

Curriculum Development Project

Teaching Toolkit 2

‘The Photographer’s Process’

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Professional Graduate Certificate in Education (PCET)

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1. Overview and Context

As part of studying a photography course, all students must be able to experience, become familiar with and utilise the processes and ways of creating that exist in the darkroom. This is because of how the camera, and the development of taking a photograph was born, and so learning the fundamentals of the history of photography is important. This specific curriculum entails a 10 week course that will assist full-time students on their innovative techniques and theoretical thinking when it comes to applying it to their work. Undergraduate students, specifically 2nd years on the photography department will benefit from this due to the more advanced approach to the processes and concept, but also they will have background knowledge and insight. This will commence and run throughout 1 semester, and will be a 20 credit module that will go towards their 2nd academic year, which is at Level 6 of education.

This curriculum includes a selection of alternative processes such as; cyanotypes, photograms, lumen printing etc, and a selection of photographers from various backgrounds, that will be randomly handed out to students, leaving them with a process and a practitioner in hand. They will then need to take ideas, use their inspiration and creativity to create a series of photographs or pieces that utilises both concepts. Merging the experimental process and the ideology and theoretical aspect from the photographer or their work, will help develop the student's thinking when applying it to their own pieces, 'Appropriate methods for teaching, learning and assessing in the subject area and at the level of the academic programme', (K2, (UKPSF) | *Advance HE*, 2019).

The concept and way of creating their pieces will be entirely up to them. It can be based on the photographer's connection to the subject or camera, what their work entails, or their developments. Either way, students must use the process given, and find inspiration

through their given artist, apply it to their own work and create a series. This curriculum will be based and taken place at Swansea College of Art at the Photography Department. This is because of the technology, equipment and facilities provided, and additionally the experience and knowledge from staff to assist. Ideally, this curriculum will be conducted on Mondays, 1 day a week to give students a chance to create and research throughout the week. Each session will preferably last for up to 2 hours, depending on the subject of the session as it could either be workshops or a lecture/seminar. However, overall 1 session a week for 10 weeks will provide students with enough time to research, create, experiment and finalise their concepts and pieces. This will additionally give opportunities for them to participate in workshops, visit exhibitions for research if needed and to utilise the facilities such as the library, 'How students learn, both generally and within their subject/disciplinary area(s)', (K3, (UKPSF) | *Advance HE*, 2019). At the end of the course, students will be required to submit a visual diary that will be produced throughout their developmental process, and an exhibition to show and display their photographs - this will be their summative assessment.

2. Rationale

As a photographer and practitioner that has studied in the field for many years, I have learned overtime that utilising and developing knowledge on the history and older photographic techniques of photography is vitally important. It supports the artist's progression throughout their praxis and ways of thinking as their skills and theoretical perspectives enhance. As stated in an article on Museum of Modern Art under The Photographic Record, it states, "Photographs can provide glimpses into lives past, long-ago events, and forgotten places. They can help shape our understanding of culture, history and the identity of the people who appear in them", (The Photographic Record, Museum of Modern Art). Learning about it's history and the advancement to today, will

shape students perspectives and broaden their skills and knowledge on the subject as a whole.

Although the use of technology and digital equipment within the photographic and arts field is as useful and more convenient for today's society, utilising the processes and ways of creating artworks from it's history is just as important. Every artist and practitioner should learn about the fundamental aspects of photographic history, it's pioneers and how it has developed overtime. Before digital technology, there were ways of creating imagery that involves sunlight, chemicals and mirroring. At the Royal Academy of Arts, they have a short course that entails experimenting with alternative photographic processes, "particularly the themes of contemporary arts practice, which often seeks to interrogate the past", (Royal Academy of Arts). The majority of photography courses have at least aspects of the history of photography and it's processes, as it helps establish the students pedagogy for the course itself, but also their development as a practitioner through their praxis, which is similar to, 'The subject material', (K1, (UKPSF) | *Advance HE*, 2019).

The curriculum itself needs to exist due to what it entails and involves; a range of skills, experiences, experimenting with new materials, new resources and also curating an exhibition that will present and display their work. Throughout the curriculum, students will continuously engage themselves and their creativity in numerous ways to develop their project. This is through their photographs and body of work, their visual diaries and the exhibition itself. The focus is to expand, develop and deepen their knowledge, experiences and ways of creating for further projects, adhering to, 'Engage in continuing professional development in subjects/disciplines and their pedagogy, incorporating research, scholarship and the evaluation of professional practices', (A5, (UKPSF) | *Advance HE*, 2019).

Additionally, with any project within the artistic and photographic field of education, students will always have freedom to explore any interests, concepts and subject matters that they wish. This means that any work that students produce with a respecting message behind it is always considered. In the book, *The Curriculum: Theory and Practice*, (Kelly, 2009), p. 8, it states, “an education curriculum at all levels should be concerned to provide a liberating experience by focusing on such things as the promotion of freedom and independence of thought, of social and political empowerment, of respect for the freedom of others... regardless of class, race or creed”. Giving opportunities and freedom to students to explore without the feeling of judgement or prejudice allows them to flourish and to pursue their ideas and learn to their full potential, adhering to, ‘Respect individual learners and diverse learning communities’, (V1, (UKPSF) | *Advance HE*, 2019).

The curriculum is designed to push students within their theoretical thinking, their skills and adapting to additional process and ways of creating. From discussing curriculum and what it entails, it would be classed as both the official curriculum and also the curriculum as experienced. The official curriculum is due to the scheduled course of study, and throughout, it entails a week by week plan that builds to a summative assessment. It includes and clearly states the curriculum context, why it is needed and what the aims and objectives are, which is similar to, ‘Appropriate methods for teaching, learning and assessing in the subject area and at the level of the academic programme’, (K2, (UKPSF) | *Advance HE*, 2019). It provides students with structure, and as the weeks go on throughout the module, students will progress with their skills, theoretical knowledge and additionally includes activities and workshops. As for the curriculum as experienced, students will connect with their studies as they will be creating work and photographs that

are personal or inspire them. Although a set list of photographers and processes are given, they will still add their own personal flare, and this is through their own developments.

3. Curriculum Aims and Learning Outcomes

The curriculum aims to achieve that students investigate and discover new ways of creating work, essentially pushing themselves out of their comfort zone. The aims for this curriculum is for students to expand their skills and theoretical knowledge, to push their boundaries within the photographic realm by undergoing a practical module. As stated in, 'Reflective Teaching in Higher Education', (Ashwin, 2020), p.84, it says, "programmes that we teach need to be explicitly designed to engage our students with valuable knowledge... we need to know what we expect students to gain from our teaching and how we have designed our teaching to achieve this". Setting aims for the curriculum gives both teacher and student an insight into the end goal and what students are set out to achieve.

Learning outcomes however, entails more specific objectives that will help students reach their aims, these include; to adapt to new ways of creating photographs through alternative processes, expand their research on photographers and it's history and to involve themselves in workshops and activities. Both aims and the learning outcomes are set out and designed for student's progression with their academia and their subject, similar to 'Design and plan learning activities and/or programmes of study', (A1, (UKPSF) | *Advance HE*, 2019).

The programme seeks to achieve that students explore their interests whilst also using a new way of experimenting, combined with influences from an artist practitioner. This curriculum is designed for students to research, take part in activities, develop a diary that entails their development of research and ongoing ideas to curate and exhibit their final

piece in an exhibition. It's a practical module combined with theoretical thinking through pedagogy and research outside of their studies, that will hopefully push their artistic interest and praxis for the future as alumni students.

Referring back to the book above, (Ashwin, 2020) p.56, it displays and refers to a model of reflection titled, 'The Learning Milieu', (adapted from Boud and Walker, 1990). This shows that prior to practice, during practice and following practice are linked and essentially develops through the student in their academic studies. This model links to the students development through the curriculum as they will use their previous knowledge and skills, reflect on their strategies and work, intervene through tutorials and then re-evaluate experience. The model is essentially an evolution of the students adaptation and growth to the curriculum and their own personal subject, which is similar to 'How students learn, both generally and within their subject/disciplinary area(s), (K3, (UKPSF) | *Advance HE*, 2019). The curriculum, given to 2nd year photography undergraduates, seeks to achieve an advanced progression of both combined concept and practical skills and to improve their developments of visual diaries, whilst also experiencing the professional aspect of a collaborative exhibition.

4. Professional Standards/Benchmarking Statements

Setting benchmarks within the curriculum for higher education ensures that students are measured to the standards that are set, but additionally to observe their progressions. According to the Academic Benchmarks, (Top Hat, n.d.), it states, "setting measurable standards for evaluating one's learning... may be set for individual students or for institutions when ranking themselves against others. Benchmarks are used to assess progress towards year-end goals". Laying out benchmarks for students in HE implies an ideal aim for the end of the academic year in which they should have either achieved, or work towards.

From investigating further into benchmark statements, more specially into the subject field of Photography and the Arts, QAA Membership has a document that refers to specific measurable benchmark statements, and additionally goes into depth with details referring to curriculums in education, and the subject matter. Under part 5.3, (QAA MEMBERSHIP Subject Benchmark Statement Art and Design, 2019), it says, “Art and design courses are designed to support individual development as creative practitioners as well as the progressive acquisition of independent learning skills. Course coherence is achieved through modules or units, with specified learning outcomes articulating progression at each level”. This implies and supports my statement, that one act stage, students will be given a benchmark to achieve throughout their artistic academic studies.

Continuing to analyse the QAA document, (QAA MEMBERSHIP Subject Benchmark Statement Art and Design, 2019), and under the section titled, ‘Benchmark Standards’, 6.3, it says, “At the threshold standard, an honours degree in art and design confirms that the holder has acquired technical knowledge and practical skills, The graduate is able to use materials, media, techniques, methods, technologies and tools associated with the discipline(s) studies, and is familiar with good working practices”. From this, students must adapt and excel with their learning throughout HE to achieve the benchmarking standards that have been set. The degree, and additionally the curriculum, has aims that is for students to progress and develop with their learning, but also as practitioners.

