project. In this module and assessment, students will be introduced to semiotics and will develop, and demonstrate, their ability to communicate in relevant and subject-specific academic discourse.		
Digital skills and adaptability		Digital Darkroom. In this module, students will engage with subject-relevant software; respond to the introduction of AI within the photographic landscape; consider how AI may be integrated positively into photographic practice work with “live tether” technologies; use digital technology software to postprocess examples of student-generated photography.	

Timekeeping	Documentary Photography Project – Photo-Essay. This assessment will require students to manage time and resources in order to achieve an independent project, liaising with subjects and ensuring that they are both organised and punctual.		
Self-presentation		Client-Based Practice. In this module, students will be required to engage with clients, presenting ideas (and self) effectively to both clients and potential subjects/models.	

Personal Values	Assessment References	Module References	To be covered in tutorial
Professional attitudes and values		Client-Based Practice. Students will be required to demonstrate professional attitudes and values in this module, via their meetings with clients and potential subjects/models.	
Ethics and morals		Documentary, Reportage, and Street Photography. This module contains extensive engagement with legal and ethical issues as they relate to documentary practice. Students will examine legal and ethical ramifications of independently generated photographic projects, consider the relevance of model release forms and consent and reflect on ethical issues involved in working on documentary projects,	

		including issues of responsible and respectful representation of documentary subjects.	
Self-Care and Care of others		<p>Client-Based Practice. Within this module, students will be required to present ideas (and self) effectively to clients and potential subjects/models. This will involve ensuring that clients' and subjects' needs are considered and met, whilst also managing the student's own schedule – caring for both the student's own needs and those of their clients.</p>	

