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*Refer to guidance notes for completion of each section of the specification.*

<b>Module Code:</b>	ARHF503
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<b>Module Title:</b>	Visual Communications across Cultures
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<b>Level:</b>	5	<b>Credit Value:</b>	20
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<b>Cost Centre(s):</b>	GAAP	<b>JACS3 code:</b>	W212
		<b>HECoS code:</b>	100375

<b>Faculty</b>	FAST	<b>Module Leader:</b>	Dr Karen Heald
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Scheduled learning and teaching hours	40 hrs
Placement tutor support	<a href="#">Click here to enter hours.</a> hrs
Supervised learning eg practical classes, workshops	<a href="#">Click here to enter hours.</a> hrs
Project supervision (level 6 projects and dissertation modules only)	<a href="#">Click here to enter hours.</a> hrs
<b>Total contact hours</b>	<b>40 hrs</b>
Placement / work based learning	
Guided independent study	160 hrs
<b>Module duration (total hours)</b>	<b>200 hrs</b>

<b>Programme(s) in which to be offered (not including exit awards)</b>	Core	Option
BA (Hons) Photography and Film	✓	

<b>Pre-requisites</b>
N/A

**Office use only**

Initial approval: 30/03/2020

Version no:1

With effect from: 01/09/2021

Date and details of revision:

Version no:

### Module Aims

- To provide an awareness and appreciation of socio-cultural contexts within which contemporary visual culture operates.
- To critically analyse and explore forms of photography, film and media for society with regard to audience, aspects of function, ethics, environments and cultural dimensions.
- To broaden critical and contextual awareness of photography and film disciplines in relation to the subject matter being explored.
- To broaden theoretical and practical knowledge of a variety of lens based-media using problem-solving skills, culminating in design and production of a finished piece of work.

### Module Learning Outcomes - at the end of this module, students will be able to

1	Explore matters that may be new and emerging, drawing upon a variety of personal skills and upon a variety of academic and non-academic sources.
2	Explore the synthesis between theory and practice and demonstrate this through solutions to assignments.
3	Demonstrate effective and functional solutions with due regard to an audience.
4	Demonstrate a high level of competence in the use of photography and film techniques and practice.
5	Analyse and evaluate methods of communication and appropriateness of media to a given assignment.

Employability Skills The Wrexham Glyndŵr Graduate	I = included in module content A = included in module assessment N/A = not applicable
<i>Guidance: complete the matrix to indicate which of the following are included in the module content and/or assessment in alignment with the matrix provided in the programme specification.</i>	
<b>CORE ATTRIBUTES</b>	
Engaged	I/A
Creative	I/A
Enterprising	I
Ethical	I
<b>KEY ATTITUDES</b>	
Commitment	I/A
Curiosity	I/A
Resilient	I
Confidence	I/A
Adaptability	I/A
<b>PRACTICAL SKILLSETS</b>	
Digital fluency	I/A
Organisation	I/A

Leadership and team working	I
Critical thinking	I/A
Emotional intelligence	I/A
Communication	I/A

### Derogations

N/A

### Assessment:

#### Indicative Assessment Tasks:

Students will produce a body of work dependent on given assignments within Photography and Film subject areas. Assessment will be based on competence in research methodology, analysis of problems, expression of ideas and concepts, effectiveness of communication, choice of appropriate photography film techniques, production process and presentation skills.

Assignments will be presented in an appropriate format for group analysis. Students will keep technical and production files and a reflective journal blog that evidences their research, investigation of ideas and a self-critical evaluation of their work. Attendance and contributions to seminars and critiques will also be taken into consideration when assessing students' performance and learning in this module.

Formative assessments through group critiques and individual tutorials will take place in stages throughout the module.

In assessing the learning outcomes, a variety of factors will be taken into account, these include:-

- Research and design development.
- Conceptualisation of ideas.
- Communication of creative photography and film solutions.
- Appropriate use of media and techniques.
- Presentation and critical evaluation of finished work.

Assessment number	Learning Outcomes to be met	Type of assessment	Weighting (%)
1	1-5	Coursework	100

### Learning and Teaching Strategies:

Key lectures by programme staff will analyse and explore various forms of visual communication and historical and contemporary debates across various eras and cultures. There will be specific themed seminars considering social, ethical and cultural issues within current practice that will encourage group debate.

Students will have a choice of assignments and may interpret their discipline solutions in a number of directions using a variety of media and methods. in photography and film Emphasis

will be placed on research and analysis from critical and contextual viewpoints. Tutorial support and guidance will be provided on a regular basis to allow negotiation and monitoring through design and production work.