The UK Professional Standards Framework, (UKPSF), (Advance HE, 2019), is set out for teachers to support and improve their students learning through their experience and pedagogy. Throughout the framework, there are numerous dimensions that apply to the module and its subject matter of photography. Firstly, Areas of Activity is applied to many aspects due to the core subject matter but additionally to how it’s affecting their learning

experience. For instance, 'Design and plan learning activities and/or programmes of study' (A1, (UKPSF) | *Advance HE, 2019*), applies due to the amount of workshops and practical tasks that students will be involved in, such as; cyanotype and lumen printing. Of course, lectures and seminars are included, through either digital innovative technology or presentations. Also, you could also say that 'Teach and/or support learning', (A2), is linked as there is already learning activities and sessions planned, which is delivered through teaching and received with learning. As mentioned previously, assessments throughout the curriculum is important to observe student's progression, and so, 'Assess and give feedback to learners', (A3), applies due to the regular sessions of either tutorials, discussions, questions, advice, support and both formative and summative assessments. Throughout the course, students will have continuous support and guidance throughout their developments.

Moving onto Core Knowledge, this section is links heavily to the curriculum as it entails notions of the material, methods of teaching, evaluating students progression, and the students learning. Sections such as, 'How students learn, not generally and within their subject/disciplinary area(s)', (K3), 'The use and value of appropriate learning technologies', (K4), and 'Methods for evaluating the effectiveness of teaching', (K5). These all correlate towards the aims and objectives of the curriculum and what it sets out to achieve with students.

Professional Values considers students through support, respect, diversity and acknowledgement. Within this section, several of the elements in the framework applies. These include; 'Respect individual learners and diverse learning communities' (V1), 'Promote participation in higher education and equality of opportunity for learners', (V2), and 'Acknowledge the wider context in which higher education operates recognising the

implications for professional practice', (V4). These standards pulled from the UKPSF document, (2019), strongly applies to aspects of the curriculum due to their links to teaching, the subject, assessment, participations, inclusivity and support/guidance. Following these and implementing it through practice benefits both teacher and student as it provides a strong and positive outlook on their academia, giving them opportunities to flourish.

5. Timetable for the Curriculum

The curriculum itself, will be delivered through a week by week process, expanded over a 10 week course, that entails a minimum of a 2 hour session each Monday. The way the module is developed could be considered sequenced such as; theory/practice, logical, familiarity, opportunistic and through the theme of 'must know, should know and could know'. In regards to teaching and delivery structure, there are ways of alternative methods that will engage students to participate but to mainly learn. This is through styles such as; lectures, group work, workshops/practical sessions, digital based learning through technology, tutorials and engaging through professional practice in an exhibition. The use of many styles can keep the engagement and interest high, which in turn can have a significant impact on students learning, adhering to, 'Design and plan learning activities and/or programmes of study', (A1, (UKPSF) | *Advance HE*, 2019).

As stated, the course will run at the Photography Department at Swansea College of Art, and will be taught to undergraduate 2nd year students. This department has facilities that can support students interests along with the availability of staff. Resources are at their disposal.

	TITLE	LESSON AIMS	TOPIC OF SESSION	ACTIVITIES	RESOURCES
WEEK 1	Introduction to the Module	Introducing students to the curriculum, outline the purpose and what is expected at the end for the assessment. Have students become familiar with the module.	A powerpoint presentation that entails details of the experimental process and developing a body of work. Additionally outlining the key features that is the random process and photographer given to each student and reviewing the timetable for the whole semester.	Discussions with the group. Handing out a process and photographer to each student and conversing on their pieces.	Projector, laptop and a screen.
WEEK 2	Processes & Practitioners	Introducing students to presentation, that discusses the basics of each process and practitioner that was handed out to students the week prior. Students should become familiar with their process and photographer, in preparation for the research development.	Discussing all processes and practitioners in detail through each slide for all students to articulate and grasp a piece of history and view the artists work. Additionally, students will have the chance to view their process and learn about the standard principles of the process.	A short seminar - a group task that asks each student to write down 5 key words about both of their given pieces to start generating ideas. Then to further discuss with the group.	Projector, laptop, a screen and paper.
WEEK 3	Methods of Making	Students should become familiar with knowing how to create and develop a body of work through a visual diary, but this session entails a deeper look into the many ways of experimenting and curating.	A powerpoint presentation that entails a stronger look into the alternative ways of creating a project, looking to; processes, research, exhibitions and influences. Each aspect can divert or change the ways of thinking.	A seminar using Padlet (a digital online tool), that students will collaborate and gather research and ideas to their group. Generating a large body of notes for others to take away from.	Projector, laptop, a screen and students to use their own technology (for Padlet).
WEEK 4	Workshops - Cyanotype & Pinhole Camera	Students will learn and adapt to 2 of the most popular analogue ways of creating imagery. The cyanotype process and using a pinhole camera.	Both sessions will include a workshop handout, support and guidance from the staff and health & safety. Students will learn the ways of creating photographs through 2 of the processes that is a part of the module. They need to discover the analogue processes as they will be their main way of creating.	2 workshops, cyanotype and pinhole. Both conducted in SCA, Photography Department. Facilities are provided.	Cyanotype chemicals, paper, clamps, objects for transfer, MDF board, glass perspex, pinhole, cardboard box, black paint, masking tape, workshop handouts.
WEEK 5	Refresher Workshop - Film Developing & Darkroom Printing	Students should be able to remember and become familiar to developing film and creating prints as this is a standard skill.	Both refresher workshops will entail a quick step by step through both processes. Black and white and colour film developing, and printing images through an enlarger in the darkroom.	2 workshops; film developing and printing. Both activities are conducted with additional staff at SCA. Facilities are provided.	Film (35mm or 120mm), film chemicals, photographic paper, objects for transfer, printing chemicals, enlarger, scissors, film sleeves, workshop handouts.

WEEK 6	Group Tutorials	A form of assessment to witness how the students are progressing. Observe and go through their visual dairies.	By discussing and conversing with students on their ongoing ideas or concepts in groups, I'm able to support and direct them with their research and strategies, essentially a rolling crit. Formative Assessment	Discussions and conversations through students as a group can direct them in new avenues and additionally help other students with ideas.	Laptop, student's visual dairies or prints to show.
WEEK 7	Exhibition Viewings	For students to view exhibitions in person. Paying attention to sequencing, formatting, themes, placement of work and how the pieces themselves discuss the concepts.	A day out with students as a group to visit a few galleries around Swansea. This gives students the opportunity to see first-hand and become familiar with the different techniques of displaying work.	A field trip around Swansea with students visiting exhibitions.	None.
WEEK 8	Individual Tutorials	For students to have confidence with their ongoing projects, and to hopefully leave the session with ideas for presenting their work.	Tutorial sessions with each student individually that will assist them with their pieces. By now, students will have their research, but the tutorials are for selecting their pieces and possibly offering assistance for any future adjustments. Formative assessment.	Review of visual diary and their photographic pieces.	Visual dairies and photographs from students.
WEEK 9	Reviewing Final Pieces	This session is for students to select and finalise their photographs for submission and exhibition.	Reviewing through the photographs that students with to propose and submit. Thinking about sequences, layouts, themes and what they discuss. Additionally talking about preparation for the upcoming exhibition and the theme.	Laying out all photographs from students to organise into sequences and see if they fit with one another.	Photographs and final submission imagery from students.
WEEK 10	Exhibition Preparation & Opening Submission of Visual Diary	Aim is for students to prepare and be involved in the curation of the exhibition. All students must participate and put up their photographs in the designated spots on the department.	All students need to bring their pieces and ways of instalments to the department. The session is for all 2nd year undergraduates to install their own pieces and collaborate with one another on the exhibition. Summative assessment.	Installation and curation of the exhibition. Health & safety is considered.	Tools, photographs for the show, installation resources, name tags.

Overall, the curriculum timetable outlines a great structure that develops from the basics to the most intricate, ranging from seminars, the use of a digital tool, tutorials, workshops and exhibition sightings. Throughout the module, students are tasked to use their past knowledge, and current skills to develop their theory and strategies that will push their photographic practice for the future. Referring back to the QAA Subject Benchmark Statement in Art & Design, it says in section 4.1, "The principal aim of undergraduate education in art and design is to facilitate acquisition of appropriate knowledge and

understanding, development of the necessary personal attributes, and application of the skills”, (QAA MEMBERSHIP Subject Benchmark Statement Art and Design, 2019).

6. Assessment Strategy

Throughout the curriculum, there will be a range of assessments taking place that will help myself, as the teacher and also students to see the progression and understanding of the module. In the Assessment 2020 document, (Assessment 2020 Seven propositions for assessment reform in higher education, Boud & Associates, 2009), it states under section 2.i, “students benefit from, clear and helpful feedback on their learning... This places responsibility on staff to plan assessment in order to (a) develop their own skills in providing quality feedback.” It’s important for students to feel acknowledged and understood throughout their academia, and as their teachers, we should provide as much feedback and guidance as we possibly can. This improves their overall learning and development.

As stated, in the curriculum it includes different types of assessment to encourage and support students. In regards to the group and individual tutorials, they are classed as a formative assessment as students will be evaluated and observed on their ongoing project. These take place in the middle and towards the end of the curriculum. In addition, the key term feedforward could also be classified under this due to providing students with changes and guidance to improve their work, or suggesting a new direction, similar to, ‘Assess and give feedback to learners’, (A3, (UKPSF) | *Advance HE*, 2019).

