



# Module Handbook

Programme:  
Photography in the Arts

Module Title:  
*Visual Studies 1*

Module Lecturer:  
*Holly Davey*

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**Swansea**  
**College of Art**  
Founded 1853

*Papaver orientale*

Image: Anna Atkins, Poppy, 1852

## MODULE DESCRIPTION

This module will explore the way in which we have come to view and perceive the world around us and how that relates to our visual understanding of it. Over the 12 - week course, the module will consider moving - image and lens based practices as well as wider visual reference points such as sculpture, painting, theatre, music, dance and poetry. By studying and broadening our understanding of the visual language used around us, it enables us to have a greater understanding of how various 'visual representation' impacts the understanding of our own creative work and the work of others.

Throughout the year you are required to keep an online Visual Blog that tracks your research and development to support your activities during the Visual Studies Module. This will be an individual journal that will be able to be reviewed regularly by the lecturing staff. If you already have an online blog, you must create a separate one for this module. This blog will function like a Visual Diary and material included should be: practical research, contextual research, experiments, reflection and evaluation, influences (examples of other works, photographers and artists) with relevant analysis etc. The aim of the blog is to encourage you to reflect on your progress continually throughout the year, structuring your research and development.

### AIM(S)

To provide students with an introduction to key visual movements within art, film and live performance.  
To encourage students to reflect on their progress continually throughout the year, structuring your research and development.

Exercise significant judgement across a broad range of issues relevant to personal research formulating responses to theoretical knowledge and practical situations  
Apply the methods and techniques learned to consolidate a finished body of work that demonstrates a command of specialised skills, personal growth and development

## LEARNING OUTCOMES

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

1. Produce a Visual Research blog reflecting your research/activities during the Visual Studies sessions.
2. Demonstrate independent research in relation to visual studies session and your own work.
3. Be able to visual contextualise your own work in relation to the work others.

## ASSESSMENT

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

## WHAT GRADES MEAN

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

Students should be aware that grading systems at University level operate differently to those you may have experienced in school or college.

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

## SEMESTER ONE

### Week One

4th October

#### Seminar Title:

*Welcome and introduction to blogs and my work.*

#### Keywords/ Terms

*Understanding: What is a blog? Research Skills and library task. A piece of research that relates to your practice; poetry, theatre, film, art, live performance.*

### Week Two

11th October

#### Seminar Title:

*Lifedesign Session*

### Week Three

18th October

#### Seminar Title:

*Sharing Library / online Research*

#### Keywords/ Terms

*Looking at library books and discussion*

### Week Four

25th October

#### Seminar Title:

*Historical Photographers – Contemporary lens based practice.  
Group blog sharing*

#### Keywords/ Terms

*Discussion around who, what when.  
Looking at each others blogs / discussion.*



Image: Grete Stern, Dream 1, 1948

## SEMESTER ONE

### Week Five

1st November

#### Seminar Title:

*Screening of John Berger 'Ways of Seeing' Episode 1 & discussion.  
Introduction to Jeanette Winterson text*

#### Keywords/ Terms

*How to discuss an image? visual research task*

### Week Six

8th November

#### Seminar Title:

*Independent Research*

### Week Seven

15th November

#### Seminar Title:

*Artes Mundi / Chapter Art Centre Trip*

#### Keywords/ Terms

*Visual research task*

### Week Eight

22nd November

#### Seminar Title:

*Art Objects*

#### Keywords/ Terms

*Discussion about Jeanette Winterson text and discussion around visual research task*

### Week Nine

26th November

#### Seminar Title:

*Moving image research*

#### Keywords/ Terms:

*Examples of moving images that has inspired creative responses  
Group sharing.*



Image: Abigail Reynolds, Woodsmen, 2008

## SEMESTER ONE

### Week Ten

3rd December

Seminar Title:

*20,000 days on Earth*

Keywords/ Terms:

*Discussion around the creative process*

### Week Eleven

13th December

Seminar Title:

*Student Blog Reviews*

Keywords/ Terms

*Discussion & Feedback about students blogs*

### Week Twelve:

10th January

Seminar Title:

*Visual Blog Hand in.*

### Week Thirteen:

17th January

Seminar Title:

*Assessment of blogs*

### Week Fourteen:

7th February

Seminar Title:

*Blog Feedback Tutorials*



Image: Esther Teichmann, Untitled, 2012 - 14.

