

## Course Syllabus:

# Political Science, Visual Methodologies, 7,5 credits

## General data

<b>Code</b>	SKA005F
<b>Subject/Main field</b>	Political Science
<b>Cycle</b>	Third cycle
<b>Orientation (name)</b>	Visual Methodologies
<b>Credits</b>	7.5
<b>Progressive specialisation</b>	G1N , First cycle, has only upper-secondary level entry requirements
<b>Answerable institution</b>	Humanities and Social Sciences
<b>Established</b>	2021-09-15
<b>Date of change</b>	2021-09-15
<b>Valid from</b>	2021-09-09

## Aim

The aim of this course is to explore visual methodologies in the context of participatory research through both critical engagements with the literature and through practice-based fieldwork using visual tools.

## Course objectives

After completing this course the student is expected to

- Have a critical understanding of theories of visibility and of its role in constituting hegemonic imaginaries
- Be able to implement projects and research studies using participatory research methodologies such as participatory video and photovoice;
- Have deepened critical perspectives on the ethical dimensions of this work;
- Be able to work with visual data and to have both practical and conceptual understandings of the appropriate interpretive frameworks for working with visual artefacts and processes.

## Content

With the increased interest and development of visual methods for social scientific inquiry within academia the course will be structured around theories of visuality and a critical understanding of its role in constituting hegemonic imaginaries. The course will be divided into three parts. Each part will explore, study and offer some practical input into a specific visual method. Each method was selected for their capacity to be exercised individually and collectively.

The intention of this course is to promote an exploratory impulse into visual research methodologies as well as facilitating transdisciplinary cross-pollination and engagement amongst participants. In that spirit, the formation of small collectives or collaborative groups to explore these methodologies will be welcome if and when these arise during the course. The course is designed for researchers interested in testing out, critiquing, and studying the challenges and successes of this type of work, with the idea of deepening an understanding of research design, including implementation, interpretation and representation, the role of reflexivity, data management, and the role of emerging technologies. A feature of the course is that it will take a workshop/lab approach to exploring the issues so that participants will have opportunities, through application, to test out the various approaches.

Divided in 3 structural elements, the course will pay attention to (1) theory grounded in ideas around visuality, hegemonic imaginaries as well as expressions critical of their reach, with the aim to shape and underlie the course's critical focus. This focus will emerge through (2) a practice-based element in the form of workshops. To reflect on the first two elements, (3) the output of the course and workshops will materialize as a collectively produced project. Following and building on the critical character of the theories and practices to be studied throughout the course, the form of this output will be decided by, produced and presented by participants.

There will be assigned reading prior to the workshops.

The themes and methods are:

1. Drawing
2. Photography
3. Archives and collage

After each workshop, a group seminar will be the forum where exploratory discussions are to be facilitated. Participants will have an opportunity to put forward ideas on what to focus on but also on how to run these seminars. It is in these session that there will be a possibility to discuss plans for the course's output project.

The final lecture will consist of a presentation about mixing methods, followed by a day-long seminar / presentation by participants (individuals or groups) who will introduce part of the research material produced during this period. It will be followed by a meeting to finalise the terms and form of the output that participants will want to produce as a document of the project.

## Entry requirements

A person meets the entry requirements for the course if he or she has been admitted to a third-cycle study programme and will be given credit for the course in that study programme.

## Selection rules and procedures

The selection process is in accordance with the Higher Education Ordinance and the local order of admission.

## Teaching form

The course will be delivered in lectures, seminars and personal tutorials where participants can apply their knowledge to practical uses of visual methods.

Seminar participation and course work in the form of a written paper based on a critical issue in visual research (to be identified by the student).

## Grading system

Fail (U) or Pass (G)

## Course reading

### Required literature

**Author:** (Ed.) Garner, S.  
**Title:** Writing on Drawing.  
**Edition:** 2008  
**Publisher:** The University of Chicago Press.  
**URL:** <https://press.uchicago.edu/ucp/books/book/distributed/W/bo6166272.html>

**Author:** Adams, J.  
**Title:** Surviving Dictatorship: A Work of Visual Sociology.  
**Edition:** 2012  
**Publisher:** Routledge

