

VISUAL ENQUIRY 1

Photography in the Arts . Level 5 . M5X01608 Module Handbook

Module Co-ordinators:
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Swansea
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Founded 1853

MODULE DESCRIPTION

The Visual Enquiry Module aims to expand upon the visual and perceptual qualities initiated in visual studies, at level 4. Continuing with the interpretation of perceptual experience. An increasingly analytical approach is encouraged and students are expected to challenge ideas and observations from a position of increased visual awareness.

The Visual Enquiry Research Blog is a platform for you to regularly post research related to your practice. The purpose of the blog is to help you to enhance, develop and reflect upon your own and your peers' research and to improve your critical and analytical skills.

AIMS

To expand upon the visual and perceptual qualities initiated in visual studies, at level 4. Continuing with the interpretation of perceptual experience. An increasingly analytical approach is encouraged and students are expected to challenge ideas and observations from a position of increased visual awareness.

To continue the engagement of the individual in a programme of personal skills development through engagement in appropriate studio based practice.

LEARNING OUTCOMES

Evidence a sustained awareness of visual language that informs the student's chosen discipline.

Display enhanced practical skills in student-selected mediums.

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

*Unless otherwise stated, all sessions will take place between
10.30am-12.30pm in Photo Crit Room 1*

Tuesday 2nd October

Introductory session, ZEN silent corridor de-install, *The Art of Boredom* install

Tuesday 9th October

The Art of Boredom review & shred – text exhibition

Tuesday 16th October

Group visits to Glynn Vivian Gallery Archives (times TBC)

Monday 22nd October

Group visits to West Glamorgan Archives, Civic Centre (times TBC)

Tuesday 30th October

Group visits to Swansea University Archives – meet at the Library, Singleton
(times TBC)

Tuesday 6th November

Review research blogs

Tuesday 13th November

Balloon Debate briefing & seminar

Tuesday 20th November

Group Tutorials

Tuesday 27th November

Screening & seminar

Tuesday 4th December

Balloon Debate Group Tutorials

Tuesday 11th December

Final *Balloon Debate*

Tuesday 8th January

FINAL BLOG SUBMISSION by 5pm



Ralph Eugene Meatyard, *Untitled*, (date unknown c. 1960)

VISUAL ENQUIRY

Reading List

- Apprigh C (2013). *Provocative Alloys: A Post-Media Anthology*, London: Mute
- Barnes, M. (2012) . *Shadow Catchers: Camera-less Photography*. (Revised Edition).
London: Merrell
- Enfield, G. (2013) . *Gill Enfield's Guide to Alternative Photographic Processes: Popular
Historical and Contemporary Techniques*. Waltham, MA: Focal Press
- Finlay, V (2014). *The Brilliant History of Colour in Art*, New York: Getty Publications
- Hall, S. (Ed.) (2013). *Representation: Cultural Representations And Signifying Practices*
(2nd Edition). London: Sage
- Howells, R & Negreiros, J (2011). *Visual Culture*, (2nd edition), London Polity
Press
- Mirzeff, N. (Ed.) (2012). *The Visual Culture Reader*, (3rd Edition), London: Routledge
- Smith, Keri (2011). *How to be an Explorer of the World* . London: Penguin

Journals

Aperture
Art Review
European Photography
FOAM
Hotshoe
Photoworks
Source

Websites

1000 words (<http://www.1000wordsmag.com>)
ASX (<http://www.americansuburbx.com>)
Gomma (<http://www.gommamag.com>)
Lens Culture (<https://www.lensculture.com>)
Magnum (<http://www.magnumphotos.com>)
Photomonitor (<http://www.photomonitor.co.uk>)
Vu (<https://www.agencevu.com>)



Further Information

Attendance

All students are required to attend scheduled sessions 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/workshop commitment is 2 hours per week for a 10 credit module such as this, your commitment to the module should be ongoing. Much of your time should be made up with independent study. You need to continue to develop good habits with time management; this will help you keep to assignment deadlines.



Hannah Starkey, *Untitled*, 2002

LIST OF ILLUSTRATIONS

COVER :	Colin Gray, from <i>In Sickness & In Health</i> (2010)
Page 3 :	Anders Petersen, <i>Twins, Paris</i> , (2006)
Page 5 :	Ralph Eugene Meatyard, <i>Untitled</i> , (date unknown c. 1960)
Page « :	! 8@JLB<R6FBFK8, 2EK@KC<;RÄ§, (2012)
Page 1¤ :	Hannah Starkey, <i>Untitled</i> , (2002)
Page 1' :	Vilhelm Hammershoi, <i>Interior with Ida in a white chair</i> (c. 1900)

