

**Masters in Photography**

**DEFINITIVE MODULE RECORDS**



## Definitive Module Record

<b>1. Factual Information</b>			
<b>Module Code &amp; Title</b>	PGPH101 Practice as Research	<b>Level</b>	7
<b>Module Leader</b>	TBC	<b>Credit Value</b>	60
<b>Module Type</b>	Theory & Practice	<b>Notional learning hours</b>	600

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

The opening module requires you to undertake a period of research and development at the beginning of your MA and to enter the 'flow' of an independent, critically-informed research practice. This module begins with your core concerns, and will establish the groundwork for a self-motivated creative journey so what you bring to the process of learning, through your own work and ideas, is absolutely crucial.

The emphasis here is on the development of a conceptually rigorous, technically proficient and creative form of research and experimentation through photography, which helps you to define and begin to shape your research project. A fully engaged process of thinking, making and articulating your ideas, in a discursive manner, will shape and support your practice as it develops towards the execution of the research project in the final module.

You will be introduced to a number of models of research for creative practitioners, working in and around photographic discourses and invited to explore and adapt these models in order to clarify your own aims. You will examine photographic debates around contemporary photography, through the study and interpretation of key theoretical texts, relating these forms of analysis to your own practice. You will also study wider cultural contexts around the production and consumption of photography as contemporary art. Ultimately you will start the process of refining and defining your own research methodologies within this important conversation between theory, context and practice.

The goal of the module is to set in place a solid foundation for further development by interrogating assumptions and exploring hypotheses through a process of making and reflecting. You will be asked to record your dialogue with your research project, documenting your critical engagement with experimental approaches, methods and techniques and with appropriate theoretical frameworks.

In this module you will have teaching which is focused on the discipline of photography as well as cross-disciplinary lectures, seminars and crits that will help you to explore the potential of photography as a space of dialogue with the concerns of other creative practitioners. All lectures will be supported by online learning that allows you to extend dialogue with lectures and reading, as well as providing opportunities for dialogue with tutors outside of timetabled sessions.

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

- For students to produce a body of experimental work that approaches to photography as methodology for practice-led research.
- To identify appropriate connections between experimental practice and theoretical debates in and beyond photography.

- To shape a research question and an account of the methodology that informs your practice-led research.
- Develop a range of critical skills required for the planning of a research project.
- To provide the opportunity for you to explore interdisciplinary perspectives that will enrich your engagement with photography as practice-led research.

#### 4. Indicative content

During this 60-credit module, you will establish the practical and theoretical groundwork for your proposed practice-led research project in photography. This will involve three central areas of activity:

- You will encounter debates on photography and the wider context of image-production in contemporary culture, drawing connections between them and your own concerns. You will undertake thorough research into contemporary and historic photographic practice, in order to establish the fundamental assumptions about photography that inform your proposed research project.
- You will be introduced to a range of analogue and digital photographic processes, and you will engage in focused experimentation with materials and techniques appropriate to your enquiry, while identifying practical and professional objectives for your postgraduate study.
- You will formulate the central impetus of your proposed project as a research question, supported by a statement which makes explicit the assumptions about photography and practice-led research that are fundamental to your enquiry.

The module is delivered through lectures, seminars, workshops, group tutorials which will support your self-directed enquiry. The teaching will include some both lectures that are addressed to a photographic context and cross-disciplinary lectures exploring approaches to practice-led research.

The module is supported by a full induction into the use of appropriate photographic technologies.

#### 5. External/Industry links

External visits (Local and National), Visiting Lecturer Programme, AOP, BIPP, RPS, APHE

#### 6. Assessment strategy, assessment methods

Task 1. A **Body of Work**, to include all final outcomes and supporting research material.

Task 2. **Critical Reflection**: (2000 words). Illustrated and Harvard referenced, with a Bibliography.

The **Body of Work** will demonstrate the practical outcomes and/or key artefacts produced during the module. Supporting research can be evidenced through the documented processes and/or experiences. As appropriate the body of work may also include evidence of the development of services, professional practice or experiences or other event or output congruent with the negotiated project.