The most important way of assessment which determines the student’s overall knowledge, understanding and skills comes from the summative assessment. This will take place through a visual diary that students will have to curate and build over the course of the

module. Inside this will include; research, ideas, experiments, photographs, themes and concepts for the exhibition and self-reflection. This is an important piece of work for submission along with the photographs involved in the exhibition. Students will be assessed on their range of research, experiments and theoretical concepts and should show a deep dive into knowledge and skills. With this, and their participation in the exhibition will all count towards their summative assessment at the end of the module. You could also say, that this additionally comes under authentic assessment due to the measurements of students accomplishments to the module and how they adapted, collaborated and created their pieces through a multiple choice, referring to, 'Methods for evaluating the effectiveness of teaching', (K5, (UKPSF) | *Advance HE*, 2019).

7. Recommended Reading

Essential Reading:

Ways of Seeing, (Berger, 1972)

Ways of Curating, (Hans Ulrich Obrist and Raza, 2016)

Understanding a Photograph, (John Peter Berger, 2013)

On Photography, (Sontag, 1977)

Further Reading:

What Photography Is, (Elkins, 2011)

Towards a Philosophy of Photography, (Flusser, 2000)

The Camera Lucida in Art and Science, (Hammond and Austin, 1987)

Contemporary Photography and Theory: Concepts and Debates, (Miller, 2020)

Reframing Photography: Theory and Practice, (Modrak and Anthes, 2011)

The Sublime, (Morley and Whitechapel Art Gallery, 2010)

Exhibition, (Steeds, 2014)

8. Effective Consideration of Skills

In the curriculum, there are elements that considers the knowledge, understanding and skills for students. Involved, there are a few activities that will give opportunities to students to develop and improve their skills such as; cyanotype workshop, seminars, other workshops, exhibition viewings and creating their own body of work and visual diary. Each of the elements involved in the curriculum entails a theoretical and practical aspect that will enhance their skills. These skills are identified as; group work, creating imagery in different locations or using different materials, creating contacts, curating an exhibition, designing, professional skills and the improvement of research skills. This curriculum provides students with new perspectives of curating and developing work, but additionally gives an insight into the artistic world outside of academia, and how projects and exhibitions are made. There are links to the curriculum such as; that it is process driven, autonomy with students, it is course work based so students develop themselves with support from staff and that it has a strong emphasis on the means rather than the ends. Overall, the curriculum is an effective development for students to progress, learn and improve their knowledge, understanding and skills.

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Appendices

1. Processes & Practitioners PPT
2. Processes & Practitioners Lesson Plan
3. Methods of Making PPT
4. Methods of Making Lesson Plan
5. Cyanotype Workshop Handout
6. Cyanotype Workshop Lesson Plan
7. QAA Membership Subject Benchmark Statement, Art & Design

1.

Processes & Practitioners

Aims

- To develop a body of work from your given process and artist and interpret it your own way to create a series of images.
- Construct a visual diary to show the ongoing process of your theory.
- Showcase your work in an exhibition at the end.

Objectives

- To start collating research and concepts.
- To think about elements from the photographer's work that you want to carry through to your own pieces.

Things to Consider:

- Is it the connection between photographer and subject?
- Is it the photographer's concept of their work?
- The way they photograph
- What they photograph
- The artist themselves
- Their narratives throughout their work
- Could be certain elements; exposure, composition, personal life, location, emotion.

Why Analogue/Alternative Processes?

Alternative ways of creating and 'taking' a photograph tests both curator and the spectator.

Developments such as these allows more mistakes to happen, but it's down to the technical and duration of time it takes to make and curate an image with precision and care.

It allows us to refer to the history of photography and appreciate the fundamental aspects of 'capturing a photograph'.

Cyanotype

The cyanotype is a process that is slow-reacting and is sensitive to ultraviolet light (UV). The chemical mixture – (ferric ammonium citrate and potassium ferricyanide), once exposed to sunlight or other UV sources, changes to a dark blue tone. It is an economical photographic process and only requires water for the image to develop.

The cyanotype was discovered by Sir John Herschel in 1842.

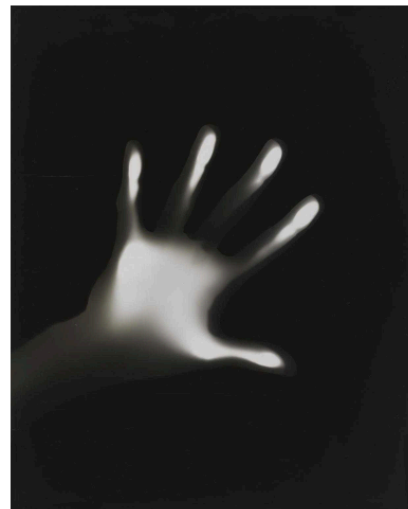


Anna Atkins, *Iridea edulis*, Vol. 1, Part. 2, Plate 112, 1842 [cyanotype]

Photogram

A photogram is a process that involves placing objects, or film onto a piece of light-sensitive material/paper, and then exposing it to light. The process doesn't need a camera. Photograms have been explored by practitioners such as Henry Fox Talbot and Anna Atkins.

The photogram is an extended development from the cyanotype, as both experiments involve light-sensitive processes with objects.



György Kepes, *Hand on Black Ground*, (c. 1939-40) [photogram]

Pinhole Camera

The pinhole camera is essentially a small handmade camera without a lens, but with a small aperture which is the pinhole. It's a box that is lightproof due to how black it is inside. Light from a scene outside passes through the pinhole/aperture and projects an inverted image on the opposite side of the box or camera, which is also known as the camera obscura. This can either be done with light sensitive photographic paper, or film (35mm or 120mm).



Cameron Gillie, [pinhole]

Medium Format

Medium format is a format and size of film that is specifically used for some analogue cameras. Medium format film and photographic shooting allows the photographer to increase their details and quality of their images. Depending on the camera and film used, the images can either resemble a blurred and pinhole presentation, or a sharp and precise image with deep colours and contrast. The use of the camera, installing the film and developing it can become time-consuming, however the process is rewarding at the end.



Chelsea Summers, *Elis*, 2023
[medium format]

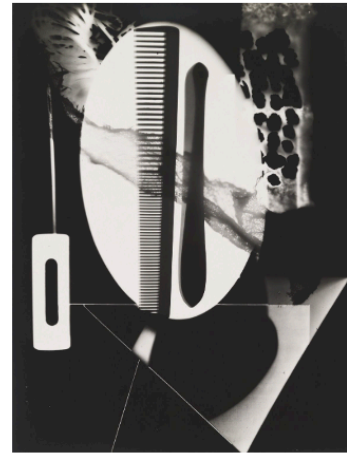
Why the selected photographers?

Each photographer/practitioner represents a different style or intention within their work. Their ranges of skills and experiences transcend into their photographs, and their aims are evident. Each artist conveys alternative objectives and conversations that have either made significant impacts through politics, society or purely the development and history of photography itself.

These will challenge you as an artist, to grow outside of your comfort zone, delve into new processes and experiments, and fully emerge your praxis into new theories.

Man Ray

Man Ray was a significant artist through the Dada and Surrealism movement. Whilst he worked with painting and printmaking, he was also renowned for his sensual and striking black and white photographs. He used solarization and made Rayographs, that pushed the boundaries of avant-garde photography. He created questions and confusion within his work, and made way for future movements within the art world.



Man Ray, *Untitled (plate 2)*, from the album, *Champs Délicieux*, 1922 [gelatin silver print after rayograph]

Imogen Cunningham

Imogen Cunningham was one of the first female photographers that is known for her botanical still lifes and very intimate portraits of cultural icons such as Man Ray, Frida Kahlo and Martha Graham.

As part of her involvement in the group f/64 (a photographers association of the West Coast), she is a pioneer for female photographers, that captured the minimalism and sentiments of the botanicals that surrounds her. Elegant curves, and soft balance of light and shows are a hallmark of Cunningham's shots.



Imogen Cunningham, *Veiled Woman*, 1910
[silver print]

Hiroshi Sugimoto

Hiroshi Sugimoto's work resonates with black and white imagery. He often photographs on a large format box camera, which captures traces of light and movement, in compositions that makes you consider temporality and depths of perception. Sugimoto often experiments and plays with exposure times, that correlates back to the realm of real life and time.



Hiroshi Sugimoto, *Seascape*,
1990s, [offset print]

Anna Atkins

Anna Atkins was a pioneer in photography as she was considered the first person to publish a book that was illustrated with photographic images. But she was the first woman to take a photograph. Sir John Herschel, a friend of Anna's invented the cyanotype process in 1842, and so within the following year, she began to apply the process to making images which lead to her botanic illustrations.



Anna Atkins, *Asplenium radicans* (Jamaica),
1850 [cyanotype]

Henri-Cartier Bresson

Henri Cartier-Bresson's work surrounds lively, candid imagery that is similar to documentary photography. Additionally, his praxis includes elements of intimacy and poetic dynamics. His concept of the 'decisive moment', states that photographers must be in the moment within their surroundings, and to photograph to achieve the ideal shot.

Bresson presents reality and raw elements that he witnessed, and further documented.



Henri Cartier-Bresson, *Queen Charlotte's Ball*,
1959 [silver gelatin print]

Research/Reading List

- *Camera Lucida* (no date). Edinburgh: A. Constable and Co.
- Fabbri, G., Fabbri, M and Wiklund P. (2009) *From Pinhole to Print*. Alternative Photography
- Fabbri, Malin (2006) *Alternative Photography: Art and Artists, Edition 1*. Alternative Photography
- Flusser, V. (2018) *Towards a philosophy of photography*. London: Reaktion Books.
- Sontag, S. (2019) *On Photography*. London: Penguin books.
- Wells, L. (2021) *Photography: A critical introduction*. Abingdon, Oxon: Routledge.
- Z. Anderson, Christina. (2022) *The Experimental Darkroom*. Taylor & Francis.

Professional Standards (where are these being met within the session)

A1 – Design and plan learning activities and/or programmes of study – Designing and planning a body of work for the curriculum.

A2 – Teach and/or support learning – Teaching and presenting valuable and important knowledge to students that is the core of the curriculum subject.

