

## COURSE SPECIFICATION DOCUMENT

<b>Academic School / Department:</b>	Liberal Arts
<b>Programme:</b>	Liberal Arts Core
<b>FHEQ Level:</b>	3
<b>Course Title:</b>	Visual Thinking
<b>Course Code:</b>	GEP 3150
<b>Course Leader:</b>	Nick Ferguson
<b>Student Engagement Hours:</b>	120 (standard 3- credit BA course)
Lectures:	25
Seminar / Tutorials:	20
Independent / Guided Learning:	75
<b>Semester:</b>	Fall, Spring, Summer
<b>Credits:</b>	12 UK CATS credits 6 ECTS credits 3 US credits

### **Course Description:**

This course provides an interdisciplinary grounding in the practice and theory of critical visual thinking. Through theoretical frameworks such as semiotics, it explores predominantly photographic images, from across a range of cultures and contexts: the arts, politics, science, sport and technology. Through visual analysis, it considers digital forms of observation and image making, as well as building understanding by visual practice. It examines questions concerning curating, circulating and making public the images we produce. It asks: What are the values and truths hidden in images? How can the practice of image production advance our thinking around images? How, in the context of a range of disciplines, can we learn to communicate ideas visually and verbally?

### **Prerequisites:**

None

### **Aims and Objectives:**

- Develop the ability to observe, interpret and evaluate visual culture from global contexts and across a range of disciplines
- Apply practice-centered research in the context of visual thinking.
- Develop the ability to communicate through visual and written media

**Programme Outcomes:**

A2, A3, A4, A5, A6, A7, B5, B7, B11,

A detailed list of the programme outcomes is found in the Programme Specification. This is maintained by Registry and located at: <https://www.richmond.ac.uk/programme-and-course-specifications/>

**Learning Outcomes:**

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

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- Demonstrate the ability to identify, interpret and evaluate images Demonstrate, at a basic level, practice-centered thinking around images.
- Communicate a basic understanding of the role and contribution of visual thinking to society.
- Propose effective ways of sharing visual thinking within a professional creative industries environment.

**Indicative Content:**

- Introduction to visual analysis
- Introduction to practice-centered research
- Introduction to exhibitions and display
- Photography, history, theory, practice.
- Responding to images: appropriation, montage, sampling, collage.
- Reflection on practice: questions, methods, observations, statements.
- Ethical dimensions of visual thinking
- Professional practice

**Assessment:**

Visual analysis essay

Visual arts practice assignment (photographic)

Exhibition proposal

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

**Teaching Methodology:**

The course content will be delivered through lectures, seminars, exhibition visits, and guided assignments.

**Indicative Text(s):**

Barnet, S. (2011) 'Formal Analysis versus Description' in Barnet, S. *A short guide to writing about art*. Pearson. pp. 47-49

Benjamin, W (1931) A Short History of Photography. In Merewether, C. (2006) *The Archive; Documents of Contemporary Art*. Whitechapel Gallery P. 58-64

Boltanski, C (1969) Research and Presentation of All That Remains of My Childhood. In Merewether, C. (2006). *The Archive; Documents of Contemporary Art*. Whitechapel Gallery P. 58-64

Crow D, (2015) *Visible Signs*. Fairchild Books; 3rd Revised edition p. 14 – 25

Deresiewicz. W. The Death of the Artist, and the Birth of the Creative Entrepreneur. *The Atlantic*. Jan/Feb. 2015.

*Furtado, W. (2018) What Does Resistance in the Arts Look Like Today? In: Contemporary And.*  
Available at: <https://www.contemporaryand.com/magazines/what-does-resistance-in-the-arts-look-like-today/>

Loopmans, M., Cowell, G. and Oosterlynck, S. (2012). Photography, public pedagogy and the politics of place-making in post-industrial areas. *Social & Cultural Geography*, [online] 13(7), pp.699-718.  
Available at: <https://doi.org/10.1080/14649365.2012.723734>.

Murphy, K. and O’Driscoll, S. (2015) The Art/History of Resistance: Visual Ephemera. In *Public Space*. First Published December 14, 2015. Sage. [accessed 29.07.2019]

Zylinska J (2017) *Nonhuman Photography* MIT Press p 51 – 54

**Journals**

Indicative Journals:

*International Journal of the Image*

**Web Sites**

Required web viewing supplied by the instructor

See syllabus for complete reading list

**Change Log for this CSD:**

Nature of Change	Date Approved & Approval Body (School or AB)	Change Actioned by Registry Services
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This change is part of the revision and refocus of the Liberal Arts Core.		