Students will select the subject matter and determine the approach and structure of their concepts in answer to their choice of assignment through personal interests. They will give consideration to the relationship between target audience/viewer and what is being communicated.

Practical studio work will involve both the photography and film process and production of one or more assignments through to finished body of work and presentation.

Students will make formal presentations of their work to their tutors and peer group for critical analysis. This will be done in stages at specified review points during assignments.

Formative assessments will take place in response to assignments in the form of oral presentations. Students will be expected to present visual research leading to a body of resolved pieces of work. Constructive feedback will be delivered to students by written, verbal, and digital audio and video methods.

### **Syllabus outline:**

Students will explore through practice the integrative relationship between materials media and processes, between ideas and issues, and between producer, mediator and audience. Consideration of social, ethical, environmental and cultural issues within current practice will form part of this exploration. Students will initiate, develop and realise distinctive and creative work within their photography and film discipline.

### **Indicative Content:**

Exploration of subject specialism in relation to themes of audience, ethics, developing and exploring narrative themes, social issues, documentary, informational, educational solutions for photographic and short film sequences.

### **Indicative Bibliography:**

#### **Essential reading**

Brumberger, E. (2014), *Toward a Framework for Intercultural Visual Communication: A Critical Review and Call for Research*. Arizona State University, USA.

<https://connexionsj.files.wordpress.com/2014/12/brumberger1.pdf>

Meek, M. (2019) *Independent Female Filmmakers: A Chronicle through Interviews, Profiles, and Manifestos*. London, Routledge.

Haimson, Oliver (2019), "[Digital Trans Reading List](https://www.oliverhaimson.com/digital-trans-reading-list/)". [oliverhaimson.com](https://www.oliverhaimson.com).

## Other indicative reading

Akomfrah J. (2019) Royal Academy.org.uk

[https://www.royalacademy.org.uk/art-artists/name/john-akomfrah-ra?gclid=Cj0KCQiAoIPvBRDgARIsAHsCw08pFT03jsq7CoP8jYPOggCs7lqKaTyCMLA-Q-QuO18Fldwf-2uorl4aAlz\\_EALw\\_wcB&qclsrc=aw.ds](https://www.royalacademy.org.uk/art-artists/name/john-akomfrah-ra?gclid=Cj0KCQiAoIPvBRDgARIsAHsCw08pFT03jsq7CoP8jYPOggCs7lqKaTyCMLA-Q-QuO18Fldwf-2uorl4aAlz_EALw_wcB&qclsrc=aw.ds)

Balsom, E. (2018) *'There is No Such Thing as Documentary': An Interview with Trinh T. Minh-ha*. London. Freize.

<https://frieze.com/article/there-no-such-thing-documentary-interview-trinh-t-minh-ha>

Bishop, C. (2012), *Artificial Hells: Participatory Art and the Politics of Spectatorship*. London, Verso.

Bradley, W., & Esche, C. (eds) (2007), *Art and Social Change*. London, Tate Publishing in Association with Afterall.

Bystron, A., & Soda, M. (2017), *Pics or it Didn't Happen: Images Banned from Instagram*. Prestel.

Eisenstein, S. (1973), *The Film Sense*. London, Faber Editions.

Hacking, J. (2012), *Photography: The Whole Story*. London, Thames and Hudson Ltd.

Kester, G. (2004), *Conversation Pieces: Community and Communication in Modern Art*. University of California Press.

Koetzle, H.M. (2015), *Photographers A-Z*. London, Taschen.

Lechte, J. & Zournazi, M. eds. (2003), *The Kristeva Critical Reader*. Edinburgh, Edinburgh University Press.

Levi Strauss, D. (2003), *Between The Eyes; Essays on Photography and Politics*. New York, Aperture.

Malone, A. (2017), *Backwards and in Heels: The Past, Present and Future of Women Working in Film*. Mango Press.

Malone, M. (2018), *The Female Gaze: Essential Movies Made by Women*. Mango.

McCool, M. (2008). *Can Color Transcend Culture?* IEEE International Professional Communication Conference, 2008. IPCC 2008, 1–8.

Rogers, F. & Houghton, M. (2017), *Firecrackers: Female Photographers Now*. London, Thames & Hudson.

Webb, A., & Webb, R. N. (2014), *On Street Photography & the Poetic Image*. New York, aperture.

## Websites

Image & narrative: Online Magazine of the Visual Narrative <http://www.imageandnarrative.be/>

Women Make Movies: <https://www.wmm.com/>