A3 – Assess and give feedback to learners – Conversing and asking questions to students to spark and create ideas.

K2 – Appropriate methods for teaching, learning and assessing in the subject area and at the level of the academic programme – Providing structure, a curriculum of great development in the subject area and the use of lectures, feedback and seminars additionally assesses students progression.

K4 – The use and value of appropriate learning technologies – Utilizing powerpoint presentation tool, laptop and a projector to display and present. Additional use of the tool Padlet in the seminar that will further progress engagement and students learning.

K5 – Methods for evaluating the effectiveness of teaching – using methods such as questions throughout the lectures, creating conversations, seminars, for students to produce a project based on the knowledge given.

Lesson Detail:

Stage	Focus	Strategy	Time
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Introduction	Introducing the session about what it entails, and to mention about the seminar with using a digital technology tool.	Discussion and a brief introduction to the students.	5 minutes
Development	A presentation ~~powerpoint~~ .	The ~~powerpoint~~ is a presentational lecture for students to comprehend and visually identify the variation of photographers, learn about the photographers themselves and to additionally familiarize themselves with their work.	1 hour
Seminar	Using a digital tool – Padlet.	Using Padlet, students will take part in a task that will help generate ideas, pull apart aspects and subjects from the photographers and their work, and to collectively build a board of ideas and routes to pursue for their projects	20 minutes
Plenary/conclusion	Wrap up the session and discuss points mentioned.	Talk to students about what they have learned from the session, are they feeling confident, any questions to ask or issues to raise.	5 minutes

Assessment Strategies: when and how are they included within the lesson?

By discussing throughout the lecture through questions and conversations, I will be able to identify their engagement, understanding and grasp of the knowledge that has been given. Secondly, throughout the seminar and finalizing the task of using Padlet to build ideas, this will give an indication on their thoughts and what they have learned from the session. Lastly, once finalizing the whole session, asking students if they have any issues or problems, or if they would like to discuss anything in particular additionally provides me with security and confidence, or assistance and support to help students.

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Informal reflection (to be completed after the session)

3.

The Methods of Making

What are the key elements to developing a body of work?

You've been given the process, so start with the artist.

Analyse them, their work, concepts and overall praxis.

Questions to consider:

Is it the artist themselves?

Is it a particular photograph?

Or is it their aim and concept throughout their work?

Pull elements that you're drawn to.

This will help with the developing process.

- Locations
- Mediums
- Concepts
- Subjects
- The narratives

Research!

Although you have the artist and process, applying additional research and reading will strengthen and expand your ideas.

You must show this in your visual diaries.

- | | |
|---------------|----------------|
| - Books | - Interviews |
| - Exhibitions | - Philosophers |
| - Photobooks | - Theories |

Experiments

As you develop your ideas throughout this module, it's ideal for you to experiment and utilize different techniques and processes. Although you have been given a process, there are many ways you can interpret them. Combining both artist and process allows you to fully explore the alternative ways of creating.

- Materials
- Developing times
- Other chemicals
- Additional mediums
- Exposure times
- Objects

Keep it unique to you

Although one of the main elements you have been given is relevant to another artist's work, it's still important to carry this through your own personal and artistic ideals. The concept and aim behind this module is to draw your own touches and apply your interests more than the artist you have been given. Keep it unique and personal.

Other advice to consider:

Think back to previous projects and how you developed them, was there a certain way that worked for you?

You can use previous research that could apply to this module. Use your knowledge on practitioners, theorists, artists for developing your ideas.

Facilities

Across the faculty, Swansea College of Art offers a range of facilities for students to use. Make use of the opportunities offered to you and the staff.

- Printing services
- Darkroom
- Black and white film developing
- Colour film developing
- Studio
- Workshops
- In department library
- Sign up sessions

Review & Analyse

Reviewing your ongoing work throughout a process ensures your decision making and overview of your project as a whole. As artists, it's imperative to analyse, observe and possibly alter certain elements.

Is it to change methods? Did a certain process not work for you?

Was it the subject involved? The concept? Small touches that need to be finessed?

Think about these elements when producing work, as it encourages and helps with your theoretical ideas and how you position and chose your artworks.

What is a particular method of making that works for
you?

4.

Lesson Plan Template



Lesson Plan

Topic: Methods of Making		Class: 2 nd Year Photography Undergraduates	
Date:	Length of lesson: 1 Hour		Number of students: 20
Resources required: Projector, Laptop, ~~Powerpoint~~ Presentations			
Aim of Lesson For students to learn about how to develop a project from start to finish, utilizing mediums, research and personal influence.			
Learning Outcomes – The Learners Should Be Able To: Gather research, observe and look at key themes, develop a body of work and to use their imagination for their pieces.			
Previous student knowledge required for the session: Knowing artists, theorists, intellectual knowledge of photographic history and experience of building work.			
Anticipated difficulties (if applicable): Issues with technology or some difficulties due to projecting or the laptop itself.			

Professional Standards (where are these being met within the session)

A1 – Design and plan learning activities and/or programmes of study – Displaying a range of methods of creating a body of work.

A2 – Teach and/or support learning – Teaching and presenting to students.

A5 – Engage in continuing professional development in subjects/disciplines and their pedagogy, incorporating research, scholarship and the evaluation of professional practices – Including research in the presentation to show the means and vital aspects of creating a body of work.

K1 – The subject material – The presentation involves important subject matters for curriculum, and it displays the alternative ways of creating new ideas with the materials to hand.

K4 – The use and value of appropriate learning technologies – Utilizing powerpoint presentation tool, laptop and a projector to display and present.

Lesson Detail:

Stage	Focus	Strategy	Time
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Introduction	Introducing what the session is going to be and what it entails.	Discussion and a brief introduction to the students.	5 minutes.
Development	A presentation ~~powerpoint~~ .	The ~~powerpoint~~ is a presentational lecture for students to comprehend and to learn about the different ~~avenues~~ and ways of creating a body of work, experimenting and ways of researching. Asking questions on slides throughout helps myself as the teacher, become familiar with and know the student's knowledge. This additionally shows engagement and interest.	45 minutes
Plenary/conclusion	Wrap up the session and discuss points mentioned.	Talk to students about what was shown for them to use in their own projects, what they find is most useful, or new ways that they can further develop their praxis.	10 minutes

Assessment Strategies: when and how are they included within the lesson?

By discussing at the end of the session and overlooking points mentioned, I'll be able to assess student's knowledge and what they have learned throughout. As the teacher, I would want to know what they will take from the session and apply to the curriculum project. This helps with their praxis as an artist/photographer as they will experience alternative methods. Assessing throughout the session and having a conversation at the end as an entire group, further generates ideas, creates discussions and helps students to become familiar with the methods of making.

Informal reflection (to be completed after the session)

The Cyanotype Process

The cyanotype is an alternative photographic process that entails mixing 2 chemicals to combine a light sensitive material (UV). The printing process is commonly used in the darkroom by using objects such as; flowers to create a photograph. The cyanotype, also known as the blueprint, is one of the easiest alternative photographic processes from history and is ideal for beginners, or to experiment with.



The cyanotype chemicals, A & B, once combined makes up the liquid, which allows the process to begin. Both chemicals, mixed or not, must be kept out of sunlight due to the UV light or it will become exposed. Chemical A, Potassium Ferricyanide is a red iron salt and chemical B, Ferric Ammonium Citrate, is a light-sensitive iron salt, mixed together in equal parts creates the cyanotype formula. Throughout this simple workshop, you will be able to create a cyanotype print, from a small amount of materials that you can continue to do at home if you wish. As asked, you bring your own textured paper which is similar to watercolour paper. This is due to the absorbency of the cyanotype liquid.

Health & Safety

Although the cyanotype chemicals are not dangerous, there can still be potential risks. Following health and safety guidelines ensures that your well-being is protected and you're not putting yourself at risk.

- The most important aspect to be careful of is the chemicals involved. Use them appropriately and carefully when handling and measuring.
- In the darkroom, there is some heavy equipment and electricals, so be aware of your surroundings.
- Please do not damage university equipment or the facilities.
- Use gloves and even masks if you wish when handling chemicals to further protect yourself. There are also aprons provided if needed.
- Be cautious of any leads or wires in the darkroom as these could pose as a hazard.

What you need to bring with you to the workshop:

- Textured / water colour paper.
- Masking tape (for borders).
- Objects to transfer (flowers, plants, small objects, film or images printed on transparency paper) There will be a limited amount available at the workshop, but bring any you wish to experiment with.

Other materials you will need (if you wish to do this at home):

- A frame (you need the ~~perspex~~ glass sheet and the MDF sheet to hold the print inside when exposed).
- Chemicals A & B
- Measuring cylinders
- Brushes
- Gloves for PPE
- Pegs to clamp the ~~perspex~~ and MDF sheet together (it helps to keep the print in place).



The Process:

1. In the darkroom, measure parts A & B into 2 separate cylinders. 100ml of each chemical and mix together.
2. Once the ratios of both chemicals have been combined, brush it onto your textured paper, making sure the coat is equal and not too heavy. You can use masking tape along the sides if you wish to create a border.
3. Let the paper dry in the darkroom away from sunlight, as the mixture is sensitive to UV rays.
4. In the meantime, prepare for when you're ready to expose. Make sure you have the materials ready such as; perspex sheet, MDF sheet and pegs.
5. Once dry, prepare your objects ready. It's ideal to imagine your layout on the paper in the darkroom to see what fits, or what you would like your print to be before exposing.
6. If you're happy with the objects of your choosing, take your paper, perspex and MDF sheet and objects outside. Place your cyanotype prepared paper onto the MDF sheet.
7. Then, place your objects on top to the layout of your choosing and then place the clear perspex sheet on last. Bind and clamp the materials together along the side by either using pegs or clamps. This will help with keeping the mounting tight which will prevent from the objects or paper slipping.
8. Expose and place your piece outside in the sunlight. Depending on the strength of the sun, it can take between 5 and 15 minutes. Please bare in mind, that the time of exposure and strength of the sun will determine the strength of the print, and also the colour and saturation of the blue hue.