The **Critical Reflection** should demonstrate an understanding of the contextual field and chosen discipline of practice and its relationship to the rationale, process and outcome of the project. This should be supported by on or offline reflections and research maintained throughout the duration of the module documenting the evolution of your

experimental research. This will include a reflective account on how the project has helped refine an understanding of the student as a creative practitioner. This critical reflection can be completed in a way that best suits the nature of each student's project in negotiation with their tutor, while still adhering to the indicated academic standards in its presentation including appropriate Harvard referencing.  
Word count of 2000.

<b>7. Mapping of assessment tasks to learning outcomes (see annex 1)</b>							
<b>Assessment tasks</b>	<b>A1</b>	<b>A2</b>	<b>A3</b>	<b>B1</b>	<b>B2</b>	<b>C1</b>	<b>D1</b>
i. Body of work	✓	✓	✓	✓			
ii. Critical reflection					✓	✓	✓

<b>8. Key reading list</b>				
<b>Practice-led Research</b>				
<b>Author</b>	<b>Year</b>	<b>Title</b>	<b>Publisher</b>	<b>Location</b>
Barrett, E. and Barbara Bolt	2010	Practice as research: approaches to creative arts enquiry	I.B. Taurus	London
Read, S. and Mike Simmons	2017	Photographers and Research: the role of research in contemporary photographic practice	Focal Press	New York
Smith, H and Roger Dean	2009	Research-led Practice in the creative arts	Edinburgh University Press	Edinburgh
<b>Photographic practice and Theory</b>				
Barthes, R.	2000 (1981)	Camera Lucida	Vintage	London
Batchen, G. (ed.)	2011	Photography Degree Zero: Reflections on Roland Barthes's Camera Lucida	MIT press	Cambridge, Mass.
Bate. D.	2015	Art Photography	Tate publications	London
Benjamin, W. (trans. E. Leslie)	2015	On Photography	Reaktion books	London
Burbridge, B. and Pollen, A.	2018	Photography Reframed, new visions in contemporary photographic culture	I.B. Taurus	London
Campany, D.	2003	Art and Photography	Phaidon	London
Durden, M.	2012	Fifty Key Writers on Photography	Routledge	London

Fried, M.	2010	Why Photography Matters as Art as Never Before	Yale University Press	New York
Hirsch, M.	1999	Family Frames, Photography, Narrative and Postmemory	Harvard University Press	Harvard
Souttar, L.	2018	Why Art Photography (2 <sup>nd</sup> ed.)	Routledge	London
Thompson, J.L.	2013	Why Photography Matters	MIT	Cambridge, Mass.

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

Artforum (journal)  
 1000 Words (online magazine <http://www.1000wordsmag.com/>)  
 Seesaw (online magazine) <https://www.seesawmagazine.com/>  
 Aperture <https://aperture.org/shop/magazine/>  
 British Journal of Photography <http://www.bjp-online.com/>  
 Source Photographic Review <http://www.source.ie/index.php>

## 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 connections between their own photographic practice and relevant photographic theory.</p> <p>A2. Compare work produced during the module to that of established photographic artists, demonstrating knowledge of contemporary issues in photography.</p> <p>A3. Demonstrates experimental enquiry into a range of image-making processes related to photography.</p>	<p><b>Learning and teaching strategy</b></p> <p>Module delivery including lectures and seminars exploring photographic theory and methodologies of practice-led research.</p> <p>Technical delivery in photographic and related image-making processes.</p> <p>Independent learning through engagement with photographic processes.</p> <p>Crits and peer-reviews of work in progress.</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. Formulate a research question that contextualises the practice undertaken in the module.</p> <p>B2. Evaluate experimental photographic work produced in the module by identifying strengths and areas for development.</p>	<p><b>Learning and teaching strategy</b></p> <p>Module delivery including lectures and seminars exploring photographic theory and methodologies of practice-led research.</p> <p>Formative assessment presentation and feedback</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. Create a plan to develop the skills and networks required to achieve professional goals.</p>	<p><b>Learning and teaching strategy</b></p> <p>Module delivery, seminars and crits addressed on professional development planning.</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: Synthesise professional standards for academic communication in written work.</p>	<p><b>Learning and teaching strategy</b></p> <p>Study support sessions covering academic and organisational skills.</p> <p>Technical support sessions and independent study in ICT technology relevant to professional forms of display.</p> <p>Crits and seminars addressing specialist debates in photography.</p>

