

BA (Hons) Photography Degree Handbook



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Important note

This degree handbook gives you a range of academic information relating specifically to BA (Hons) Photography, such as the aims and objectives of the degree, a sample of tutor profiles, the structure of the degree and module descriptions. It is important to read this in conjunction with other OCA study guides, such as:

- **OCA Student Handbook:** provides comprehensive information about studying with the OCA by distance learning, such as how the tuition works, how to contact your tutor, how to submit your work, who to contact within the OCA management and administration team when you have queries or concerns, how to participate in discussions with tutors and fellow students on the student forums on the OCA website, and so on.
- **OCA website guide:** tells you how to access resources relating to your course and how to participate in discussion forums with fellow students and tutors.

Other guides include:

- **OCA Camera Equipment Guide**
- **Study skills**
- **Keeping sketchbooks and learning logs**
- **Assessment and how to get qualified**
- **Looking at other artists**
- **APL guidance notes**
- **The Harvard Referencing System**

These guides, as well as a series of **Information Sheets**, can be downloaded from the OCA website www.oca-uk.com/courses/documents

Contact details

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Degree Information

Course Title: BA (Hons) Photography

Course Code: BV1PHG9C

Degree Aims and Objectives

This degree is for those who wish to focus on photography to develop the skills necessary to effectively develop a personal artistic vision or voice.

The aims of the degree are to:

1. Widen access to education in photography at undergraduate level through Open and Flexible Learning.
2. Provide an intellectually stimulating programme of study based on high quality study material delivered by experienced photographers.
3. Develop your creative capacities and your ability in the interpretation and application of imagery.
4. Develop your critical understanding of the theoretical and conceptual issues central to the practice of photography and the social, historical and cultural context in which it is practiced.
5. Provide an environment in which you have the possibility of changing your view of the world and your interaction with it both visually and intellectually.
6. Foster high-level ethical and professional standards and an awareness of the possibilities offered by existing and new developments in photography to expand your application areas.

On successful completion of the degree, you will have gained a broad knowledge and critical understanding of the principles of photography and knowledge of emerging aspects of the discipline and those at the forefront of debate.

You will have gained the ability to communicate information and justify your work, and be a resourceful and independent learner. You will have a breadth of creativity and inventiveness, as well as a range of photographic techniques. You will be able to articulate and comment upon underpinning photographic theory and concepts through writing and speech.

In addition you will have a comprehensive understanding of the vocational context within which the discipline sits and the professional standards required. You will have gained an understanding of the needs of the various market segments, and will be prepared for seeking, continuing or changing employment or self-employment relating to the specialism of your choice. Photographers and digital artists typically work, often freelance, in publishing, journalism, public relations, advertising, design studios, teaching, media and broadcasting.

Degree Structure		
Code	Module Title	Credits
Level Four		
Choose either two or three modules from the modules listed below.		
OA452CA	Photography 1: The Art of Photography*	(40)
OA453CA	Photography 1: People and Place	(40)
OA454CA	Photography 1: Digital Photographic Practice	(40)
If you have chosen only two courses from the above, choose one from the following options.		
OA491CA	Understanding Art 1: Western Art	(40)
OA4492CA	Understanding Visual Culture 1	(40)
OA451CA	Digital Film Production: Creative Concepts	(40)
OA455CA	Digital Arts 1: A Creative Approach	(40)
	Credits	120
Level Five		
Choose two out of the three modules below:		
OA551CA	Photography 2: Landscape	(60)
OA552CA	Photography 2: Social Documentary	(60)
OA553CA	Photography 2: Progressing with Digital Photography	(60)
	Credits	120
Level Six		
Both modules listed below:		
OA651CA	Photography 3: Your Own Portfolio	60
OA652CA	Photography 3: Advanced	60
	Credits	120
	Total credits	360

*This module is designed to be the entry point for photography study with the OCA and is accordingly designed to accommodate a wide range of prior knowledge and skill. The first assignment has a diagnostic function enabling you and the tutor to establish whether you are capable of degree level study and whether you should make an APEL application.

