

Narrative and Visual Communication

About the course

subject	Kommunikation
activitytype	master course
Teaching language	English
Registration	<p>Tilmelding sker via STADS-Selvbetjening indenfor annonceret tilmeldingsperiode, som du kan se på Studieadministrationens hjemmeside</p> <p>Når du tilmelder dig kurset, skal du være opmærksom på, om der er sammenfald i tidspunktet for kursusafholdelse og eksamen med andre kurser, du har valgt. Uddannelsesplanlægningen tager udgangspunkt i, at det er muligt at gennemføre et anbefalet studieforløb uden overlap. Men omkring valgfrie elementer og studieplaner som går ud over de anbefalede studieforløb, kan der forekomme overlap, alt efter hvilke kurser du vælger.</p> <p>Registration through STADS-Selvbetjening within the announced registration period, as you can see on the Studyadministration homepage.</p> <p>When registering for courses, please be aware of the potential conflicts between courses or exam dates on courses. The planning of course activities at Roskilde University is based on the recommended study programs which do not overlap. However, if you choose optional courses and/or study plans that goes beyond the recommended study programs, an overlap of lectures or exam dates may occur depending on which courses you choose.</p>
Detailed description of content	<p>This course explores narratives and visuals in our multimodal expressions and multimedia communication products in theory and practice. It covers various understandings of how narratives and visuals “work” as part of everyday communication practices as well as the application of narrative and visual methodologies to research and organizational communication practices.</p> <p>In the contemporary media landscape, we see many visuals and narratives presented to us in the form of photos, charts, comic books, illustrated books, infographics, data visualizations. Moving images such as games, TV series, films, YouTube videos are typically part of cross-media texts.</p> <p>Consider, for instance, the visual richness of social media sites such as Flickr or Instagram, or the way power point slides, or a website or video, present stories. We live in an increasingly visual and digital culture, where the means of production and exchange of personal stories and visuals are altering rapidly. Narratives and visuals are powerful tools in professional communication practice – they can engage others, evoke feelings, convince and manipulate an audience.</p> <p>The course has an interdisciplinary perspective on theories concerning narrative and visuals. It integrates the humanities and the social sciences with an aim to understand narrative and imagery in human history. Roland Barthes stated that “Caring nothing for the division between good and bad literature, narrative is international, transhistorical, transcultural: it is simply there, like life itself.”</p> <p>Communication and media studies are in focus during the course, with attention to social semiotics and cultural studies. Other disciplinary perspectives are included: the arts, visual anthropology, linguistics, literature, design, but also psychology, sociology, health communication, information science and business studies.</p> <p>The primary methodological approach to narratives and visuals is based on social semiotics with the conceptualization and analysis of multimodal texts, with focus on exemplary case materials stemming from completed research studies and business-oriented uses, such as “organizational storytelling”.</p> <p>Narratives are an important part of how we understand ourselves and others in the world. In our everyday communication practices, we are constantly using narratives in multimodal ways; telling stories, using images, sound, gestures, etcetera, in combination with written text. We tell and listen to stories as a foundation for building communication. However, the importance of clear visual and narrative presentations of, for example, research communication or business strategies, are often taken for granted, overlooked or even ignored. Thereby, we risk applying stories and imagery in communication practices and in our studies without a clear purpose. There are also many ethical issues to be aware of regarding the use of visuals and narratives that students and professionals need to know and respect.</p>

Based on the course readings and practical exercises with exemplary cases, students gain knowledge about how visual and narrative methods “work”. During the course, we mainly use empirical materials that are available online for practical exercises, so that students gain experience with how to apply visual and narrative methods for various purposes (For example, exercises concern how to make appealing research communication using storytelling, and redesigning a campaign for an NGO with inspiration from infographics and graphic novels).

Expected work effort (ECTS-declaration)

25 hrs: sessions, including lecture and practical exercises
62 hrs: 2,5 hr prep for every session
40 hrs: Exam paper
8 hrs: other activities
135 hrs total

Course material and Reading list

Mandatory Reading

Rose, G. (2016). *Visual methodologies: an introduction to researching with visual materials* (4th ed.). London: Sage. Companion website: <https://study.sagepub.com/rose4e> (*THIS IS PRIMARY BOOK FOR THE COURSE. The course covers all chapters except 7. We recommend that you buy the 4th ed. through Academic Books.)

Leavy, P. (2013). *Fiction as Research Practice. Short Stories, Novellas and Novels*. Walnut Creek: Leftcoast Press. Chapter 3.

Supplemental course literature

Alexievich, S. (2014). *Voices from Big Utopia*. Retrieved January 4, 2015, from <http://www.alexievich.info/indexEN.html>

Barry, L. (2014). *Syllabus: Notes from an Accidental Professor*. Montreal: Drawn and Quarterly.