## Definitive Module Record

1. Factual Information			
<b>Module Code &amp; Title</b>	PGPH201 Practice in Context	<b>Level</b>	7
<b>Module Leader</b>	TBC	<b>Credit Value</b>	60
<b>Module Type</b>	Theory & Practice	<b>Notional learning hours</b>	600

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

The overarching focus of this module is 'context', the professional context of your own practice and the wider context of the image culture in which photography is situated. Photography is an immensely powerful tool for communication, but the power of the image is dependent on robust strategies for engaging with audiences and evaluators, including the general public, collaborators, academic peers, funding bodies, creative organisations or other stake-holders.

The art context for photography is diverse, within it there are many overlapping audiences which your work might address. To be the best advocate for your project, you will be required to communicate your ideas both to specialist and non-specialist audiences: to other photographic artists and researchers, and to the general public. You will need to be sensitive to the forms of display and dissemination that enhance the communicative power of photographic work, to be able to use written forms that are appropriate to different audiences, and to understand wider issues to do with the ethics of image culture.

In this module, you will use the research proposal that you developed at the end of module 101 as a starting point, engaging in focused experimentation toward a photographic output which deepens the dialogue with the theoretical framework that was outlined during that module. You will continue the process of making and reflecting established in the first module, aiming for an enhanced understanding of your project as practice-led research.

You will also be asked to demonstrate the professional competencies and communication skills required to articulate your research project, and to advocate for its significance. In order to understand these competencies, you will refine your work and its articulation by engaging with a relevant professional context and audience. During the module, you will engage in a self-organised research symposium and an exhibition. These opportunities will be the context for you to demonstrate your ability to present your work, in terms of its visual display and written presentation, in different professional contexts.

In this module, you will have teaching which is focused on display and ethics for photography as well as cross-disciplinary lectures, seminars and crits that will help you to explore the potential of photography as a space of dialogue with the concerns of other creative practitioners. All lectures will be supported by online learning that allows you to extend dialogue with lectures and reading, as well as providing opportunities for dialogue with tutors outside of timetabled sessions.

This work will help you to decide upon the final form of your research project, which will be undertaken in module 301.

### 3. Aims of the module

- For students to develop and deepen the chosen research question and the research methodology that informs it.

- For students to establish a professional, public-facing dimension to the research project by exhibition, and in the form of a research symposium.
- For students to understand the forms of communication required to advocate for a research project to audiences within and outside academia.
- For students to identify directions for the development of creative practice in the Final Major Project, Module 301.

#### **4. Indicative content**

During this 60-credit module, you will refine the practical and theoretical dimension of your proposed research project, building on the work done in module 101. You will do so by being exposed to questions that arise from the professional context of art photography, and the wider context of image culture. This will involve three central areas of enquiry:

- Using your research question and the experimental work undertaken in module 101 as a starting point, you will continue to refine the relationship between theory and practice in your work, continuing the independent processes of making and reflection that were established in module 101. This will allow you to develop an enhanced understanding of practice-led research.
- Lectures, seminars and crits will address the professional context of photography – examining forms of display and dissemination of work alongside ethical questions involved in image-based research. These ethical questions are crucial to photographic research, touching upon the use of photography to enforce power relationships and racial hierarchies, the use of photography as a tool for social change, and the relations of power between the photographer, subject and viewer, among other subjects.
- You will have the opportunity to engage in a self-directed research symposium and an exhibition, which will provide the context for you to demonstrate your understanding of the forms of professional communication required by photographic research.

