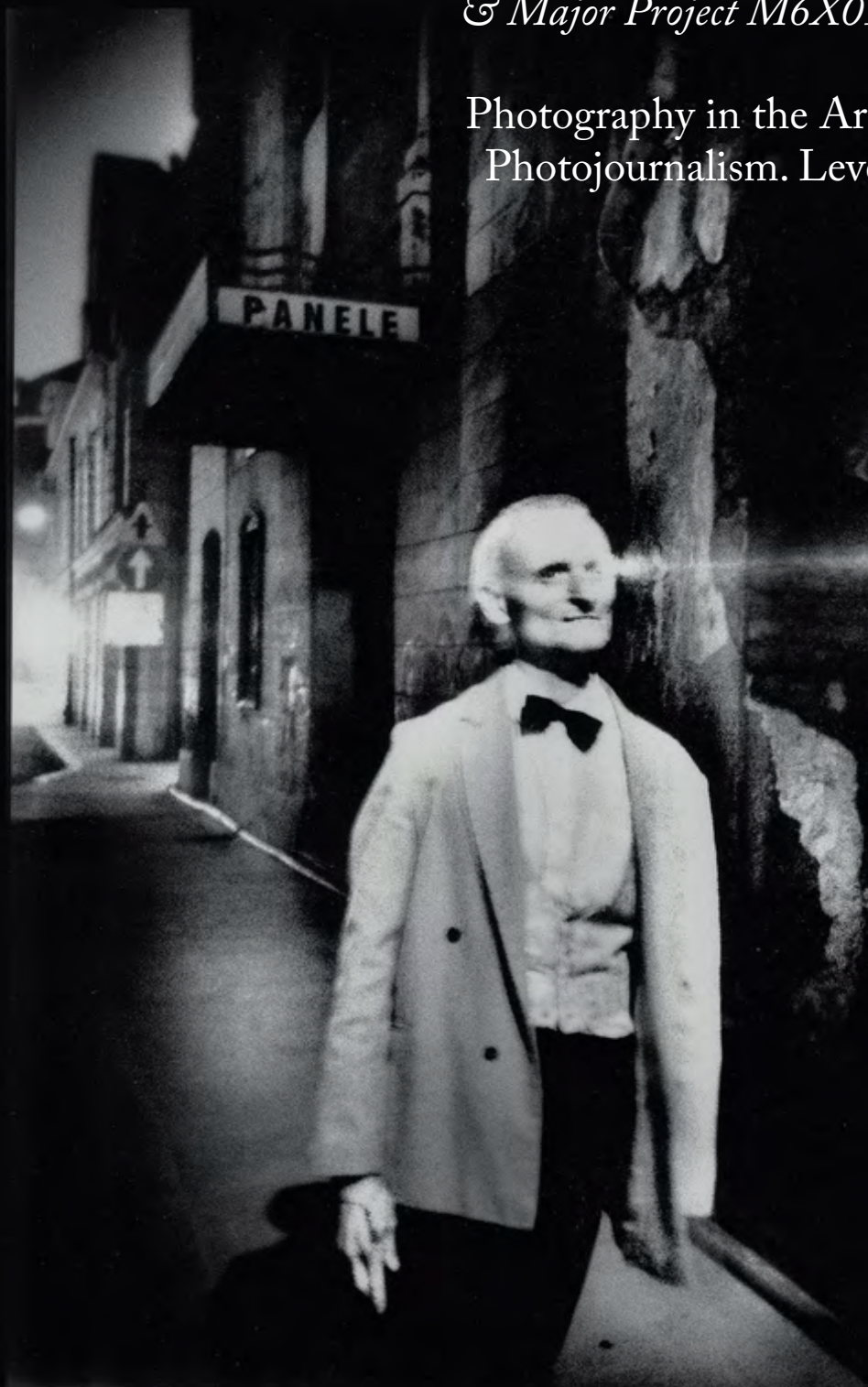


MAJOR PROJECT DEVELOPMENT

Advanced Creative Enquiry M6X01795

& Major Project M6X01790

Photography in the Arts &
Photojournalism. Level 6



Module Lecturers:

*Paul Jeff, Hamish Gane, Sian Addicott,
Paul Duerinckx & Holly Davey*

**Swansea
College of Art**
Founded 1853

MODULE DESCRIPTION

The Major Project Development module provides you with the opportunity to develop your individual photographic practice whilst continuing engagement with the professional arena. Working from a student-negotiated proposal, this module provides you with an opportunity to experiment & explore new approaches, perspectives & ideas. Students will consider alternative methods of presentation and marketing including digital applications.

This module will be assessed via a 15 minute Major Project Presentation in January. The subject of your project-ed PowerPoint presentation will be your major project practice (including external liaison if related/connected). The presentation should include examples of relevant theoretical and practical research (artists/photographers/thinkers/concepts/strategies/techniques etc.). There will then be a few minutes of questions and answers which will give you the chance to defend and talk through your decisions regarding your major project practice.

AIMS

Students will be encouraged to consolidate, extend and apply critical research and analysis in order to develop appropriate visual vocabularies.

To apply critical research and analysis in appropriate visual vocabularies to the development of a proposal for an extended practical production

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to demonstrate the ability to:

Recognise complex critical and contextual dimensions of the student's chosen discipline.

Critically review and synthesise information from a range of sources, including the work of other practitioners

Analytically apply a range of investigative and experimental approaches to their chosen medium.

ASSESSMENT

At the start of each module, tutors will provide full details of the means by which you will be assessed in that module. This will include clear guidelines on the criteria that will be used for marking your work. You will receive a transcript of your assessment marks at the end of each semester. Note that any marks released prior to formal approval by the Progression/ Award/ Examination Board are provisional.

WHAT GRADES MEAN

The Grading Descriptors in this module handbook summarise the main qualities which tutors, seminar leaders and examiners expect to find in typically First Class, Upper Second, Lower Second, Third, Pass and Fail responses to the brief. No brief descriptions, however, can convey all the qualities that make for excellence, and where significant qualities other than those described appear; the mark may take account of them.

Qualities in some directions may compensate for deficiencies in others.

Note: the purpose of this module handbook is to guide your study, the scheme of work on the following pages can be updated at any time during the course of the module, so it is important to check regularly for updates. The module lecturer will provide important information regarding assessment deadlines during timetabled sessions.

MAJOR PROJECT DEVELOPMENT

SEMESTER ONE

Staff:

Paul Jeff - PJ
Hamish Gané - HG
Holly Davey -HD
Paul Duerinckx - PD
Ryan Moule - RM
Siân Addicott - SA

Thursday 27th September 9.30am-10.30pm CR1

Welcome Meeting - HG, HD, SA, PD

Timetables, overview, important dates

Tuesday 2nd October 1.30pm-3.30pm CR3

Introductory Lecture & Seminar - PJ & SA

Introduction to themes – 'Visuality'

Thursday 4th October 10.30am-12.30pm CR3

Lecture & Seminar - HD

Friday 5th October 9.30am-3.30pm CR2 /CR3

Individual Tutorials - HG & PD & SA (see notices)

Tuesday 9th October 1.30pm-3.30pm CR3

Lecture & Seminar - PJ & SA *Beyond the Literal*

Thursday 11th October 10.30am-12.30pm CR3

Group Tutorials – HD (see notices)

Friday 12th October 9.30am-12.30pm CR2/CR3

Individual Tutorials - HG & PD (see notices)

Tuesday 16th October 1.30pm-3.30pm CR3

Screening & seminar - *Tim's Vermeer* - PJ & SA

Thursday 18th October 10.30am-12.30pm CR3

Group Tutorials - HD (see notices)

Friday 19th October 9.30am-12.30pm CR2/CR3

Work-in-Progress Rolling Review - HG & PD

followed by afternoon tutorials with HG & SA (see notices)



