

COURSE SPECIFICATION DOCUMENT

Academic School/Department: Communications, Arts and Social Sciences

Programme: Art, Design and Media

FHEQ Level: 6

Course Title: Visualising People & Place: Themes in Contemporary Visual Culture

Course Code: AVC 6410

Course Leader: Dr Nicola Mann

Student Engagement Hours: 120

Lectures: 20

Seminars/Tutorials: 16

Visits: 9

45

Independent / Guided learning: 75

Semester: Fall

Credits: 12 UK CATS credits
6 ECTS credits
3 US credits

Course Description: This course complements the work undertaken in AVC 6405 New Media & Visual Power. Through theoretical and empirical insights into our image-based culture, this course deals with the multifariousness of contemporary visuality. Integrating traditional elements of visual analysis and visual methodologies with new media and transmedia approaches, the course enables students to develop a conceptual framework within which to evaluate the role of the visual in contemporary society and culture – moving from issues of production, image dissemination, to consumption (reception theory). The course is based around 4 broad themes: Feminist Art History; Representing World Cultures; Visualizing the *Other*; Art & Space. In a program of gallery visits and theoretical discussions, students learn about visual representation and various ways of encountering the

complexity of imagery in the twentieth/twenty-first century.

Prerequisites: AVC 5215 or ADM 5297

Aims and Objectives: The aim of this course is to explore key themes in contemporary visual culture from the early 20th century to the present day. It examines key texts, artworks, films, documentaries, and cultural events providing students with an understanding of how visual culture has developed from the early 20th century to the present. Throughout the course students will examine a range of examples and case studies chosen from conceptual, performance and installation art, graphic novels, graphic design and comics, design history, film studies, television and moving images, advertising, corporate communication, public art and other contemporary visually-engaged practices. Analyses of key case studies will provide students with an understanding of how visual culture has developed from the early 20th century to the present, with a primary focus on cultural context.

Programme Outcomes :

A6(ii); B6(i); C6(i); C6(ii); C6(iii); C6(iv); D6(i); D6(ii); D6(iii)

A detailed list of the programme outcomes is found in the Programme Specification. This is maintained by Registry and located at:

<http://www.richmond.ac.uk/content/academic-schools/academic-registry/program-and-course-specifications.aspx>

Learning Outcomes:

By the end of this course, successful students should be able to:

- Show a detailed understanding of specific artists and creative practitioners and works in the history of art and the study of visual culture
- Demonstrate the accumulation of, systematic engagement with, and sophisticated understanding of a detailed body of knowledge on art history and visual cultures
- Show a critical understanding of and engagement with the representation of art history and visual cultures in museum, galleries, and in public art forums (including online)
- Demonstrate the ability to produce detailed analyses of competing perspectives and concepts, to make comparisons and connections and to identify the possibility of new concepts, appropriate for a 6000-level course.
- Complete assigned work with a degree of clarity, technical competence and critical thinking, and a degree of independence and capacity for self-evaluation, appropriate for a 6000-level course
- Demonstrate well-developed skills (e.g. groupwork, writing, oral presentations) which translate to the workplace

Indicative Content:

- Feminist art history: the reception of female artists – Nochlin, Berger

- Representing World Cultures – Enwezor, Appadurai
- Visualizing the *Other* – Hall, Fanon, Gates, Mirzoeff
- Art & Space – Public Art, Installation, Spatial Theory (Postmodernism, De Certeau)
- Public Art: Street Art, Environmental Art
- A range of examples and case studies of contemporary visually-engaged practices
- Critical engagement with texts and objects
- Visual literacy including formal analysis

Assessment:

This course conforms to the University Assessment Norms approved at Academic Board.

Teaching Methodology:

Classes are conducted in an interactive fashion by addressing issues close to the students' interests as well as exploiting the opportunities of London's exciting cultural life. The aim is to balance the presentation of material in lecture format with in-class discussions, individual/group student contributions, and visits. Three weeks will be spent on each broad "theme", incorporating various areas of analysis across time periods (art, design, film, print, photography, video, computer).

Bibliography:

Indicative Text(s):

Evans, Jessica & Hall, Stuart (eds.). *Visual Culture: The Reader* (London, Thousand Oaks, CA & New Delhi: Sage, 1999)

Mirzoeff, Nicholas (ed). *The Visual Culture Reader*, (New York & London: Routledge, 2009).

Journals

Art Monthly, Art Forum, Flash Art, Art in America, Frieze, October.

Web Sites

Invisible Culture blog, <http://ivc.lib.rochester.edu/blog/>

Please Note: The core and the reference texts will be reviewed at the time of designing the semester syllabus

Change Log for this CSD:

Major or Minor Change?	Nature of Change	Date Approved & Approval Body (School or LTPC)	Change Actioned by Academic Registry
Major	Change from ADM to AVC number		
Major	Change course description		
Major	Change pre-reqs		
Major	Mapped onto AVC Prog outcomes		
Major	Revised Learning Outcomes		
Major	Revised Indicative Content		
Minor	Revised Teaching Methodology		
Minor	Revised Indicative Texts		