Module Summary

Level Four: Laying the foundations

Level Four modules introduce key concepts and the contextual framework for the study of photography. They focus on equipping you with the strategies, skills and confidence to move onto the progressively independent work expected at Level Five. You will be introduced to the interpretation of visual imagery, the principles of composition when planning and taking photographs, and the properties of light and colour. You will be given the opportunity to experience the wider aspects of photographic practice including the digital image capture, workflow and post-processing. Special attention is given to the photography of human subjects and their environment. It is an essential element of the course that you keep a continuous self-reflective record of your work to arm yourself with the disciplines you will need at Levels Five and Six. You will be encouraged to experiment, explore and take risks. You will develop the ability to study independently, set your own goals, manage your workload and meet deadlines.

Assessment at Level 4: Coursework (80%) and Learning Logs (20%).

On successful completion of three modules at this level, you will be awarded 120 credits. If you choose to exit at this point, you will be awarded a Certificate in Higher Education in Photography.

OA452CA	Photography 1: The Art of Photography	40 Credits
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This module is the entry point for photography study with the OCA and is accordingly designed to accommodate a wide range of prior knowledge and skill. The first assignment has a diagnostic function enabling you and the tutor to establish whether you are capable of degree level study and whether you should make an APEL application.

This largely practical module provides an initial introduction to concepts, working methods and resources utilised in photography. The module is based on five practical assignments covering framing, elements of design, colour, use of artificial and available light and narrative and illustration. Through tutor feedback you are encouraged to see your work in a broader context and start to understand the cultural positioning of photography.

Learning Outcomes

On successful completion of the module, the student will be able to:

1. be aware of the principles of composition when planning and taking photographs using suitable cameras, lenses and other equipment
2. have a knowledge of the different qualities of light, both natural and artificial, and the properties of colour using methods of control to pictorial advantage
3. have gained a basic knowledge of the principles of graphic design in photography conveying information by means of a single photograph or a series
4. Show that they can reflect perceptively upon their own learning experience

OA453CA	Photography 1: People and Place	40 Credits
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This module is suitable for anyone with an interest wishing to develop their photographic practice and gain an understanding of particular challenges of portraying human subjects and their environment.

The module will allow you to explore the meanings of portraiture and landscape photography and the nature of genre. You will develop your understanding of the relationships between the subject and the photographer and how the environment influences these relationships.

Five assignments are structured to ensure that you gain skills in and an understanding of the issues presented by:

- photographing people when they are unaware of the presence of the camera
- photographing people when they are aware
- photographing the built and natural environment
- situating subjects in their environment

The final assignment introduces you to the constraints of commercial photography requiring a photo-story to be planned, shot and edited.

The module will develop your practice and understanding through a structured programme of projects which will require the development of a portfolio of images and a learning log.

Learning Outcomes

On successful completion of the module, the student will be able to:

1. use technical and interpersonal skills effectively to capture images which reflect their ideas
2. demonstrate the importance of note taking, research, ideas and concepts to the process of developing a story .
3. demonstrate a good level of ability in the effective selection and editing of images to achieve objectives
4. show that they can reflect perceptively upon their own learning experience

OA454CA	Photography 1: Digital Photographic Practice	40 Credits
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This module develops your understanding of the standards expected in commercial and fine art photography and the need to establish an effective digital workflow to achieve such standards. An understanding of the nature of post-capture artistic choice is developed and key concepts such as the continued role of monochrome in contemporary photography are explored. The nature of truth in digital photographic practice and its relationship with photographic genre and ways in which photography can create meaning are questions which are addressed in the final part of the course.

The course consists of five assessed assignments on

- workflow
- digital image qualities
- monochrome

- invention and 'reality'
- personal photostory

Learning Outcomes

On successful completion of the module, the student will be able to:

1. understand the image quality which is expected in professional practice
2. use an effective workflow to deliver images of an appropriate standard
3. produce images with differing degrees of manipulation and understand the ethical issues associated with manipulation
4. show that they can reflect perceptively upon their own learning experience

OA491CA	Understanding Art 1: Western Art	40 Credits
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The module aim is to understand the cultural and historical context of art and develop observational skills using drawing, annotation and photography and to be able to work with a systematic structure for analysing, researching and recording information that can be applied to any art form.