9. Once exposed, rinse your paper equally and thoroughly under a water bath for 5 minutes. Do not use a running tap as this can be too aggressive on the chemicals and the durability of the paper. Use a tray of cold water and agitate it so often to gently wash it. Once finished, hang it up to dry, and your print is done.



Lesson Plan Template



Lesson Plan

Topic: Cyanotype Process Workshop		Class: 2 nd Year Photography Undergraduates
Date:	Length of lesson: 2 hours	Number of students: 20
Resources required: Workshop handout, textured or watercolour paper, cyanotype chemicals A&B, masking tape, clamps or pegs, perspex sheets and MDF sheet.		
Aim of Lesson For students to learn how to create a cyanotype print from scratch. Mixing chemicals, creating the image and developing the print.		
Learning Outcomes – The Learners Should Be Able To: Simply curate a photograph using a photographic process and to use the method for future projects to explore and experiment with.		
Previous student knowledge required for the session: Having a familiarity or some knowledge on the process, or know of the elements of the darkroom and aspects of photographic techniques.		
Anticipated difficulties (if applicable): Issues with students following the instructions and handouts. Students not bringing equipment to the session that they have been asked to bring. Difficulties with the prints coming out correctly, this could be because of the exposure time, amount of chemicals on the paper, too much of one chemical (not mixed and measured correctly).		

Professional Standards (where are these being met within the session)

A1 – Design and plan learning activities and/or programmes of study – Conducting a workshop to students on creating and learning how to do the cyanotype process.

A2 – Teach and/or support learning – Teaching students step by step of the process.

K1 – The subject material – the workshop process is based around one of the main component processes in the curriculum that some students will have to use.

V2 – Promote participation In higher education and equality of opportunity for learners – Workshops such as this encourage students to get involved and learn new skills, which they can further take with them for any future projects.

Lesson Detail:

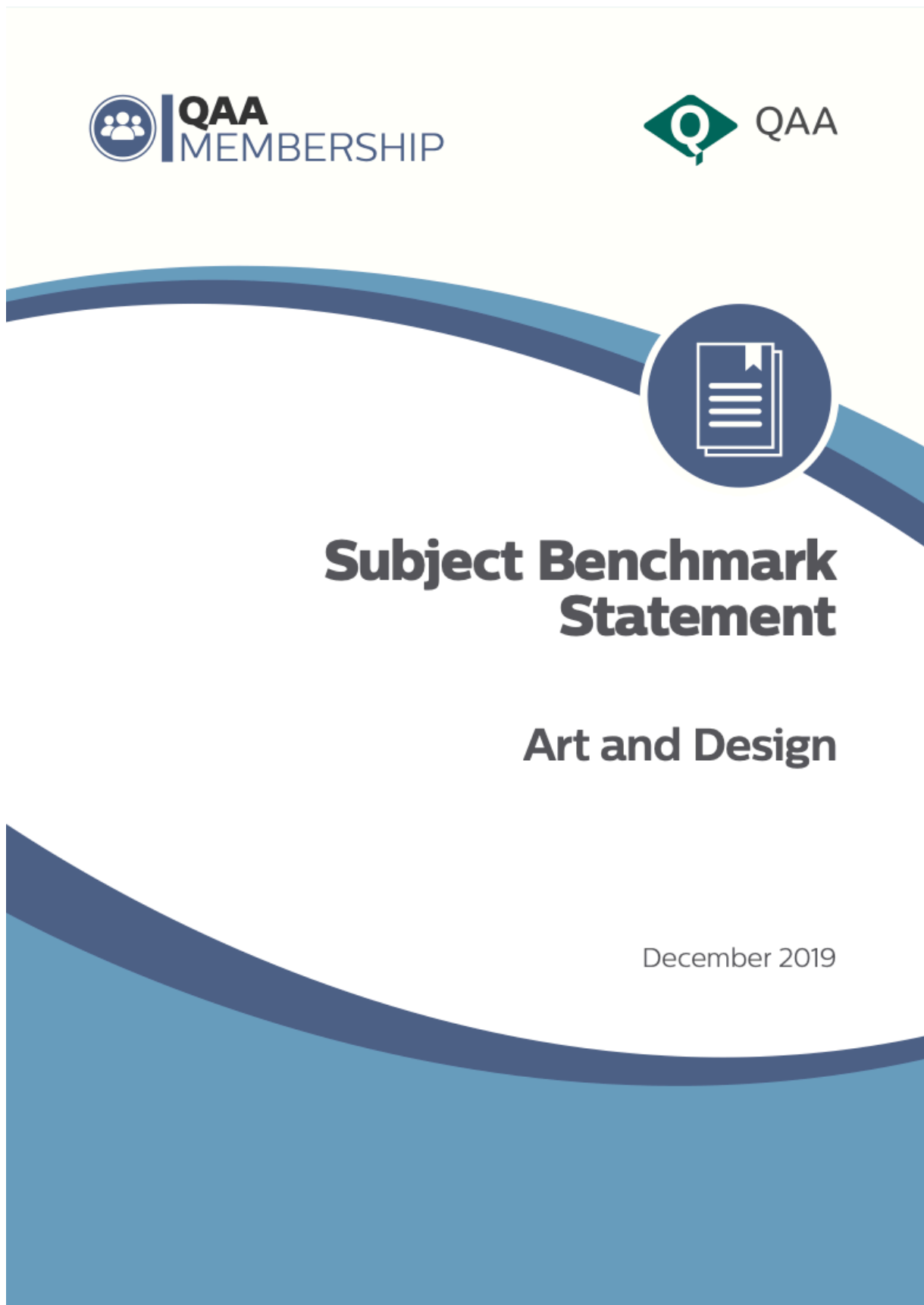
Stage	Focus	Strategy	Time
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Introduction	Introducing to the workshop.	Small discussion with students about what it is going to entail. Ask each student if they have brought the correct equipment with them that has been ask for. Then, provide PPE with students in preparation. Prepare materials in advance before the workshop begins. Discuss health and safety	15 minutes
Development	Workshop	Commence workshop with student. Make sure they're following the instructions and guidelines correctly. Support each student with their progression and offer advice if wanted or needed. Make sure health and safety is still in order and all students are safe throughout.	1 hour, 30 minutes
Plenary/conclusion	Overview, discussions, observe the final outcomes.	Discuss with students about how they found the process, what they liked and didn't like, if they would do it again in the future, or what they would do differently. Observe all prints and discuss the outcomes of the prints.	15 minutes

Assessment Strategies: when and how are they included within the lesson?

Throughout the workshop, I will be able to assess and observe if students are following the workshop handout. This will give me an insight on their skills of health and safety, insights to preparation and how they handle processes and chemicals. Additionally, their initiatives with creativity; what objects they decide to use and how to lay them out on top of their paper. At the end of the workshop, a discussion with all students can help assess their experience throughout the process and also viewing their final prints.

Informal reflection (to be completed after the session)



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How can I use this document?

This document is a Subject Benchmark Statement for Art and Design. It defines the academic standards that can be expected of a graduate in the subject, in terms of what they might know, do and understand at the end of their studies, and describe the nature of the subject.

The [UK Quality Code for Higher Education](#) (Quality Code) sets out the Expectations and Core practices that all providers of UK higher education are required to meet. Providers in Scotland, Wales and Northern Ireland must also meet the Common practices in the Quality Code.

The Quality Assurance Agency for UK Higher Education (QAA) has also published a set of [Advice and Guidance](#), divided into 12 themes, and a number of other resources that support the mandatory part of the Quality Code. Subject Benchmark Statements sit alongside these resources to help providers develop courses and refine curricula but are not part of the regulated requirements for higher education providers in the UK.

This Statement is intended to support you if you are:

- involved in the design, delivery and review of courses of study in art and design or related subjects
- a prospective student thinking about studying this subject, or a current student of the subject, to find out what may be involved
- an employer, to find out about the knowledge and skills generally expected of a graduate in this subject.

Subject Benchmark Statements provide general guidance for articulating the learning outcomes associated with the course but are not intended to represent a national curriculum in a subject or to prescribe set approaches to teaching, learning or assessment. Instead, they allow for flexibility and innovation in course design within a framework agreed by the subject community.

It may be helpful to refer to the relevant Advice and Guidance when using this Statement.

Explanations of unfamiliar terms used in this Subject Benchmark Statement can be found in QAA's [Glossary](#).

About the Statement

This Subject Benchmark Statement refers to bachelor's degrees with honours in art and design.¹

It has been produced by a group of subject specialists drawn from, and acting on behalf of, the subject community. The process is facilitated by QAA, as is the full consultation with the wider academic community and stakeholder groups each Statement goes through.

In order to ensure the continuing currency of Subject Benchmark Statements, QAA initiates regular reviews of their content, five years after first publication, and every seven years subsequently, or in response to significant changes in the discipline.

Relationship to legislation

Higher education providers are responsible for meeting the requirements of legislation and any other regulatory requirements placed upon them, for example by funding bodies. This Statement does not interpret legislation, nor does it incorporate statutory or regulatory requirements. The responsibility for academic standards remains with the higher education provider who awards the degree.

Higher education providers may need to consider other reference points in addition to this Statement in designing, delivering and reviewing courses. These may include requirements set out by professional, statutory and regulatory bodies (PSRBs) and industry or employer expectations.

Sources of information about other requirements and examples of guidance and good practice are signposted within the Subject Benchmark Statement where appropriate. Individual higher education providers will decide how they use this information.

Summary of changes from the previous Subject Benchmark Statement (2016)

This version of the Statement forms its fourth edition, following initial publication of the Subject Benchmark Statement in 2002 and review and revision in 2008 and 2016.