The module is supported by continuing inductions / masterclasses into the use of a wide range of photographic technologies.

#### **5. External/Industry links**

External visits (Local and National), Visiting Lecturer Programme, AOP, BIPP, RPS, APHE

#### **6. Assessment strategy, assessment methods**

1. A body of work, to include all final outcomes and supporting research material.
2. A critical review: (3500 words), Harvard referenced, with a Bibliography.
3. A project proposal - 1000 words

The body of work will evidence the critical selection of final outcomes and/or key artefacts produced during the module.

Supporting research may be evidenced through the production of artefacts and/or models, documented processes and/or experiences. As appropriate the body of work may also include evidence of the development of services, professional practice or experiences linked to practice; planning and delivery of a conference, design launch, exhibition or other event or output congruent with the negotiated project.

The critical review should demonstrate an understanding of the contextual field or discipline of their chosen project, the networks within which it is situated and the audiences for whom it is expected to be meaningful. This will include an evaluation of your Live External Project (LEP). This should take into account the approach, rationale and outcome of the project. This will include how the project has helped refine an understanding of the student as a

creative practitioner and include documentation of the project.

This can be completed in a way that best suits the nature of each student's project in negotiation with their tutor, while still adhering to the indicated academic standards in its presentation including appropriate Harvard referencing and a bibliography.  
Word count of 3500.

A project proposal that will include a written critical rationale for the final major project in PG Module 301. This should be supported by a detailed plan for the execution of the project. The written submission should follow academic standards of presentation and must be Harvard referenced with a bibliography.  
Word count of 1000.

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

Assessment tasks	A4	B3	B4	C2	C3	D2
1. A body of work, to include all final outcomes and supporting research material.				✓	✓	
2. A critical review: (3500 words), Harvard referenced, with a Bibliography.	✓	✓				
3. A project proposal - 1000 words			✓			✓

#### 8. Key reading list

Author	Year	Title	Publisher	Location
<b>General Reading</b>				
Azoullay, A.	2011	Civil Imagination: A Political Ontology of Photography	Verso	London
Beshty, W.	2015	Documents of Contemporary Art: Ethics	Whitechapel	London
Bogre, M.	2012	Photography as activism: Images for social change	Focal	London
Cotton, C.	2015	Photography is Magic	Aperture	New York
Cotton, C.	2018	On Public, Private, Secret: Photography and the Configuration of the Self	Aperture	New York
Enwezor, O.	2008	Archive Fever: Uses of the Document in Contemporary Art	International Center for Photography	New York
Mauro, A.	2014	Photoshow: landmark exhibitions that defined the history of photography	Thames & Hudson	London
Mirzoeff, N.	2015	How to See the World	Pelican	London
Roberts, J.	2014	Photography and its Violations	Columbia University Press	New York
Shore, R.	2014	Post Photography: the artist with a camera	Laurence King	London

Steeds, L.	2014	Documents of Contemporary Art: Exhibition	Whitechapel	London
Warner, M.	2014	Photography: A Cultural History	Laurence King	London
<b>Professional Practice</b>				
Buck, L. and McLean, D.	2012	Commissioning Contemporary Art: a handbook for curators, collectors and artists	Thames & Hudson	London
Grant, D.	2015	The Business of Being an Artist	Allsworth Press	New York
Read, S.	2013	Exhibiting Photography: a practical guide to displaying your work	Focal	Oxford

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

Artforum (journal)  
 1000 Words (online magazine) <http://www.1000wordsmag.com/>  
 Seesaw (online magazine) <https://www.seesawmagazine.com/>  
 Aperture <https://aperture.org/shop/magazine/>  
 British Journal of Photography <http://www.bjp-online.com/>  
 Source Photographic Review <http://www.source.ie/index.php>