The module enables you to observe acutely, appreciate and analyse works of art through the study of a written text. The course presents art history in chronological order, from classical times to the 20th century. You are encouraged to respond to works of art not just by essay-writing but by using any skills in drawing, photography or painting that they may have. The module leads you through annotation exercises. This activity helps you to get into the habit of devoting considerable time and thought to particular works of art, rather than giving them cursory attention.

Learning Outcomes

On successful completion of the module, the student will be able to:

1. Demonstrate a basic understanding of the history of Western art in chronological order, from classical to modern times
2. Analyse and research a work of art
3. Investigate art in a methodical way and research and record key points
4. Show that they can reflect perceptively upon their own learning experience

OA4492CA	Understanding Visual Culture 1	40 Credits
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This module is an introduction to a complex field of study. It takes you through the core theories that underpin a contemporary understanding of visual culture; looking at theories about how we look at the world; and understand the visual vocabulary that describes it. The module focuses on the practical application of those theories and will provide a sound introduction to the subject in an interdisciplinary fashion. The module looks at the ideas in *Structuralism*, *Post-Structuralism* and *Post modernism*. You will be introduced and guided to a clear understanding of the key texts in the study of visual culture. You will be required to research a variety of subjects and will therefore need access to the Internet as a research resource.

Learning Outcomes

On successful completion of the module, the student will be able to:

1. Identify relevant and appropriate sources of information

2. Demonstrate a range of research skills and understanding of the relevant forms and modes of information, including textual and electronic.
3. Demonstrate an understanding of the significant critical, theoretical and artistic shifts in visual culture
4. Reflect perceptively upon their own learning experience

OA451CA	Digital Film Production: Creative Concepts	40 Credits
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This module is for anyone who has an interest in exploring the creative techniques used in producing moving image media. You will be expected to produce short exercises and so must have the ability to record and edit digital video.

The module is concerned with developing an awareness of creative techniques and exploring artistic approaches. It will:

- Provide a structured introduction to a range of visual and narrative devices used to create mood, atmosphere and an intended meaning within a moving image sequence
 - Encourage you to view media critically, to identify the techniques that are employed and how they affect the audience
 - Enable you to employ these techniques effectively in your own work

You will be introduced to a range of visual and narrative techniques. You will identify the use of these techniques in existing work and develop short exercises that allow you to demonstrate their use. You will be asked to reflect on the success of your own and other students' productions in achieving the stated aims.

On successful completion of the module, the student will be able to:

1. demonstrate an ability to use creative visual techniques to achieve an intended meaning, atmosphere and mood in a moving image sequence
2. show that they have a basic understanding of how audio can enhance visual content
3. demonstrate a rudimentary understanding of narrative development, rhythm and pace
4. participate in the direction and design of their own learning experience and demonstrate the ability to continue this approach to learning independently.

Level Five: Intermediate stage

In Level Five, you are encouraged to progress to becoming an independent, self-motivated photographer by developing the skills gained at Level Four. At this level, you can choose the direction and content of your project work by working closely with your tutor. You develop your individual research methodologies to find the material for assignments. You will be encouraged to cultivate working routines from which a personal and independent style will evolve. You will need to maintain a continuous, self-reflective commentary for the recording of project and assignment work, augmented by a critical discourse on progress.

Assessment at Level Five: Coursework 80%, Learning logs (10%), Critical Review of approx 2000 words (10%).

On successful completion of two modules at this level, you will be awarded 120 credits. If you choose to exit at this point, you will be awarded a Diploma in Higher Education in Photography.

OA551CA

Photography 2: Landscape

60 Credits

This module enables you to build skills in and theoretical understanding of landscape photography. The module draws on skills developed in Photography 1, but critically seeks to expand your understanding about the uses and nature of landscape photography and the relationship between historical and contemporary understandings of the genre.