- Author:** Allan, A., & Tinkler, P.  
**Article title:** 'Seeing' into the past and 'looking' forward to the future: Visual methods and gender and education research  
**Journal:** Gender and Education  
**Year/Volume/nr/pages:** 2015/27(7), 791–811
- Author:** Athelstan, A., & Deller, R.  
**Article title:** Visual Methodologies  
**Journal:** GJSSGraduate  
**Year/Volume/nr/pages:** 2013/10(2), 9.
- Author:** Azoullay, A. A. (n.d.).  
**Title:** Unlearning Imperial Sovereignties / Unlearning Decisive Moments of Photography.  
**Publisher:** Fotomuseum Winterthur  
**URL:** <https://www.fotomuseum.ch/de/series/unlearning-decisive-moments-of-photography/>
- Author:** Banks, M.  
**Title:** Visual methods in social research  
**Edition:** 2001  
**Publisher:** Sage
- Author:** Battle-Baptiste, W., & Rusert, B.  
**Title:** WEB Du Bois's data portraits: Visualizing black America.  
**Edition:** 2018  
**Publisher:** Chronicle Books.
- Author:** Chaplin, E.  
**Title:** The Photo Diary as an Autoethnographic Method ". Eric Margolis/Luc Pauwels (Hg.), The SAGE Handbook of Visual Research Methods  
**Edition:** 2011  
**Publisher:** Thousand Oaks: Sage Publications  
**Comment:** 241–262.
- Author:** Dorfman, A., & Mattelart, A  
**Title:** How to read Donald Duck: Imperialist ideology in the Disney comic  
**Edition:** 1991  
**Publisher:** Intl General.
- Author:** Eisner, W.  
**Title:** Comics & sequential art.  
**Edition:** 1985  
**Publisher:** Poorhouse Press Tamarac, FL.  
**URL:** <http://newsletter.vaughanpl.info/vortex/docs/genres/nonfictiongraphicnovelre-sources.pdf>
- Author:** Flowers, E.

**Article title:** Experimenting with Comics Making as Inquiry.  
**Journal:** Visual Arts Research  
**Year/Volume/nr/pages:** 2017/43(2), 21–57. JSTOR.  
**URL:** <https://doi.org/10.5406/visuartsrese.43.2.0021>

**Author:** Grady, J.  
**Article title:** Becoming a visual sociologist  
**Journal:** Sociological Imagination  
**Year/Volume/nr/pages:** 2001/38(1/2), 83–119.

**Author:** Grady, J.  
**Article title:** The scope of visual sociology  
**Journal:** Visual Studies  
**Year/Volume/nr/pages:** 1996/11(2), 10–24.

**Author:** Harper, D.  
**Article title:** Talking about pictures: A case for photo elicitation.  
**Journal:** Visual Studies,  
**Year/Volume/nr/pages:** 2002/17(1), 13–26.

**Author:** Knowles, C., & Sweetman, P.  
**Title:** Picturing the social landscape: Visual methods and the sociological imagination.  
**Edition:** 2004  
**Publisher:** Routledge.

**Author:** Kuttner, P., Sousanis, N., & Weaver-Hightower, M. B.  
**Title:** How to draw comics the scholarly way: Creating comics-based research in the academy. Handbook of Arts-Based Research,  
**Edition:** 2018  
**Comment:** 396–423.

**Author:** Margolis, E., & Pauwels, L.  
**Title:** The Sage handbook of visual research methods  
**Edition:** 2011  
**Publisher:** Sage

**Author:** McCloud, S.  
**Title:** Understanding comics: The invisible art.  
**Edition:** 1993  
**Publisher:** Harper Perennial, New York.

**Author:** Mirzoeff, N  
**Article title:** The right to look  
**Journal:** Critical Inquiry

**Year/Volume/nr/pages:** 2011/37(3), 473–496.

**Author:** Mirzoeff, N.

**Article title:** On visuality.

**Journal:** Journal of Visual Culture

**Year/Volume/nr/pages:** 2006/ 5(1), 53–79.

**Author:** Pauwels, L.

**Article title:** Taking the visual turn in research and scholarly communication key issues in developing a more visually literate (social) science.

**Journal:** Visual Studies

**Year/Volume/nr/pages:** 2000715(1), 7–14.

**Author:** Pauwels, L.

**Title:** Visual cultures of science: Rethinking representational practices in knowledge building and science communication.

**Edition:** 2006

**Publisher:** UPNE

**Author:** Pauwels, L.

**Article title:** Visual sociology reframed: An analytical synthesis and discussion of visual methods in social and cultural research.

**Journal:** Sociological Methods & Research

**Year/Volume/nr/pages:** 2010/38(4), 545–581.

**Author:** Pink, S.

**Title:** Doing visual ethnography

**Edition:** 2013

**Publisher:** Sage

**Author:** Rose, G.

**Title:** Visual methodologies: An introduction to researching with visual materials.

**Edition:** 2012

**Publisher:** Sage

**Author:** Sousanis, N.

**Article title:** The Shape of Our Thoughts: A Meditation on & in Comics.

**Journal:** Visual Arts Research

**Year/Volume/nr/pages:** 2012/38(1), 1–10.

**Author:** Theron, L., Mitchell, C., Smith, A. L., & Stuart, J

**Title:** Picturing research

**Edition:** 2011

**Publisher:** Springer

**Author:** Tinkler, P.

**Article title:** When I Was a Girl...": Women Talking about Their Girlhood Photo Collections in Oral history and photography  
**Journal:** Springer  
**Year/Volume/nr/pages:** 2011/pp. 45–60