## 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. Communicate the research paradigm for the proposed project.</p>	<p><b>Learning and teaching strategy</b></p> <p>Module delivery including lectures and seminars exploring the context of contemporary art photography.</p> <p>Technical delivery in photographic and related image-making processes.</p> <p>Independent learning through engagement with photographic processes.</p> <p>Crits and peer-reviews of work in progress.</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 the work undertaken in the module, responding to ethical dilemmas that affect practice-based research in photography.</p> <p>B4. Reformulate the research question, addressing the conceptual and technological understanding developed during the module.</p>	<p><b>Learning and teaching strategy</b></p> <p>Module delivery including lectures and seminars exploring the context of contemporary art photography.</p> <p>Study skills sessions covering evaluation.</p> <p>Formative assessment presentation and feedback</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. Demonstrate sophisticated understanding of approaches to the display of photography.</p> <p>C3. Communicate the core concerns of the research project to a non-specialist audience.</p>	<p><b>Learning and teaching strategy</b></p> <p>Module delivery, seminars and crits addressing the context of photography.</p> <p>Formative assessment presentation and feedback</p> <p>Crits and seminars addressing the display of photographic work.</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. Design a self-initiated research project to be undertaken in module 301, including a time-plan and detailed list of tasks.</p>	<p><b>Learning and teaching strategy</b></p> <p>Module delivery, seminars and crits addressing the context of photographic practice.</p> <p>Study support sessions covering academic and organisational skills.</p>

## Definitive Module Record

<b>1. Factual Information</b>			
<b>Module Code &amp; Title</b>	PGPH301 Final Masters Project	<b>Level</b>	7
<b>Module Leader</b>	TBC	<b>Credit Value</b>	60
<b>Module Type</b>	Theory & Practice	<b>Notional learning hours</b>	600

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

This final 60-credit module of the MA programme is the culmination of your Masters level studies and should clearly communicate the central techniques, research methodologies, concepts and skills developed throughout the programme. Although your creative practice will extend beyond this programme of study, this will achieve the resolution of a self-initiated research project, which integrates elements of the work undertaken in modules 101 and 201. Depending upon the research trajectory undertaken, and through negotiation with your subject tutor, this will mean that you demonstrate evidence of advanced technical, conceptual, theoretical and or self-/project management capability. In this way, the 'Final Masters project' offers the opportunity to synthesise the knowledge that has been acquired over an extended period of photographic research.

The module is largely led by your self-defined research trajectory and ongoing photographic practice, defined through the research question and proposal submitted in module 301. You are supported through regular individual tutorials, practitioner mentoring, small group seminars as well as the rich diet of visiting lectures, artist talks and research seminars.

Your self-initiated practice-led research project should be the springboard for further professional opportunities. During this module, you will be required to produce this project as an exhibition and a publication, two of the key arenas for the dissemination of contemporary photography. Alternatively, you may elect to work towards a written thesis as an output, engaging with a problem in photographic theory or image culture.

Alongside both of these options, you will produce a website which will be an outward facing, professional location for your research project and you will demonstrate that you are systematically engaging with networks and professional opportunities that relate to your research project and your own professional goals.

In this module, you will have teaching which is focused on the refinement of your work as a photographer as well as cross-disciplinary lectures, seminars and crits that will help you to explore the potential of photography as a space of dialogue with the concerns of other creative practitioners. All lectures will be supported by online learning that allows you to extend dialogue with lectures and reading, as well as providing opportunities for dialogue with tutors outside of timetabled sessions.

### 3. Aims of the module

- For students to execute a self-initiated practice-led research project which is in dialogue with current developments in photography.
- For students to apply the theoretical and practical understanding developed in previous modules.
- For students to disseminate this project across a number of platforms, demonstrating sophisticated understanding of visual display and written communication.
- For students to demonstrate awareness of the networks that have relevance to their work, and of the opportunities that might be pursued through them.

### 4. Indicative content

During this final 60-credit module, there are two assessment options that include different components of written and practical work. You will have chosen from these two pathways in the proposal submitted at the end of module 201.