The five assignments in the module include both practical exercises (seasons, one acre, sequencing photographs) and critical review (enabling you to understand and consider the reaction of photographers to issues such as climate change). An increasing wide knowledge of practising photographers will be developed as will the understanding of the inextricably linked nature of skill and positionality.

On successful completion of the module, the student will be able to:

1. show an awareness and critical understanding of historical and contemporary photographic approaches to place
2. apply sophisticated photographic means to communicate ideas about place
3. independently select and sequence photographs to communicate their ideas
4. show that they can reflect perceptively upon their own learning experience
5. critically review a contemporary photographic work/movement

OA552CA	Photography 2: Social Documentary	60 credits
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This module is designed to give you both the practical skills to undertake socially engaged documentary photographs and to understand the historical and contemporary debates about the content, styles roles and delivery mechanisms of the genre.

The content chosen for historical study is largely drawn from American photography from the work of Evans and Lange to Robert Frank's *The Americans* to contemporary New Topologists such as Sternfeld.

Practical skills are developed through a series of assignments on subject selection, scene selection, stylistic choices and leading to an in-depth photo-essay. Critical skills are developed through a critical review of the life and work of an influential photographer from the late 20th or early 21st century.

Learning Outcomes

On successful completion of the module, the student will be able to:

1. demonstrate an awareness and critical understanding of historical and contemporary photographic approaches to social documentary
2. apply a wide range of sophisticated photographic means to communicate ideas about social documentary
3. independently select and sequence photographs to communicate their ideas
4. show that they can reflect perceptively upon their own learning experience
5. critically review an influential photographer from the late 20th or early 21st century.

OA553CA	Photography 2: Progressing with Digital Photography	60 credits
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This module aims to prepare you to produce images which are of appropriate quality for a variety of market segments and understand the need to build a profile to work as a professional photographer.

The module comprises two elements:

Element one builds on Digital Photographic Practice and enables students to gain skills in digital production from the selection of equipment to the presentation of final images suitable for the particular market for which they are being prepared.

Element two introduces the student to the needs of the market. It builds an understanding of the wide variety of photography markets and the differing approaches needed to establish a presence in those different market segments. There is also an extended written project, which is chosen to complement this element of the module, which requires a critical analysis of an aspect of the photography market.

Learning Outcomes

On successful completion of the module, the student will be able to:

1. understand the limitations of equipment and select and use equipment suitable for the market for which they are producing images
2. apply a mature and perceptive control of full colour and quality control throughout the digital workflow

- 3 exercise appropriate independent judgement in selecting images for agencies and picture libraries
4. Show that they can reflect perceptively upon their own learning experience
5. Critically review an aspect of the market for photography.

Level Six: Becoming an independent practicing photographer

Your horizons will expand in Level six to embrace the practical, theoretical and conceptual issues which are central to the practice of photography. You will gain an understanding of the ethical and professional considerations with which you need to be equipped in order to pursue this profession. Society is in constant change nationally and internationally and it is important to become and remain aware of the social, political and economic issues which affect photography. For your personal project and extended essay, a body of work on an issue of significant topical importance of your own choice will complete your studies at this level. You should carefully consider the selection a theme for your project in consultation with your tutor.

Assessment at Level 6: Coursework 80%, Learning logs (10%), Critical Review or Essay of approx 3500 words (10%).

On successful completion of two modules at this level, you will be awarded a BA (Hons) degree in Photography.

The following two modules are to be taken in either order:

OA652CA Photography 3: Advanced

60 credits

In this module, you will build on the skills and knowledge gained from previous levels and continue to improve the quality of your work. You will further develop a personal visual language and negotiate, plan and complete your own programme of work in conjunction with your tutor, providing commentary and reflection on your progress.

This is a specialist, individually based module, which encourages you to develop your own style in the photographic specialism of your choice. Level 6 study represents a significant development from Level 5 study, requiring more sustained and sophisticated approaches to photography. There is a set framework for the course but no set learning programme. You will have an introductory tutorial with your tutor which will develop your thinking on your study aims. You will then negotiate a learning programme with your tutor. You will be encouraged to develop a high degree of self-motivation and autonomy and to articulate learning needs through the assignment commentaries, which form part of the Learning Journal. In correspondence with your tutor you will explore technical and philosophical issues relating to creative work as well as aspects of research and associated reading.