This latest version of the Statement is the consequence of the revision to the [UK Quality Code for Higher Education](#) which was published in 2018. It has been revised to update references to the Quality Code and other minor changes within the sector. Changes have been made by QAA and confirmed by a member of the most recent review group.

There have been no revisions to the subject specific content of the Statement.

¹ Bachelor's degrees are at level 6 in *The Framework for Higher Education Qualifications in England, Wales and Northern Ireland* and level 10 in *The Framework for Qualifications of Higher Education Institutions in Scotland*, as published in [The Frameworks for Higher Education Qualifications of UK Degree-Awarding Bodies](#)

1 Introduction

1.1 This Subject Benchmark Statement reflects the richness and diversity of art and design higher education and recognises the substantial contribution that UK graduates across this subject make to culture, society and the economy, on a global level.

1.2 The study of art and design as an academic and intellectual pursuit, develops a range of cognitive abilities related to the aesthetic, ethical and social contexts of human experience. Engagement in the study of art and design is therefore a commitment to improving the quality of one's own and others' experiences, and this Statement acknowledges a responsibility towards sustainable development and to equipping students to work in a way that contributes to society, the economy and the environment, both in the present and for the future.

1.3 For the purpose of clarity in this Statement, art and design is referred to as the 'subject', while the distinct areas of activity within the subject are referred to as 'disciplines'. These disciplines are in a continuous state of evolution and cross-fertilisation, necessitating benchmark standards that accommodate a wide spectrum of provision. In reflecting the multiplicity and interdisciplinary nature of courses covered by the subject, the review group has added an annex of typical titles for art and design bachelor's degrees with honours, as at the date of publication (Annex 1).

1.4 In addition to describing the threshold (minimum) level and typical level of achievement required by a student graduating with an honours degree in art and design, this statement also includes a brief description of an excellent standard of achievement (see Section 6).

1.5 The objective is to present a Subject Benchmark Statement that gives higher education providers the flexibility to place greater or lesser emphasis upon specific aspects of the subject. This Statement is deliberately presented to permit interpretation within the course at the local level of the specific discipline, thus allowing providers to update and innovate in terms of course design, content, learning and assessment.

1.6 Courses in art and design emphasise imagination and creativity and are designed to develop students' intellectual powers and their ability to communicate a rigour in process and thought. The student experience embraces both subject-specific and generic knowledge and understanding, attributes and skills (see Section 5). Learning in art and design stimulates the development of an enquiring, analytical and creative approach, and develops entrepreneurial capabilities. It also encourages the acquisition of independent judgement and critical self-awareness. Commencing with the acquisition of an understanding of underlying principles and appropriate knowledge and skills, students normally pursue a course of staged development progressing to increasingly independent learning.

1.7 New approaches to learning and to the form of the learning environment have been developed, both in response to the increased levels of participation in higher education, and to developments in teaching, learning and assessment in higher education. Most students work in environments supported by a wide range of technical workshops and other specialist facilities. Independent, active and peer group learning are considered to be valuable components of the student experience. These developments have also been driven by the changing nature of the disciplines and new technologies that are creating alternative synergies and modes of practice.

1.8 Art and design skills, particularly those in 'making', contribute to cognitive development and engage learners. Through engagement with materials, processes and ideas, 'making' develops creativity, inventiveness, problem solving and practical intelligence.

1.9 The growth of art and design higher education reflects the increasing demand for visual and physical content, rapid developments in technology, expanding public interests in the visual arts and media, and a growing awareness of what creativity and innovation can bring to the industrial, service and third sectors, as well as creative and cultural industries. Graduates in art and design disciplines consistently demonstrate exceptional resourcefulness, entrepreneurial skills, and the capacity to establish new and innovative enterprises. Many are directly active as designers, artists and creatives, while others work in diverse fields where their knowledge and skills are increasingly acknowledged, needed and valued as having wider application.

2 Defining principles

2.1 Art and design is the term widely used to embrace a complex, diverse and evolving constituency of disciplines, which share important conceptual characteristics, but which also have significant differences. While it is the very nature of this difference which contributes to its richness as an area of study and practice, the range of disciplines also share numerous defining qualities. The use of technology, exploration of materials and the challenging of existing disciplines has led to an increase in multi-disciplinary activity.

2.2 Learning in art and design develops:

- the capacity to be creative
- an aesthetic sensibility
- intellectual enquiry
- skills in team working
- an appreciation of diversity
- an appreciation of quality and detail
- the ability to conduct research in a variety of modes
- the quality of critically reflecting on one's own learning and development
- the ability to factor ethical considerations into creative practice
- the capacity to work independently, encouraging resilience and self-determination
- the ability to communicate in a range of formats.

2.3 These abilities vary between different art and design disciplines, and all require the development of particular cognitive attributes. The role of imagination in the creative process is essential in developing the capacities to observe and visualise - in the identifying and solving of problems, and in the making of critical and reflective judgements.

2.4 The outcomes of the study and practice of art and design in higher education contribute to the cultural development and the economic wellbeing of the individual and of society. In both cases, an understanding of the context of the practice is essential. In the former, it enhances their intellect through critical awareness and by locating the individual in both contemporary and historical contexts. In the latter, it provides knowledge of how an individual's practice relates to that of others which informs originality and personal expression. Without such knowledge, an individual would not have any sense of the nature of their own creativity or the cultural context in which it is set. Students also understand the broad vocational, economic, social and environmental contexts of their study and the range of professional opportunities available to them. These may include: anticipating and responding to change; knowledge and application of business processes; communication (visual, written, oral, personal and digital); distribution and dissemination of work; skills in entrepreneurship; and client/audience negotiation skills.

2.5 In learning about the contextual setting of their discipline(s), students also engage with appropriate related theories within global, historical/contemporary and cultural/environmental settings, which inform that context and add purpose to their activity. As a consequence, students develop and may challenge their own critical disposition in relation to their discipline(s) and even the conventions of the discipline.

2.6 Experiential, active and enquiry-based learning are features of art and design in honours degrees. Through these approaches, students are encouraged to develop both the capacity for independent learning and the ability to work with others. Students not only develop the ability to solve set problems in a creative way, but they also develop the ability to identify and redefine problems, and to raise and address appropriate issues.

2.7 The outcomes of art and design practice almost always combine the conceptual,

the theoretical and the practical. Along with the development of their cognitive attributes when learning, students produce outcomes that require the application of practical skills. Some of these skills may be appropriate only to specific contexts, whereas others have a generic or transferable applicability, often within a professional context.

2.8 Both artists and designers produce their work mindful of an audience, a user or a professional need. The principal forms of communication in these settings involve aesthetics, ideas and functionality through which visual skills are developed. Students also develop verbal and written communication skills as a result of interaction with their peers, tutors, professionals and practitioners, both formally and informally. They use a variety of written forms to articulate and synthesise their knowledge and understanding.

3 Nature and extent of art and design

3.1 Art and design is a subject that embraces an overlapping and changing community of many disciplines. It also engages with many other subjects, including: media and communications; the performing arts; the built or natural environment; information technology and computing; engineering; business; and the history of art, architecture and design. The nomenclature of disciplines changes, and discipline content may also change, to reflect this. The boundaries within art and design have become increasingly blurred, and many disciplines within the subject have become generic and interdisciplinary but less singularly focused. Interdisciplinarity and combinations of disciplines often prepare students for portfolio careers, emphasising the need for mutability in evolving, creative communities.

3.2 This erosion of traditional parameters, which were often based in part on differences in media and processes, has been fuelled by the significant impact of media and technologies that are increasingly common across disciplines, replacing some of the traditional discipline-specific skills with ones of a more generic nature. Art and design disciplines have to varying degrees, responded to, assimilated, manipulated, challenged and appropriated the creative potential of many of these technologies as they have emerged, prompting the advent of new disciplines - a process which may be expected to continue in tandem with further technological innovation.

3.3 Among the common characteristics shared by the broad range of disciplines in art and design, are the conception, production, promotion and dissemination of the outcomes that constitute our visual and material culture. The latter range from artefacts intended for intellectual and aesthetic contemplation to functional products, systems and services. The processes from conception to dissemination employ a range of predominantly visual languages to articulate concepts and ideas in two and three dimensions, while in some disciplines the time dimension, narrative, sound and interactivity are of equal importance. These are combined with the exercise of creative skills, imagination, vision and innovation.

3.4 In the education of artists and designers, the constituent disciplines emphasise the development of visual literacy. Drawing ability is regarded as a prerequisite skill for observation, recording, analysis, speculation, development, visualisation, evaluation and communication. Considerable importance is attached to the acquisition of technical skills in the use of discipline-specific materials and processes. The majority of students pursue study in art and design prior to more specialist undergraduate study. Some disciplines require a broad knowledge and understanding of aspects of art and design but do not require so much practice in conventional drawing or manipulation of materials and processes. Some other related disciplines also aim to develop visual literacy in context. They include: conservation and restoration; arts, museum and gallery management and administration; curation; design management; and publishing.

3.5 Most courses attach great importance to students' acquisition of knowledge and understanding of the cultural context of their disciplines. Courses employ a range of methods to engage students with the historical, theoretical, socio-political, economic and environmental dimensions of their disciplines, and to make such dimensions integral to and manifest in student work. In some courses these aspects are taught through discrete modules; in others they are fully integrated into studio practice. Some generic skills essential to personal development and professional practice are taught mainly through this part of the course. There is a particular focus on skills in research, critical analysis and written/oral communication.

3.6 Many art and design courses have also broadened their teaching by referring to issues such as, for example, sustainability, business, marketing, social and health issues and other professional contextualising themes. Most disciplines within art and design have

been identified as major contributors to the creative industries, and this has led to national recognition of the wealth-creating and culture-enhancing achievements of art and design. Increasingly, graduates in art and design disciplines are finding employment in areas unrelated to the subject but which value and actively seek their abilities of lateral thinking and creative skills.

