

VISUAL STUDIES 1

M4X01602

MODULE HANDBOOK



American Gothic – Gordon Parks 1942

Level 4 Visual Studies fosters a broader perspective on the arts by creating a dialogue with current affairs, politics, literature, film and video, painting, sculpture etc

This leads you to locate your own practice within a broader context of contemporary culture in order to foster a multi-disciplinary critical awareness of photography.

AIM(S)

To explore and challenge the individual's responsiveness to visual and perceptual phenomena, appropriate to their chosen discipline.

To provide the opportunity to learn and develop new important skills in making, reflection and analysis.

LEARNING OUTCOMES

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

Cultivate and express perceptual inquisitiveness

Generate ideas through discussion with tutors and peer group.



VISUAL STUDIES TIMETABLE

	MORNING	AFTERNOON
=CAMPUS		
=ONLINE		
21.09.20		
Monday	10am -12pm Y1 Welcome Talk Crit Rooms 2&3 SA HG PD RM ST DW CS + Gwen	Alternative Postcard Project/Swansea bay
Tuesday	11am Summer Project submission discussion (PD)	12pm Lunchtime Quiz & Social SA HG PD RM
Wednesday	9am SU intro Teams	FREE
Thursday	10am Summer Project PD	12.40pm-1.40pm Glynn Vivian Tour tour PD SA
Friday	FREE DAY	FREE DAY
28.09.20		
Monday	10.00am Introduction to workshops via Teams DW ST / Cyanotypes	
Tuesday	9.30am Contextual Studies Intro + Library click and collect info	
Wednesday	Summer Project Crit	
Thursday	Visual Studies Intro	
Friday	FREE DAY	FREE DAY

05.10.20		
Monday	Workshop – Basic camera techniques aperture/shutter speed/ISO Introduction to Photoshop Bridge/RAW	
Tuesday	10.am Contextual Studies	
Wednesday	10.am Visual Studies 1 Lecture CB	
Thursday	10.am Visual Studies 1 Lecture RM	
Friday		
12.10.20		
Monday	Workshop – Intro to Premiere Pro / Interactive poster content DW	
Tuesday	9.30am Contextual Studies RM	
Wednesday	10am Visual Studies 1 Tutorials PD/SA	
Thursday	10am Visual Studies Group Tutorials RM	
Friday		
19.10.2020		
Monday	Troubleshooting Group Workshops	
Tuesday	10am Contextual Studies RM	Introduction to learning in Digital Era 12.30pm-1.30pm
Wednesday	10am Visual Studies 1 Tutorials SA/PD	
Thursday	10am Visual Studies 1 Tutorials RM	
Friday		

VISUAL STUDIES TIMETABLE

26.10.2020	MARKING/ASSESSMENT WEEK	
Monday	Workshop – Developing B&W (groups of 3 students 10-1pm)	Workshop – Developing B&W (groups of 3 students 2-5pm)
Tuesday	9.30am Contextual Studies	Learning in Digital Era 12.30pm-1.30pm
Wednesday	MARKING/ASSESSMENT WEEK	
Thursday	MARKING/ASSESSMENT WEEK	



Suggested Reading

- Berger, J *Ways of Seeing*
- Ingledew, (2011) *A-Z of Visual Ideas: How to Solve any Creative Brief*. London: Lawrence King
- Kemp, M (2015) *Art in History*, London: Profile Books
- Gregory, D (2015) *Art Before Breakfast: A Zillion Ways to be More Creative No Matter How Busy You Are*. USA: Published Chronicle Books
- Sturken, M & Cartwright, L (2009) *Practices of Looking 2nd edition*, Oxford: Oxford University Press
- Wells, L , (2015) *Photography: A Critical Introduction*

LA BEAUTÉ



EST DANS LA RUE



RETOUR
A LA NORMALE...



N. 60
● RETOUR TO NORMAL
□ RETORNO AL NORMAL
□ REGRESO A LA NORMALIDAD
■ ZURÜCK ZUM NORMALEN

LES BEAUX-ARTS
SONT FERMÉS



MAIS L'ART
REVOLUTIONNAIRE
EST NE

TRAVAILLEURS

PAYSANS

ETUDIANTS

SOLIDAIRES

AID. OS
ETUDIANTS



QUIL PUÏSE
ETUDIER E
EN APRENDRE
LIBERTÉ

Further Reading

- Eddo-Lodge, Reni. 2018. *Why I'm No Longer Talking to White People About Race*.
- HALL, Stuart. 1997. Representation: Cultural Representations and Signifying Practices
- MIRZOEFF, Nicholas. 2011. 'The Right to Look Or, How to Think With and Against Visuality'. *Critical inquiry* 37(3), 473–96.n
- MOLLOY, Caroline. 2019. 'The Image of Whiteness: Contemporary Photography and Racialization'. *Journal of Visual Art Practice*. 18(4), 364–6.

The present is only faced, in any generation, by the artist...
The absolute indispensability of the artist is that (they) alone, in the encounter with the present, can give the pattern of recognition. (They) alone have the sensory awareness to tell us what our world is made of. (They) are more important than the scientist.

Marshall McLuhan 1968