There is also an extended written project, which you will choose to complement your programme of practical work. The precise format of the assignment will be agreed with the supervisor/tutor but will normally be a 3500 word essay or equivalent.

Learning Outcomes

On successful completion of the module, the student will be able to:

1. work independently to conceive and develop innovative and sophisticated visual ideas and take them to a successful conclusion

2. challenge received ideas and offer articulate and original personal opinions both on the photographic work of others and their own work as it relates to their chosen genre
3. demonstrate a critical approach to their work and an ability to handle ambiguity and develop autonomous strategies to rectify perceived weaknesses
4. critically review with a contemporary work/movement or the work of a photographer

OA651CA Photography 3: Your Own Portfolio
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60 credits

This module builds on the skills and knowledge you have acquired in previous levels to enable you to assemble a personal portfolio of photographic work in the genre or market segment of your choice. This is the distance learning equivalent of a final degree show and the work preparatory to it. It also builds on your vocational knowledge to enable you to ensure that you are able to deploy appropriate skills in seeking subsequent employment in a photography related area.

This is individually based module, which has a formal structure but which encourages you to develop your own style in a genre of your choice. You will be encouraged to develop a high degree of self-motivation and autonomy and to articulate learning needs through the assignment commentaries, which form part of the learning log. In correspondence with your tutor you will explore technical and philosophical issues relating to creative work as well as aspects of research and associated reading.

There is also an extended written project, which you will choose to complement your programme of practical work. The precise format of the assignment will be agreed with the supervisor/tutor but will normally be a 3500 word essay or equivalent.

Learning Outcomes

On successful completion of the module, the student will be able to:

1. work independently to conceive and develop innovative and sophisticated visual ideas and take them to a successful conclusion
2. challenge received ideas and offer articulate and original personal opinions both on the photographic work of others and their own work as it relates to their chosen genre
3. demonstrate a critical approach to their work and an ability to handle ambiguity and develop autonomous strategies to rectify perceived weaknesses
4. critically review with a contemporary work/movement or the work of a photographer

Assessment

There are no examinations. Assessment is through the examination of personal development planning and continual reflection in learning logs or blogs, practical projects, critical reviews and essays. Assessment tasks are linked to the objectives of each module. As you progress through the course, the assessment increasingly encourages autonomous learning and self-evaluation. Tutors provide feedback during the course, with constructive criticism, and assessment takes place once you have completed a module in full. You are assumed to be planning to enter for assessment unless it is identified at the beginning of the course that you do not have

this aspiration. The personal tutor works with you to advise you on the assessment process. You use OCA guidelines to prepare a portfolio complete with learning logs (or blog) to send to OCA for assessment. This submission includes the summative assignments of each section of a module.

Assessment criteria

The photography degree has adopted overarching assessment criteria, which trace the development of the work as outlined in the modules. The programme applies these criteria with equal weighting. These assessment criteria are: Skills (20%), Knowledge (20%), Invention (20%), Communication (20%) and Judgement (20%).

Teaching methods

Teaching methods: The Art and Design Benchmarks say that: 'Active learning through project-based enquiry has always been a feature of the art and design curriculum in higher education. Through this approach students have been encouraged to develop both the capacity for independent learning and the ability to work with others.' Through the OCA model of distance learning modules, providing projects and research activities, you will learn to study independently, while backed up by tutor support, and learn to work with others by interacting with them providing and receiving support and exchanging ideas on the OCA forum.

Distance tuition: You will work from the course materials and send regular assignments to your tutor, by email. Tutors then review each assignment and provide written feedback. Once the tutor receives your first assignment, a judgment is made (in discussion with you, of course) as to whether there is a realistic likelihood of your reaching undergraduate level by the end of the module.