## Reading List for Semester One

### Essential

- Berger, John. *Ways of Seeing*, Penguin Classics, London, 2008 (Reprint edition)
- Winterson, Jeanette. *Art Objects* ( Vintage, 1996)
- Ingledeu. *A-Z of Visual Ideas: How to Solve any Creative Brief*.  
(Lawrence King 2011)
- Kemp, M. *Art in History*, Profile Books: London, 2015
- Gregory, D. *Art Before Breakfast: A Zillion Ways to be More Creative No Matter How Busy You Are*. (USA: Published Chronicle Books, 2015)
- Sturken, M & Cartwright, L. *Practices of Looking* 2nd edition, (Oxford U.P., Oxford, 2009)
- Barthes, Roland. *Camera Lucida* (London: Vintage, 2000)
- Bate, David. *Photography: Key Concepts* (London: Berg, 2009)
- Campany, David. *Photography and Cinema* (London: Reaktion, 2008)
- Green, David and Lowry, Joanna. *Stillness and Time: Photography and the Moving Image* (Brighton, Photoworks/ Photoforum Publications, 2006)
- Grundberg, Andy. *Crisis of the Real* (New York, Aperture, 2010)
- Wells, Liz (ed.). *Photography: A Critical Introduction, Fourth Edition* (London: Routledge, 2009)

### Additional Reading:

<http://www.bloggingbasics101.com/how-do-i-start-a-blog/>

### Blogs:

<http://thephotographersgallery.org.uk/the-photographers-gallery-recommended-blogs>

### Key Exhibitions:

*Artes Mundi, National Museum Wales, Cardiff, 26/10/18 - 24/02/19*  
*Rachel Maclean, Chapter, Cardiff, 20/10/18 - 20/01/19*  
*Yinka Shonibare, Glynn Vivian Art Gallery, 22/ 09/18 - 24/02/19*  
*Fiona Banner, Mission Gallery, 22/09/18 - 10/11/18*



Image: Eija Liisa Ahtila, *The Hour of Prayer*, 2005

## **Further Information**

### **Attendance**

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

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

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

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

### **Personal Study-time**

Although your lecture/seminar commitment is 2 hours per week, your commitment to that module should be one working day (i.e. a fifth of your course). The other hours should be made up with independent study. This is most likely to be spent researching in the library, watching films, going to see local and regional exhibitions as well as live performance events. The seminar sessions are not enough to meet the module requirements as demonstration of independent research is essential to creating an active and alive blog. For a blog to be beneficial it needs to be regularly engaged with, therefore a minimum of 2 blog posts per week is required. You need to get into good habits with time management early on; this will help you keep to your deadlines.

### **Handouts and Note-taking**

At the start of your module you will be given (or these are made available on Moodle) handouts which detail the module's content, often broken down into a weekly Programme, and a reading list to help you start your research for that module. Often a tutor may give you a handout related to that week's seminar – you may go over this in class, or be asked to read it in your own time – make sure you do, and keep these and your notes in a folder for that module. This will become very useful source material for the rest of your course.

It is extremely important to make notes during a seminar. This does not mean you have to write down every word your tutor says, but rather that you develop a skill in selecting 'bullet points' of information from what is said. This is a skill you will develop over time and it is a very important one. It will help with your broader studies for the course.

## **Further Information**

To submit the blog, the URL link needs to be emailed to [holly.davey@uwtsd.ac.uk](mailto:holly.davey@uwtsd.ac.uk)

### **Information on *The Griffith Library***

Dynevor Centre for Art, Design and Media  
De La Beche Street  
Swansea  
SA1 3EU

Telephone: (01792) 481030

Fax: (01792) 644076

### **Borrowing Rights**

Undergraduate Students 12 items

Postgraduate Students 20 items

Loan Periods

Ordinary Loan 3 weeks

Limited Loan 1 week

Short Loan Overnight

Part Time Student Loan 3 weeks

Restricted Loan 2 days

### **Renewing Your Items**

You can renew items in 4 ways: via TalisPrism, in person at the counter or by self service

kiosk or by telephone. Please note that renewal of short loans and reserved items is not permitted.

### **Fine Rates**

Failure to renew or return items will result in the following fines:

Ordinary Loan 25p per day

Part Time Student Loan 25p per day

Limited Loan 50p per day

Restricted Loan 75p per day

Short Loan & Inter-Library Loan £1.00 per day



Image: Diana Arbus, Indentical Twins, Roselle, New Jersey, 1967

## Further Information

### Plagiarism

Plagiarism (L. plagiarius, a kidnapper)

In the course of your studies, you will read the work of others, and incorporate their ideas into your assignments. You will agree with some and you should say why you do; you will disagree with others and you should say why. What you must never do is to attempt to pass it off as your own either by copying our their phrases and sentences and not acknowledging this, or by appropriating their arguments and ideas as if it were your own. That is a form of kidnapping – you are stealing the ideas and thoughts of another's mind and pretending that they are your own. It is cheating.