Tuesday 23rd October 1.30pm-3.30pm CR3

Group Tutorials - PJ & SA (see notices)

Thursday 25th October 10.30am-12.30pm

Individual Tutorials – HD (see notices)

Friday 26th October 9.30am-12.30pm CR2/CR3

Work-in-Progress Rolling Review - HG & PD

followed by afternoon tutorials with HG & SA (see notices)

Tuesday 30th October 1.30pm-3.30pm CR3

Screening & Seminar - *The Turin Horse* - PJ & SA

Thursday 1st November

Individual Tutorials – HD (see notices)

Friday 2nd November 9.30am-12.30pm CR2/CR3

Work-in-Progress Rolling Review - HG & PD

followed by afternoon tutorials with HG & SA (see notices)

Tuesday 6th November 1.30pm-3.30pm CR3

Documentary & Realism Seminar – PJ & SA

Friday 9th November 9.30am-12.30pm CR2/CR3

Work-in-Progress Rolling Review - HG & PD

followed by afternoon tutorials with HG & SA (see notices)

Tuesday 13th November 1.30pm-3.30pm CR3

Individual tutorials - PJ & SA (see notices)

Thursday 15th November

Trip to Cardiff - *Artes Mundi*

Friday 16th November 9.30am-12.30pm CR2/CR3

Work-in-Progress Rolling Review - HG & PD

followed by afternoon tutorials with HG & SA (see notices)

Tuesday 20th November 1.30pm-3.30pm CR3

Artes Mundi Siftr task – PJ & SA

Thursday 22nd November 10.30am-12.30pm CR3

Individual Tutorials – HD (see notices)

Friday 23rd November 9.30am-12.30pm CR2/CR3

Work-in-Progress Rolling Review - HG & PD

followed by afternoon tutorials with HG & SA (see notices)

AFFAIRE Assassina du sieur Canon

Le Crimeur au fort temporellement

PHOTOGRAPHIE MÉTRIQUE
 PRISE VERTICALEMENT
 à 1^m 05 au dessus du sol.
 Redoublement négatif fait ordinaire: 10
 Tirage final: 0^m 15

Date la 14 Décembre 1914



Sur l'entassement. Ordre des objets en grandeur réelle.

Musée 141 (MÉTODÉ ALPHONSE BERTHIAUX)

ÉCHELLES MÉTRIQUES donnant la dimension réelle des lignes de front d'après leur distance à l'objectif.

DISTANCES à l'objectif	1 ^m 05	($\frac{1}{11}$)		10	20	30	40	50	60	70	80	90	100	110	120	130	140	Echelle à 10 ^m au-dessus de sol.									
	1.50	($\frac{1}{10}$)		10	20	30	40	50	60	70	80	90	100	110	120	130	140	Echelle à 15 ^m au-dessus de sol.									
	1.55	($\frac{1}{9}$)		10	20	30	40	50	60	70	80	90	100	110	120	130	140	Echelle à 20 ^m au-dessus de sol.									

Tuesday 27th November 1.30pm-3.30pm CR3

Group tutorials - PJ & SA (see notices)

Thursday 29th November 10.30am-12.30pm CR3

Individual Tutorials – HD (see notices)

Friday 30th November 9.30am-3.30pm CR2/CR3

Individual Tutorials - HG & PD & SA (see notices)

Tuesday 4th December 1.30pm-3.30pm CR3

Major Project practice presentations

Thursday 6th December 10.30am-12.30pm CR3

Individual tutorials – HD (see notices)

Friday 7th December 9.30am-12.30pm CR2/CR3

Individual Tutorials - HG & PD & SA (see notices)

Tuesday 11th December 1.30pm-3.30pm CR3

Major Project practice presentations

Thursday 13th December 10.30am-12.30pm CR3

Group tutorials – HD (see notices)