There are typically 5 assignments for each module, supplemented by projects. Tutor reports are copied to the OCA head office and subject to periodic review to ensure standards are being maintained. You are also able to contact tutors informally between assignments (subject to reasonable limits).

Written module materials: These have been specifically produced for distance learning delivery and are designed for individual self-study. They consist of subject-specific learning content and a series of learning projects each culminating in an assignment, the results of which are discussed with the tutor. The module materials contain a balance of practical exercises and large scale projects and research points.

Study Skills Guides: There are guides on keeping sketchbooks, writing learning logs, study skills, and keeping blogs, among others. All of these will be sent to you at the beginning of the programme and are also available as downloads from the OCA website.

Reading lists: The BA Photography programme has a comprehensive study list composed of key texts, journals and websites for each module. The current list is at the end of this handbook. There is no expectation that you buy or read all of the items on the list, but the titles in bold are particularly recommended. *In addition to this, items are added to the study list as new recommendations are received and items published. This means that the lists are subject to change, so each time you enrol for a new module, you should download the latest list for that module from the website.* At higher levels, when you undertake your own projects, reading lists are negotiated with tutors.

In addition to this, items are added to the study list as new recommendations are received and items published. At higher levels, when you undertake your own projects, reading lists are negotiated with tutors.

Online resources: Each module has a number of web-based resources designed to broaden your appreciation of the range of practice and contemporary debate on the discipline. OCA students have access to the V & A image collection and use of the Creative Commons on Flickr as well as access to the Bridgeman Education image library, from which you may download images for comment, or to include in learning logs. You are encouraged to keep learning blogs if you have access to the internet, so that you can share your reflections and learning online with other students, and discuss these with others on the OCA forum.

Formative and diagnostic feedback: Ongoing guidance and formative feedback on assignments is given by your tutor and offers clear guidance with regard to future development. A report on each piece of feedback given to you is logged with OCA, in order that OCA can monitor tutor quality and performance.

Optional Practical workshops on various subjects: taught by OCA tutors at venues around the country.

Learning methods: As these are all distance learning modules, you learn by independent study, working from home. You will engage with the practical projects within the written learning material and assignments.

Learning log: As part of the coursework on OCA programmes, you are required to keep a learning log. This is an important tool in developing your creative practice and recording your growing understanding of the subject. For degree, diploma and certificate students, the log is considered as part of the assessment process and contributes towards the final mark.

The exact content of the log depends on the module. Typically, they are used to record ideas, images, notes, influences, discoveries, thoughts, research findings and observations prompted by the projects, assignments and broader research.

Web forums: The student forums represent the main method of communication between you and your peers. Concepts are discussed and knowledge developed through debates that are informally moderated by OCA tutors. Critiques of work, both in development and completed, are sought from peers through the forum.

The student portfolios support the forums by providing an area for work to be uploaded to, and linked to, from the forums and their blogs.

Blogs: Blogs are maintained by students as public versions of the learning log. Their public status allows opinions to be expressed by fellow students, or the general public if desired, on the work being produced. Being accessible to other students, they offer a wide range of interpretations of module projects to be seen, read and commented upon by others, allowing learning to take place through social activity centred around a programme of study. If maintained as a learning log, the address of the blog is submitted at assessment time, instead of a physical learning log.

Photography Tutor Profiles

The OCA has a team of some forty highly experienced photography tutors. These are led by two Course Leaders, Peter Haveland and Alan Whetton, who also act as tutors on certain modules. Below is a sample of tutor profiles.

Peter Haveland

<http://www.oca-uk.com/profile/peterjh>

Peter Haveland has an MA in the History of Visual Culture from Manchester Metropolitan University. He trained as a photographer (Twickenham Technical College and Central London Polytechnic) in the 1970's having previously worked as an architectural draughtsman. He moved to North Wales in the early eighties and opened a photographic practice specialising in his own artistic work but also taking commissions from the National Trust, Tourist Board and Forestry Commission as well as freelancing for the local press.

His current practice is a combination of practical and theoretical work. Current projects include a survey and theoretical study of the phenomenon of Roadside Shrines in North Wales and a work originating in the constructed histories of couples based on their carved initials.