Plagiarism is an Unfair Practice and is subject to a number of procedures, for details of which you may consult the University of Wales Trinity St David(UWTSD)

Quality Handbook, which is held in the library. You really don't want to risk being on the receiving end of those procedures! To stay safe: if you use the exact same words, put them in quotes and reference them. If you use an idea, but put this into your own words, it must still carry a reference to its source. If you borrow a phrase (it might just be two words) that is the invention of someone else, this needs to be in quotes and referenced too.

Links for Extenuating Circumstances, guidance on compensatory measures can be found on the Moodle page for this module.



Image: Annette Messanger, Mes Voeux , 1989

### First class response (1st)

- There is an impressive range of reading in evidence.
- Writing is well structured and detailed without repetition or irrelevance.
- The argument is clear, often original, and sustained throughout.
- Arguments may be complex and open-ended.
- A clear personal view is visible and well supported by appropriate evidence.
- Shows a good knowledge and understanding of areas of current research in the field.
- There is evaluation of divergent points of view, demonstrating critical engagement with the topic.
- Demonstrates close and systematic visual analysis.
- There is an understanding of both visual processes and their cultural functions.
- The response is stylish and absorbing.
- Communication skills are effective and impressive.
- Referencing and Bibliography layout is impeccable.
- Presentation is excellent.

### Upper second response (2:1)

- There is evidence of thorough background reading.
- Writing is well structured, without repetition or irrelevance.
- The argument is clear and sustained throughout.
- There is evidence of critical awareness.
- Divergent points of view are represented and evaluated.
- There are personal responses supported by evidence.
- There is an awareness of areas of research in the field.
- There is capable visual analysis based on clear and precise descriptive writing.
- An understanding of visual processes in a cultural context is in evidence.
- Communication skills are clear and effective.
- Referencing and Bibliography layout are accurate.
- Presentation is very good.
- Referencing and Bibliography is inadequate in all respects.
- Presentation is poor.

### Poor/Severe Fail

- Reading is inadequate.
- There is no argument and much is irrelevant.
- Organisation is chaotic.
- The topic is not understood.
- Comments and observations are not supported by evidence.
- Communication/expression is so poor that many sections can not be followed.
- There is an excessive dependence on source material.
- There are no references or extremely poor Referencing and Bibliography layout.
- Presentation is very poor.

### **Lower second response (2:2)**

- There is evidence of appropriate reading but the approach remains mostly descriptive, and may lack depth.
- The argument is mainly clear but may sometimes lose its direction.
- A good start lapses into repetition or inconclusiveness.
- Structure demonstrates a modest competence in handling a range of material.
- The topic is understood but not all aspects are covered.
- There is a degree of critical awareness.
- There is sometimes too much dependence on the comments and judgements of a few source writers.
- There are a few personal responses, but not always fully supported by evidence.
- There is limited visual analysis and understanding of visual processes.
- Communication skills are adequate, but there may be patches of poor expression.
- Referencing and Bibliography layout may have some errors, or some referencing may be missing.
- Presentation is adequate.

### **Third class response (3rd)**

- The range of reading is narrow.
- Sources are obvious and pedestrian, and are reproduced uncritically.
- Organisation is poor.
- There is evidence of some relevant knowledge but response is primarily descriptive.
- The argument is not always clear and contains some irrelevance.
- Important aspects of the topic are not covered.
- There is little visual or textual analysis or evaluation.
- There is little personal response, or it is over-personalised with a tendency to sweeping statements and generalisations.
- There may be factual errors or concepts are not understood.
- Communication skills are limited, and there are problems with sentence construction and spelling.
- Referencing and Bibliography layout is poor and/or references are missing.
- Presentation has areas of weakness.

### **Fail**

- Reading is limited and not always appropriate.
- Argument lacks coherence and/or is irrelevant.
- Organisation is poor.
- The topic may be misunderstood.
- There is very little or no visual or textual analysis or evaluation.
- Personal input is minimal, or there is personal opinion without supporting evidence.
- There may be very little written.
- There is over-dependence on source material.
- Communication skills are consistently weak.
- Referencing and Bibliography is inadequate in all respects.
- Presentation is poor.

## Poor/Severe Fail

- Reading is inadequate.
- There is no argument and much is irrelevant.
- Organisation is chaotic.
- The topic is not understood.
- Comments and observations are not supported by evidence.
- Communication/expression is so poor that many sections can not be followed.
- There is an excessive dependence on source material.
- There are no references or extremely poor Referencing and Bibliography layout.
- Presentation is very poor.

All cases of 'unfair practice' are zero graded, and necessitate an enquiry within the University, and in some cases result in further disciplinary procedures (see notes on 'plagiarism' above).