3.7 The art and design community acknowledges the commonalities between the disciplines that comprise the subject. These include features such as practice located in and informed by current critical debate; a shared reliance on curiosity, imagination and empathy; and a creative and speculative approach to the manipulation of ideas, materials, methods and processes.

3.8 The practice of art and design is a creative endeavour that speculates upon and challenges its own nature and purpose and that demands high levels of self-motivation, intellectual curiosity, speculative enquiry, imagination, and divergent thinking skills. Students learn to recognise the interactive relationship: between materials, media and processes; between ideas and issues; and between producer, mediator and audience. Similarly, art and design practice demands the ability to position the individual's practice within an appropriate contextual framework.

3.9 Artists and designers also address practical and theoretical concerns through a broad spectrum of two-dimensional, three-dimensional and time-based media, materials and processes. This is an activity of creative reasoning that is dependent upon flexibility of ideas and methodologies informed by an awareness of current critical debates. This ranges between the expressive and the functional and may be, for example, stylistically driven or socially motivated or mediated. It is also an iterative process based upon evaluation and modification. Some areas of art and design are reliant upon evolving dialogue and negotiation between the practitioner (working individually or within teams as proactive collaborator/mediator) and the client, manufacturer, audience, user, customer, participant or recipient.

3.10 The increasing diversity of art and design education is reflected in a similarly wide variety of careers that graduates pursue in contexts that include employment in the creative and cultural industries and also research, education and management. Graduates may continue their practice and support this through the sale of their work, commissions, grants and residencies, and/or other employment. Some find an application for their learning through, for example, community work, curating, management and administration, or within other areas of the creative industries including advertising, film and video production, software design, or as a self-employed artist or designer/maker.

3.11 Art and design also involves both analysis and synthesis, and is frequently solution-focused, culminating in the creation of design outcomes as prototypes, models or proposals. There is no single definition or methodological approach to the subject, and there are no limitations in terms of interdisciplinary relationships. Art and design covers aspects of decision making in relation to the aesthetic, ethical, functional and commercial characteristics of artefacts and systems.

4 Knowledge, understanding and skills

4.1 The principal aim of undergraduate education in art and design is to facilitate acquisition of appropriate knowledge and understanding, development of the necessary personal attributes, and application of the skills which equip and prepare students for continuing personal development and professional practice. An honours degree in an art and design discipline also confirms that the holder, in conjunction with conceptual knowledge and understanding, has acquired relevant technical knowledge and practical skills.

4.2 The emphasis given to the following learning outcomes vary according to the main discipline(s) studied and the aims of the specific course, while individual levels of achievement are reflected in the classification of the award. These learning outcomes are considered to be fundamental to the study and practice of the student's chosen discipline(s). Many are also transferable to other contexts.

4.3 The knowledge, understanding and skills inherent to art and design education are usually related to a contemporary context and generally take account of current technological trends in terms of the technical, communication and entrepreneurial skills, which are set out in Section 5.

4.4 Students graduating with an honours degree in art and design are able to:

- employ materials, media, techniques, methods, technologies and tools associated with the discipline(s) studied with skill and imagination while observing sound and ethical working practices, and professional/legal responsibilities relating to the subject
- articulate, synthesise and generate knowledge and understanding, attributes and skills in effective ways in the contexts of creative practice, employability and enterprise, preparation for further study, research and personal development
- demonstrate an understanding of the role and impact of intellectual property (IP) within art and design subjects
- apply, consolidate and extend learning in different contexts and situations, both within and beyond the field of art and design.

4.5 Threshold, Typical and Excellent Standards are set out in Section 5. These include descriptions of generic and subject-specific skills that a student has acquired during their studies.

5 Teaching, learning and assessment

5.1 Art and design provision is characterised by the diversity of disciplines available to students (see Section 3) and employs a wide range of approaches to teaching, learning and assessment based on an appropriate physical resource. Drawing upon well-established contacts with creative industries in the UK and abroad, professional development is emphasised and practical studies are underpinned by socio-political, environmental, cultural and professional awareness. Courses are directly informed and their currency maintained by the research, scholarly activity and professional practice of staff. Creative practitioners, alongside industry professionals, make valuable contributions as part-time and visiting tutors, expanding students' understanding of the broad range of career opportunities and transferability of their knowledge and skills. Students regularly practise their subject outside formal taught sessions and, at such times, require support from a range of staff. The contribution of technicians, demonstrators and library/learning resources staff in this context is highly important.

5.2 Learning environments for art and design disciplines take a variety of forms, including virtual, to support online delivery, and both internal (institutional) and external (location) physical space. In most disciplines the physical learning environment is intrinsic to art and design pedagogy. The holistic approach to teaching and learning is predicated upon access to appropriate space, high-quality infrastructure and resources. This generally takes the form of studio and workshop spaces with integrated digital technologies, which mirrors the context of professional practice and enables students to work in an iterative manner to generate solutions. In addition to accessing equipment that supports traditional processes and production, students also require access to technologies employed in industry to produce contemporary, innovative and relevant solutions.

5.3 Art and design courses are designed to support individual development as creative practitioners as well as the progressive acquisition of independent learning skills. Course coherence is achieved through modules or units, with specified learning outcomes articulating progression at each level. Generally, there may be core components, optional study and pre-requisites, supported by academic guidance. Some courses include the opportunity to undertake placements, internships or work-based experience.

5.4 All courses provide the opportunity to develop subject-specific knowledge, skills and understanding. In practice-based courses this includes the acquisition of technical, digital skills and understanding. Subject learning is supplemented by a theoretical knowledge and understanding of the contexts in which creative practitioners operate. For example, historical, cultural, environmental and professional elements are integral to the development of the creative practitioner. These elements are delivered as integrated parts of projects, or as discrete units of study.

5.5 In addition, courses are designed to encourage the development of a range of generic skills considered essential in the successful creative practitioner. These include, not exclusively, personal innovation, risk-taking, independent enquiry, effective communication, negotiation, interpersonal, management, presentation, organisational, self-management, critical engagement, team working, social, communication and research skills. These skills are developed incrementally and as an integrated part of modules or units.

5.6 The pedagogic approach to art and design education is essentially integrative and holistic, enabling students to draw upon all their learning to identify and solve complex problems. The primary delivery mode is through projects and assignments of varying length. Generally, these are tutor-led initially, becoming increasingly student initiated as learning develops and requiring sustained periods of independent study. Students take increasing responsibility for the content and direction of their creative work culminating in a significant

piece of work in the latter stages of the course. Because of this pedagogic approach, art and design courses often deliver curricula through large modules or units of study.

5.7 Studio-based activity is a significant feature of art and design education, providing locations for both individual and group tuition. In an effective learning environment, staff and students create a community of practice as partners in the process of learning. The pedagogy is discursive with an emphasis on student presentations, peer group learning, workshops and group critique. Both individual and group tutorials are an important approach, providing a supportive environment for the student and encouraging reflective learning. Digital platforms and virtual learning environments are commonly employed as a means to develop this creative community and deliver curricula. In addition, some delivery is through lectures, seminars, demonstrations and presentations.

5.8 For art and design courses, showing work to peers and in the public domain is a signature pedagogic practice. This takes various forms including the use of digital platforms, group peer critique, interim exhibitions, and graduate show exhibitions, fashion shows and film screenings. It enables students to introduce their work to a wider audience, engage in public/peer review and situate their practice in a professional environment.

5.9 Knowledge and understanding of commercial and professional practice is developed in a variety of ways. Externally-set, 'live' projects, placements and internships are a common feature of many courses. In addition, many courses encourage partnership and third-sector engagement, which serves to expand students' awareness of contemporary contexts and issues.

5.10 Students' broader understanding of global contexts is developed through a course that embraces international cultural, economic and environmental perspectives. Traditionally introduced through study visits, student exchange and placement, this is supplemented by increasing numbers of international partnerships, staff exchanges and international students.

5.11 The development of students' independent learning skills is promoted through self-directed and self-initiated study, which may be formalised through individually negotiated learning agreements. Such personal and professional development is generally expressed in a range of forms, including reflective journals, blogs and personal development records.

5.12 Formative and summative assessment are regarded as positive learning tools. Feedback and feed forward are core to students' learning and offers students clear guidance with regard to future development. Although art and design has a strong tradition of providing students with comprehensive oral feedback through tutorials, feedback is delivered in both written and verbal forms, increasingly using online, audio and video methods.

5.13 Assessment strategies support students' understanding of their learning processes and are designed to foster a deep approach to learning. Strategies also promote autonomous learning and self-evaluation as vital elements within the overall learning process. Self and peer-evaluation constitute an important part of formative assessment and, on occasion, of the formal summative assessment process. Assessment criteria accommodate the speculative enquiry common to most disciplines in art and design and provide fair and accurate assessment of individual and group contributions to the overall outcome of projects.

5.14 Distinctively, art and design courses are inclusive. Research indicates that dyslexia is prevalent among students of art and design and most higher education providers have well-established support systems. Support systems at institutional and discipline levels identify student needs, providing relevant help and advice for both academic and pastoral matters.

6 Benchmark standards

6.1 This section includes threshold, typical and excellent standards. They are articulated as learning outcomes which provide a reference point that enables providers to continue to develop diverse and innovative courses.

Threshold standard for honours degrees

6.2 The threshold standard is the minimum requirement that is reached by graduates of a bachelor's degree with honours in art and design. The standard is intentionally phrased in broad terms to provide scope for the variations in emphasis and interpretation that individual courses rightly wish to place upon them according to the nature of the discipline and their institutional mission and context.

6.3 At the threshold standard, an honours degree in art and design confirms that the holder has acquired technical knowledge and practical skills. The graduate is able to use materials, media, techniques, methods, technologies and tools associated with the discipline(s) studied, and is familiar with good working practices.