Alan Whetton

<http://www.oca-uk.com/profile/courseleaderAW?action=share>

Alan Whetton studied Fine Art at the Regional College of Art, Bradford from 1945-50. He trained as a Photographer at A.H. Leach and Co. (Photowork), Brighouse before working as a commercial and wedding photographer until the late fifties. After a move into industry and further study he found employment as a Management Accountant followed by IT Management and finally Management Development until retirement. During his period of work in industry he continued as a keen and active member of the Royal Photographic Society.

Since his retirement fifteen years ago he worked on a free-lance basis in the fields of theatre and buildings photography. During this period he attained his Associateship in the Royal Photographic Society and an MA in Photography at Bradford Art College.

He currently divides his time between his work with the students of the OCA and his own personal projects in image-based research, experimenting with new digital techniques and an enduring obsession with the study of the Theory of Art.

Jose Navarro

<http://www.oca-uk.com/profile/Pangeafoto>

Jose Navarro has an MA in Documentary Photography from the University of Wales, Newport, focusing on representations of ethnicity in heritage and cultural tourism. He is currently enrolled on a distance-learning MA in Environmental Anthropology at the University of Wales, Lampeter.

He lectured for six years at the University of Zaragoza in Spain and taught mature students on re-training schemes run by the Spanish Department for Work for over four years. From 1996, he taught CAD City and Guilds courses for City of Bristol College. In 2005/2006, he tutored on the BA Photography programme at the University of Wales, Newport. Currently teaching photography courses at CityLit College in London as well as tutoring on OCA photography courses.

He is interested in the dialogue between documentary photography and ethnography, as well as in cultural representations of nature, particularly in wilderness areas. Current practice moves between editorial travel photography, traditional reportage and contemporary documentary. Photographic projects include features on Egypt's Western Desert, Mali's, India's Thar Desert; the high altitude desert of the Andean Plateau and the High Atlas plains. Projects include photographing a year in the life of crofters in North Uist, in the Hebrides and, recently, the annual migration of a group of Spanish semi-nomadic shepherds on their annual migration.

Maggy Milner

<http://www.maggymilner.com/>

Maggy Milner has a BA (Hons) Photography from the University of Derby University, and is currently studying for an MA ADAPT at the University of Derby.

Her teaching experience includes teaching photography in higher, further and community education and lecturing on the BA Photography and Film & Media degrees at Sheffield Hallam University and the University of Staffordshire. Since 1991, she has been working as a practicing artist, lecturer, commercial photographer (illustration, publishing and social photography).

She specialises in still life, documentary and portraiture using both traditional and manipulation techniques (both analogue and digital).

She has received commissions from publishers including Chatto Windus, Heinemann, Vintage, Harper Collins, Jonathan Cape and Oxford University Press. Her work was included in the Association of Illustrators IMAGES 23 Exhibition at the Royal College of Art in 1999. Solo shows include: The Harley Gallery, Welbeck; The Special Photographer's Gallery and Coningsby Gallery, London; Lan Kwai Fong Gallery, Hong Kong; Djanogly, Nottingham; mac, Birmingham; Derby Museum and Art Gallery.

Honey Salvadori

<http://www.honeysalvadori.com/>

Honey Salvadore has an MA in Image and Communication from Goldsmiths College (2005).

She is an editorial photographer specialising in portraits and people. Her work has been published widely in UK and European magazines and newspapers. She works on independent photography and digital media projects alongside her commissioned work. Her clients include the BBC, Channel 4, the National Portrait Gallery, Marie Claire, Elle, Cosmopolitan and L'Oreal.

She is a visiting tutor at Croydon and Cleveland Colleges of Art & Design and currently Associate Lecturer in Photography at Southampton Solent University as well as an OCA tutor.

Geoff Taylor

Geoff Taylor has a first class Honours degree in photography and digital imaging and is currently taking an MA in Art & Design at the University of Derby. He is an Associate of the Royal Photographic Society and a member of the British Institute of Professional Photography.