1) **A body of practice-based research prepared for exhibition and in the form of a publication (photobook, zine or monograph); critical evaluation supporting of the final major project work (4-5,000 words); website.**

- Using the research question submitted in module 201 as a starting point, you execute a body of work that demonstrates the interaction of theory and practice, undertaking focused experimentation and realisation of photographic outputs.
- You will prepare three iterations of the project: one for display in a gallery setting (or other public venue relevant to the project); another as a publication (self-published photobook, zine or monograph); and a third as a professional, public-facing website.
- You will write a critical evaluation to support the work which make clear a position in relation to advanced debates within photography.
- You will systematically research professional opportunities and networks where your project might identify audiences.

2) **A research project culminating in a written research paper (thesis) of 10,000 words; website.**

- Using the research question submitted in module 201 as a starting point you will write a thesis on a problem of photographic theory, or image culture, that has developed from the practice-led research undertaken in the previous two modules.
- You will create a professional, public-facing website.
- You will systematically research professional opportunities and networks where your project might identify audiences.

All forms of dissemination will be assessed against a common set of criteria and adhere to academic convention.

- Lectures, seminars and crits will build upon issues introduced in module 201, to develop a deeper understand of the relationship between photography and

contemporary art. Discussion will focus on examples of recent photographic practice and the networks that have developed around the production of photography for publication as well as exhibition. Live competition briefs will be circulated and there will be guidance on completing funding applications.

The module is supported by continuing inductions / masterclasses into the use of a wide range of photographic technologies and digital presentation techniques.

#### **5. External/Industry links**

External visits (Local and National), Visiting Lecturer Programme, AOP, BIPP, RPS, APHE

#### **6. Assessment strategy, assessment methods**

Option (1):

1. A body of work, to include all final outcomes and supporting research material.
2. A critical evaluation (2500 words), Harvard referenced, with a Bibliography.
3. Professional context presentation (10 mins/equivalent to 2000 words)

The body of work will evidence the critical selection of final outcomes and/or key artefacts produced during the module.

Supporting research may be evidenced through the production of artefacts and/or models, documented processes and/or experiences. As appropriate the body of work may also include evidence of the development of services, professional practice or experiences linked to practice; planning and delivery of a conference, design launch, exhibition or other event or output congruent with the negotiated project.

The critical evaluation should demonstrate an understanding of the contextual field or discipline of their chosen project, the networks within which it is situated and the audiences for whom it is expected to be meaningful. This can be completed in a way that best suits the nature of each student's project in negotiation with their tutor, while still adhering to the indicated academic standards in its presentation including appropriate Harvard referencing and a bibliography.

Word count of 2500.

Professional Context Presentation : All students will be required to deliver a 10 minute presentation of their work providing an overview of their research project, its professional context and key outcomes.

Where a public-facing dissemination is required in the Module Learning Outcomes as part of the project conclusion, students are required to develop an appropriately curated presentation of their body of practical work (eg. exhibition of practice, publication or performance). The development of this will naturally feed into the critical evaluation.

Option (2):

1. Written Research Thesis (10,000 words), Harvard referenced and including a bibliography.
2. Professional Context Presentation (10 mins/equivalent to 2000 words)

The Written Research Thesis should interrogate the field in which the student is active and answer a negotiated research question. It should make clear the research project's interpretation of advanced practice and the debates in their discipline. It should follow academic standards of presentation and be Harvard referenced including appropriate

citation and a bibliography.  
Word count of 10,000.

Professional Context Presentation: All students will be required to deliver a 10 minute presentation of their work providing an overview of their research project, its professional context and key outcomes.

