

COURSE SPECIFICATION DOCUMENT

Academic Department:	Communications & The Arts
Programme:	Art History & Visual Culture Digital Communications & Social Media
FHEQ Level:	6
Course Title:	New Media & Visual Power
Course Code:	AVC 6103
Student Engagement Hours:	160
Lectures: Seminar/Tutorials/Lab:	60
Independent / Guided learning:	100
Credits:	16 UK CATS credits 8 ECTS credits 4 US credits

Course Description: 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: Practices of Looking (Research Methods); Reproduction and Commodification of Images; New Media Visions, Interactivity and the Cybermuseum; and Visual Power and Surveillance Culture. 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:

GEP 4180 Research and Writing 2

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 :

Art History and Visual Culture: A6(ii), B6(i), C6(i), C6(ii), C6(iii), C6(iv), D6(i), D6(ii), D6(iii)
Digital Communication and Social Media: A6(ii); B6(i); B6(iv); C6(i); C6(ii); C6(iii); C6(iv);
D6(i)

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

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:

- Practices of Looking (Research Methods) – Barthes, Mulvey, Baudrillard
- Reproduction and Commodification of Images – Benjamin, Duncan, Bourdieu, Bordo, Sontag, Debord
- Art, Technical Images & Mass Media.
- New Media Visions, Interactivity and the Cybermuseum – Manovich, Hanson, Stallabrass, Gere
- Visual Power and Surveillance Culture – Foucault, Fiske
- 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 and located at: <https://www.richmond.ac.uk/university-policies/>

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 of the broad themes, incorporating various areas of analysis across time period (art, design, film, print, photography, video, computer).

Indicative Texts:

Jenkins, Henry. *Participatory Culture: Interviews*, (Polity: 2019)

Leaver, Tama & Tim Highfield & Crystal Abidin, *Instagram: Visual Social Media Cultures* (Polity: 2000)

Manovich, Lev. *Cultural Analytics*, (London, MIT Press, 2020)

Mirzoeff, Nicholas (ed), *The Visual Culture Reader*, 3rd edition, (New York & London: Routledge, 2012).

Journals

Art Monthly, Art Forum, Flash Art, Art in America, Frieze, October, Third Text

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
Change from ADM to AVC number		
Change course description		
Change of pre-reqs		
Mapped onto AVC Prog. Outcomes		
Revised Learning outcomes		
Revised Indicative Content		
Revised Teaching Methodology		
Revised Indicative Texts		
Revised Indicative Texts	18/11/20 (Dept)	
Various updates as part of the UG programme review	AB Jan 2022	
Revision – annual update	May 2023	