His main practice is in landscape although other subjects have also been successful. He has participated in exhibitions throughout the UK, including four years with Bucks Art Week and, most recently, a solo exhibition in Much Wenlock. A range of greeting cards featuring his photography have been self-published, also limited edition prints. Currently he is exploring different perspectives in the Shropshire landscape.

Key Resources

Listed below are the current key texts, journals and websites which support the learning on the BA (Hons) Painting degree. Please note that these are subject to change. You should check the latest version of the Study List on the website.

Level 4

Key texts			
Author	Title	Date	Publisher
Freeman, Michael	<u>The Photographer's Eye</u>	2007	Ilex
Cotton, Charlotte	<u>The Photograph as Contemporary Art</u>	2004	Thames & Hudson
Hunter, Fil et al	<u>Light: Science and Magic: An Introduction to Photographic Lighting</u>	2007	Folio
Wells, Liz	<u>Photography: A Critical Introduction , 2nd Edition</u>	2009	Routledge
Chris Rutter	<u>The Essential Colour Manual for Photographers</u>	2006	Rotovision
James Elkins	<u>Photography Theory</u>	2007	Routledge
Roswell Angier	<u>Train Your Gaze: A Practical and Theoretical Introduction to Portrait Photography</u>	2007	AVA Publishing SA
Emma Dexter and Thomas Weski (eds)	<u>Cruel and Tender: Photography and the Real</u>	2003	Tate Publishing
David Levis Straus	<u>Between the Eyes: Essays on Photography and Politics</u>	2005	Aperture
Key Journals			
British Journal of Photography			
Hotshoe			
Photoworks			
Key Websites			
http://www.strobist.blogspot.com/			
http://thefreemanview.com/			
http://www.aperture.org/			
http://www.luminous-landscape.com/techniques/process.shtml			
http://commfaculty.fullerton.edu/lester/writings/faking.html			
http://www.npg.org.uk/learning/digital/Sitters-artists-and-photographers-talking.php			

Level 5

Key Texts			
Author	Title	Date	Publisher

Barth, Nadine	<u><i>Vanishing Landscapes</i></u>	2009	Francis Lincoln
Sandweiss, Martha A	<u><i>Print the Legend, Photography and the American West</i></u>	2004	Yale University Press
Cornish, Joe	<u><i>First Light: a Landscape Photographer's Art</i></u>	2002	Argentum
Andrews, Malcolm	<u><i>Landscape and Western Art</i></u>	1999	Oxford University Press
Straus, David Levi	<u><i>Between the Eyes, Essays on Photography and Politics</i></u>	2003	Aperture
Renaldi, Richard	<u><i>Figure and Ground</i></u>	2006	Aperture
Sternfeld, Joel	<u><i>Sweet Earth</i></u>	2006	Steidl
Greenough, Sarah and Alexander, Stuart	<u><i>Looking In: Robert Frank's The Americans</i></u>	2009	Steidl
Tracy, John	<u><i>The Freelance Photographers Market Handbook 2010</i></u>	2009	BFP Books
Heron, Michal	<u><i>Digital Stock Photography</i></u>	2007	Alworth
Lee, Tom	<u><i>Digital Capture and Workflow for Professional Photographers</i></u>	2007	Amhurst
Thomas, Gwen and Ibbotson, Janet	<u><i>Beyond the Lens: Rights, Ethics and Business Practice for Professional Photographers</i></u>	2003	AoP
Key Journals			
British Journal of Photography			
Daylight Magazine			
Source			
Key Websites			
http://www.luminous-landscape.com/			
http://www.lensculture.com/			
http://www.eyecurious.com/			
http://www.bipp.com/			
http://hub.the-aop.org/			

Level 6

Key texts			
Author	Title	Date	Publisher
	<i>There is no set reading list for this level Students are expected to read widely following a programme of study negotiated with their tutor</i>		
Key Journals			
Key journals are agreed with tutor. They are likely to include Source, Hotshoe, Aperture, Photoworks			
Key Websites			
Agreed with tutor			