Subject-specific knowledge and understanding, attributes and skills

6.4 Graduates are able to:

- i present evidence that demonstrates some ability to generate ideas independently and/or as self-initiated activity and/or in response to set briefs
- ii demonstrate proficiency in observation, investigation, enquiry, visualisation and/or making
- iii develop ideas through to outcomes that confirm the student's ability to select and use materials, processes and environments
- iv make connections between intention, process, outcome, context and methods of dissemination.

6.5 A graduate's work is informed by aspects of professional practice in their discipline(s). This is evidenced by some knowledge and understanding of:

- i the broad critical and contextual dimensions of the student's discipline(s)
- ii the issues which arise from the creative practitioner's relationship with audiences, clients, markets, environments, users, consumers, and/or participants
- iii major developments in current and emerging media and technologies in their discipline(s)
- iv the significance of the work of other practitioners in their discipline(s)
- v the role and impact of intellectual property.

Generic and graduate skills

6.6 Graduates have demonstrated that they have some ability in the following skills.

Self-management:

- i exercise self-management skills in managing workloads and meeting deadlines
- ii accommodate change and uncertainty.

Critical engagement:

- i analyse information and experiences, and formulate reasoned arguments
- ii benefit from the critical judgements of others and recognise their personal strengths and needs.

Group/team working and social skills:

- i apply interpersonal, social and negotiation skills in interaction with others.

Skills in communication and presentation:

- i communicate ideas and information in visual, oral and written forms
- ii present ideas and work to their audiences.

Research and information skills:

- i navigate, retrieve and manage information from a variety of sources
- ii select and employ communication and information technologies
- iii the ability to identify IP issues, prevent infringements of other's IP rights and take the appropriate steps to safeguard the innovation and commercialisation processes.

Typical standard for honours degrees

6.7 Graduates in art and design have developed skills in communication and expression through visual and material forms and are able to use visual languages to investigate, analyse, interpret, develop and articulate ideas and information. At least some of their work will be informed by ideas and practice at the forefront of their discipline.

Subject-specific knowledge and understanding, attributes and skills

6.8 At the typical level of achievement, the graduate demonstrates in a body of work the ability to:

- i generate ideas, concepts, proposals, solutions or arguments independently and/or collaboratively as self-initiated activity and/or in response to set briefs
- ii employ both convergent and divergent thinking in the processes of observation, investigation, speculative enquiry, visualisation and/or making
- iii select, experiment with and make appropriate use of materials, processes, technologies and environments showing understanding of quality standards and attention to detail
- iv show judgement and self-critique in the development ideas through to outcomes, for example, images, artefacts, environments, products, systems and processes, or texts
- v manage and make appropriate use of the interaction between intention, process, outcome, context and the methods of dissemination
- vi be resourceful, ethical and entrepreneurial.

6.9 The graduate's understanding is informed by research, practice and theory in their discipline(s), including:

- i the critical, contextual, historical, conceptual, economic, social environmental and ethical dimensions of the student's discipline in particular, and art and design in general
- ii the creative practitioner's relationship with audiences, clients, markets, environments, users, consumers, participants, co-workers and co-creators within a professional environment
- iii the implications and potential for their discipline(s) presented by the key developments of current and emerging media and technologies, and of inter and multi-disciplinary approaches to contemporary practice in art and design
- iv knowledge and understanding of the role and impact of IP within the art and design practice.

Generic and graduate skills

6.10 Generic and graduate skills have applications in a wide range of contexts. Holders of an honours degree in an art and design discipline(s) have demonstrated the following skills.

Self-management:

- i study independently, set goals, manage workloads and meet deadlines
- ii anticipate and accommodate change, and work within contexts of ambiguity, uncertainty and unfamiliarity.

Critical engagement:

- i analyse information and experiences, and formulate independent judgements
- ii articulate reasoned arguments through reflection
- iii question, review and evaluate
- iv use the views of others in the development or enhancement of their work
- v identify personal strengths and needs, and reflect on personal development.

Group/team working and social skills:

- i interact effectively with others, for example, through collaboration, collective endeavour and negotiation
- ii articulate ideas and information comprehensibly in visual, oral and written forms
- iii communicate and present ideas and work to audiences in a range of situations.

Research and information skills:

- i source and research relevant material, assimilating and articulating relevant findings
- ii navigate, select, retrieve, evaluate, manipulate and manage information from a variety of sources
- iii select and employ communication and information technologies
- iv innovation, creativity and enterprise: the ability to generate, develop and communicate ideas; manage and exploit IP; gain support and deliver successful outcomes.

Personal qualities:

- i enquire into their discipline, their place within that discipline, and the motivation to advance it
- ii apply ethical principles and personal values to their work.

Excellent standard for honours degrees

6.11 Art and design graduates who have attained an excellent standard demonstrate to a higher level the capabilities and skills listed in Section 6. They show evidence of extensive independent practice, creativity, innovation, and in-depth understanding. Excellent work displays comprehensive knowledge of the subject and its application in distinctive and imaginative ways.

Appendix 1: List of course titles

This is not an exclusive list.

A:	
Applied Arts	Animation
Art	Advertising and Branding
Artist Designer: Maker	Art and Design
C:	
Communication Design	Ceramics
Computer Games Art	Computer Arts
Concept Art	Computer Games Design
Costume Design	Contemporary Arts Practice
Creative Practice	Creative Arts
D:	
Design	Decorative Arts
Design for Theatre, Performance and Events	Design Crafts
Digital Arts	Design Product
Digital Film	Digital Design
Drawing	Digital Media Arts
F:	
Fashion Accessory Design	Fine Art
Fashion Design	Fashion Communication
Fashion Management	Fashion and Textiles Design
Fashion Styling and Production	Fashion Marketing
Film and Television	Film Production
Furniture Design	Footwear Design
G:	
Games Design	Games Art
Graphic Arts	Glass and Ceramics
Graphic Design	Graphic Communication
I:	
Industrial Design	Illustration
Interactive Multimedia	Interaction Design
Interior and Spatial Design	Interior Design
J:	Jewellery and Metal Design
L:	Lighting Design
M:	
Motion Graphics Design	Model Design

P:	
Performance	Photojournalism and Documentary Photography
Photography	Photography and Video Art
Product Design	Props Making
Painting and Drawing	
S:	
Scenic Arts	Sculpture
Silversmithing and Jewellery Design	Sound Design
Spatial Design	Special Effects Makeup Design for TV, Film and Theatre
T:	
Textile Art	Textiles and Surface Design
Textile Design	Textiles for Fashion
Theatre Design	Three-Dimensional Design
Three-Dimensional Designer Maker	Time Based Art and Digital Film
V:	
Visual Arts	Visual Communication
W:	Web Design

Appendix 2: Membership of the benchmarking and review groups for the Subject Benchmark Statement for Art and Design

Membership of the review group for the Subject Benchmark Statement for Art and Design (2019).

The fourth edition, published in 2019, was revised by QAA to align the content with the revised UK Quality Code for Higher Education, published in 2018. Proposed revisions were checked and verified by a member of the review group of the Subject Benchmark Statement for Art and Design from 2016.

Chris Owen
Dr Andy Smith

Anglia Ruskin University
QAA

Membership of the review group for the Subject Benchmark Statement for Art and Design (2016)

David Baldry
Rachel Dickson
Professor Linda Drew (Chair)
Dr Hamish Gane
Professor Judy Glasman
Chris Owen
Professor Sally Wade

University Campus Suffolk
University of Ulster
Ravensbourne
University of Wales, Trinity Saint David
University of Hertfordshire, Vice Chair CHEAD
Anglia Ruskin University
Sheffield Hallam University, Chair GLAD

Employer representative

David Worthington

Holmes & Marchant

Student reader

Clara Teixeira Hancock

Nottingham Trent University

QAA officer

Dan Murch

QAA

Membership of the review group for the Subject Benchmark Statement for Art and Design (2008)

Details provided below are published in the 2008 Subject Benchmark Statement for Art and Design.

Carolyn Bew	The Higher Education Academy Subject Centre for Art, Design and Media
Dr Cheryl Buckley	Northumbria University and the Design History Society
Professor David Buss	University College for the Creative Arts at Epsom, Farnham, Rochester, Canterbury and Maidstone
David Butler	Newcastle University and the Life, Work, Art (project funded by the Higher Education Funding Council for England Fund for the Development of Teaching and Learning Phase 4 (FDTL4))
Dr Linda Drew	Chelsea College of Art and Design
Professor Judy Glasman	University of Hertfordshire and the Art & Design: Empowering Part-time Tutors (FDTL4)
Professor Gordon Kennedy (Chair)	Nottingham Trent University
Dr Gerard Moran	De Montfort University
Christoph Raatz	Council for Higher Education in Art and Design
Brenda Sparkes	Nottingham Trent University and the Association of Fashion and Textile Courses
Andrew Stone	London Metropolitan University and the Interiors Educators
Professor Evelyn Welch	Queen Mary, University of London and the Association of Art Historians
Professor John Wood	Goldsmiths College, University of London and The Writing Purposefully in Art & Design (FDTL4)

Membership of the original benchmarking group for Art and Design (2002)

Details below appear as published in the original Subject Benchmark Statement for Art and Design (2002).

Ms Glenda Brindle	University of Central Lancashire
Professor David Buss (Chair)	Kent Institute of Art and Design
Mr Tim Coward	University of Wales Institute, Cardiff
Mr Allan Davies	Centre for Learning and Teaching in Art and Design, London Institute, Royal College of Art and Wimbledon School of Art
Mr Anthony Dean	The Central School of Speech and Drama, London
Ms Linda Drew	Learning and Teaching Support Network for Art, Design and Communication, University of Brighton
Mr David Henderson	The Robert Gordon University
Professor Jamie Hobson	Southampton Institute
Ms Jill Journeaux	Coventry University
Professor Terence Kavanagh	Loughborough University
Ms Joyce Palmer	London Guildhall University
Ms Sue Tuckett	Norwich School of Art and Design

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