7. Mapping of assessment tasks to learning outcomes (see annex 1)					
Assessment tasks	A5	B5	C4	C5	D3
<b>Pathway one only</b>					
A body of work, to include all final outcomes and supporting research material.	✓				✓
A critical evaluation (2500 words), Harvard referenced, with a Bibliography.		✓			
<b>Pathway two only</b>					
Written Research Thesis (10,000 words), Harvard referenced and including a bibliography	✓	✓			✓
<b>Pathway one and two</b>					
Professional context presentation (10 mins/equivalent to 2000 words)			✓	✓	

8. Key reading list				
Author	Year	Title	Publisher	Location
<b>At this point it is expected that each project should have developed an individualised reading list. However, these core texts are provided as an indicative reference point:</b>				
Elkins, J.	2007	Photography Theory (the Art Seminar)	Routledge	New York
Emerling, Jae	2012	Photography Theory and History	Routledge	New York
Van Gelder, H. and Westgeest H	2011	Photography Theory in Historical Perspective: Case Studies from Contemporary Art	Wiley-Blackwell	Oxford
Gervais, Thierry	2016	The "Public" Life of Photographs	MIT press	Cambridge, Mass.
Hershberger, A	2014	Photographic Theory: an historical anthology	Wiley-Blackwell	Oxford
Lister, M. (ed.)	2013	The Photographic Image in Digital Culture (2 <sup>nd</sup> edition).	Routledge	New York
Ranciere, J.	2009	The Future of Image	Verso	London
Rosler, M.	2004	Decoys and Disruptions	MIT press	Cambridge, Mass.
Steyerl, H.	2013	The Wretched of the Screen	Sternberg	Berlin
Thompson, J.L	2013	Why Photography Matters	MIT press	Cambridge, Mass.

Zuromskis, C.	2013	Snapshot Photography: the Lives of Images	MIT press	Cambridge, Mass.
Zylinska, J.	2017	Nonhuman Photography	MIT press	Cambridge, Mass.
<b>Other texts</b>				
Barrett, E. and Barbara Bolt	2010	Practice as research: approaches to creative arts enquiry	I.B. Taurus	London
Buck, L and McLean, D	2012	Commissioning Contemporary Art: a handbook for curators, collectors and artists	Thames & Hudson	London
Grant, D.	2015	The Business of Being an Artist	Allsworth Press	New York
Read, S.	2013	Exhibiting Photography: a practical guide to displaying your work	Focal	Oxford
Read, S. and Mike Simmons	2017	Photographers and Research: the role of research in contemporary photographic practice	Focal Press	New York

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

Artforum (journal)  
 1000 Words (online magazine) <http://www.1000wordsmag.com/>  
 Seesaw (online magazine) <https://www.seesawmagazine.com/>  
 Aperture <https://aperture.org/shop/magazine/>  
 British Journal of Photography <http://www.bjp-online.com/>  
 Source Photographic Review <http://www.source.ie/index.php>

## 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>A5. Demonstrate understanding of how established techniques of research and learning are used to create and interpret knowledge in photography.</p>	<p><b>Learning and teaching strategy</b></p> <p>Independent study and feedback derived from crits and peer-reviews of work in progress.</p> <p>Technical delivery in photographic and related image-making processes.</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. Critically evaluate the approach to solving problems adopted in a self-initiated research project.</p>	<p><b>Learning and teaching strategy</b></p> <p>Module delivery including lectures and seminars exploring the current developments contemporary art photography.</p> <p>Study skills sessions covering critical evaluation.</p> <p>Formative assessment presentation and feedback</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>C4. Demonstrate engagement with professional opportunities, including research networks, conferences or other opportunities relevant to their stated professional goals.</p> <p>C5. Design a professional online identity that is aligned to their practice and stated professional goals.</p>	<p><b>Learning and teaching strategy</b></p> <p>Module delivery, seminars and crits addressing the professional context of photography.</p> <p>Formative assessment presentation and feedback.</p> <p>Crits and seminars addressing engagement with professional opportunities.</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 refined presentation skills in the display and / or dissemination of a research project.</p>	<p><b>Learning and teaching strategy</b></p> <p>Module delivery, seminars and crits addressing display across fine art contexts and contexts of photographic practice.</p> <p>Study support sessions covering academic and organisational skills.</p> <p>Technical support sessions dealing with key ICT.</p>