Friday 14th December 10.30am-12.30pm CR2/CR3

Photography Christmas Quiz & Party

Tuesday 8th January 1.30pm-3.30pm CR3

Individual Tutorials – PJ & SA

Monday 14th January

Presentation Submission & Research Material Submission

Tuesday 15th & Wednesday 16th January CR2/CR3

MAJOR PROJECT PRESENTATIONS - HG, PJ, PD, HD, SA

15 Minute Presentations on Major Project Development



READING LIST

Essential

- Barthes, R, (1993), *Camera Lucida*, [1981], London: Vintage Classics
- Blazwick, I, (2015). *Adventures of the Black Square*, London: Whitechapel Gallery
- Doherty, C (ed) (2009). *Situation*, London: Whitechapel Gallery
- Elkins, J. (2013). *Theorizing Visual Studies*, New York: Taylor & Francis
- Jones, A, (2012). *The Artist's Body*, London: Phaidon Press

Recommended

- Alonso, R, (2009). *Vitamin Ph*, London: Phaidon Press
- Baudelaire, C, (1995). *The Painter of Modern life and Other Essays*, London: Phaidon Press
- Hirsch, Marianne. *Family Frames – Photography, Narrative and Postmemory*, Cambridge, Massachusetts: Harvard University Press, 1997
- Jones, A (ed) (2014). *Sexuality*, London: Whitechapel Gallery
- Kholeif, O, (2015). *Mike Nelson: Again things*, London: Whitechapel Gallery
- Larsen, L (ed), (2014). *Networks*, London: Whitechapel Gallery
- Sholette, G. (2014), *Dark Matter: Art and Politics in the Age of Enterprise Culture*, London: Pluto Press
- Kester, G. (2011). *The One and the Many: Contemporary Collaborative Art in a Global Context*, North Carolina: Duke University Press
- Knudsen, B (2015). *Affective Methodologies: Developing Cultural Research Strategies for the Study of Affect*, London: Palgrave Macmillan
- Parry, B (ed), (2012). *Cultural Hijack: Rethinking Intervention*, Liverpool: Liverpool University Press
- Stallabras, J. (2013). *Documentary*, London: Whitechapel Gallery
- Thompson, N. (2012). *Living as Form: Socially Engaged Art from 1991-2011*, London: MIT press



Further Information

Attendance

All students are required to attend scheduled sessions and Faculties will record academic attendance on a weekly basis. After three consecutive missed contacts, the Faculty will write to you and ask you to meet with the appropriate programme representative. If you have two further consecutive missed contacts you will be sent a final warning by the Faculty Office.

If you have legitimate reasons for absence (including the instance of illness or injury) you must produce evidence. Authorised absence will not be counted against you. The confirmation of the authorised absence will be lodged.

If you cannot provide reasonable justification for absence or you fail to attend after receiving a final warning then the Faculty will ask the Registry to withdraw you from the programme within two months of the last recorded date of attendance.

Any student with a cumulative attendance for the academic year below 70% will be sent an end of year warning letter by the Faculty to warn that attendance is below the level expected by the University and if poor attendance continues, may lead to being withdrawn from the programme.

Personal Study-time

Although your lecture/seminar/tutorial commitment is once a week for a module such as this, your commitment should be ongoing. Much of your time should be made up with independent study.

Visual Diary

All experimentation and research should be recorded and evidenced in your visual diary. Your Visual Diary will show your conceptual development over the semester, as well as reflect your contextual research.



LIST OF ILLUSTRATIONS

Michael Ackerman, from *Half Life*, 2010

Taisuke Koyama, *Untitled (Rainbow Waves 19)*, 2013

Alphonse Bertillon, '*Murder of Monsieur Canon*', 1914

Thomas Albdorf, *Study for Flower*, 2014

Daniel W Coburn, *Suspension*, 2014

Hanna Putz, *Untitled*, 2012

Situationist International, (graffiti, unknown date c. 1969)



Programme préalable au mouvement situationniste.