Barthes, R. (1981). *Camera Lucida: Reflections on Photography*. New York Hill and Wang, 134. <http://doi.org/10.1111/j.1540-4781.1979.tb02446.x>

Bleakley, A. (2005). Stories as data, data as stories: Making sense of narrative inquiry in clinical education. *Medical Education*, 39(5), 534–540. <http://doi.org/10.1111/j.1365-2929.2005.02126.x>

Brunetti, I. (2011). *Cartooning: philosophy and practice*. Yale University Press. Video introduction. Retrieved from https://www.youtube.com/watch?v=1c3AQT_Lex4

Butler-Kisber, L. (2008). Collage as Inquiry. In J. G. Knowles & A. L. Cole (Eds.), *Handbook of the Arts in Qualitative Research: Perspectives, Methodologies, Examples, and Issues* (pp. 265–277). Thousand Oaks CA: SAGE Publications, Inc. <http://doi.org/10.4135/9781452226545>

Butler-Kisber, L. (2010). *Qualitative inquiry: thematic, narrative and arts-informed perspectives*. SAGE.

Chute, H. L. (2016). *Disaster drawn: visual witness, comics, and documentary form*. Cambridge, Mass.: The Belknap Press of Harvard University Press.

Clandini, D. J. (2007). *Handbook of narrative inquiry: mapping a methodology*. (D. J. Clandini, Ed.). SAGE Publications.

Couldry, N. (2008). Mediatization or Mediation? Alternative Understandings of the Emergent Space of Digital Storytelling. *New Media & Society*, 10(3), 373–391.

Fog, K., & Thorhauge, T. (2010). *Storytelling: branding in practice*. Samfundslitteratur Press.

Frank, A. W. (2002). Why study people’s stories? The dialogical ethics of narrative analysis. *International Journal of Qualitative Methods*, 1(1), 109–117.

Frølund, L. (2014). Reflexive Learning through Visual Methods. In J. Simonsen, et.al. (Eds.), *Situated Design Methods* (Ch. 9, pp. 161–180). Cambridge, MA: MIT Press.

Goransson, K., Fagerholm, A.-S. (2018). Towards visual strategic communication. *Journal of Communication Management*, 22(1), 46–66. <http://doi.org/10.1108/JCOM-12-2016-0098>

Holbrook, T., & Pourchier, N. M. (2014). Collage as Analysis: Remixing in the Crisis of Doubt. *Qualitative Inquiry*, 20(6), 754–763. <http://doi.org/10.1177/1077800414530260>

Hull, G. A., & Avila, J. (2008). *Narrative and digital storytelling*. Retrieved January 13, 2015, from <http://newlits.wikispaces.com/Narrative+and+digital+storytelling>

Jessen, I., & Graakjær, N. (2013). Cross-media communication in advertising: Exploring multimodal connections between television commercials and websites. *Visual Communication*, 12(4), 437-458.

Kim, J.-H. (2016). *Understanding Narrative Inquiry: The Crafting and Analysis of Stories as Research*. Los Angeles, London, New Delhi, Singapore: SAGE Publications. (Excerpts from chapters 4, p. 116-153, and 6, p. 206-223)

Kress, G., & Van Leeuwen, T. (2006). *Reading images: the grammar of visual design* (Second). London: Routledge. (Chapter 2, p. 45-78)

Kuttner, P., Sousanis, N & Weaver-Hightower, M. B. (2017) *How to Draw Comics the Scholarly Way: Creating Comics-Based Research in the Academy*, Ch. 21. In P. Leavy (Ed.), *Handbook of arts-based research*. Guilford Press.

Li, Q. (2018). Data visualization as creative art practice. *Visual Communication*, 147035721876820. <http://doi.org/10.1177/1470357218768202>

Nuhoğlu Kibar, P., & Akkoyunlu, B. (2017). Fostering and assessing infographic design for learning: the development of infographic design criteria. *Journal of Visual Literacy*, 36(1). Retrieved from <https://www.tandfonline.com/doi/full/10.1080/1051144X.2017.1331680>

O'Neill, M. (2008). Transnational Refugees: The Transformative Role of Art? *Forum: Qualitative Social Research*, 9(2), Art. 59. Retrieved from <http://www.qualitative-research.net/index.php/fqs/article/view/403/873>

Rose, G. (2014). On the relation between 'visual research methods' and contemporary visual culture. *The Sociological Review*, 62(1), 24-46. Retrieved from <http://onlinelibrary.wiley.com/doi/10.1111/1467-954X.12109/full>

Scolari, C. (2008). Online brands: Branding, possible worlds, and interactive grammars. 169(1-4), 169-188.

Scotti, V., & Chilton, G. (2017). Collage as Arts-Based Research. In P. Leavy (Ed.), *Handbook of arts-based research* (pp. 355-376). Guilford Press.

Spiegelman, A. (2011a). *MetaMaus*. Viking Press.

Spiegelman, A. (2011b). *The Complete Maus* (25th anniv). New York: Pantheon Books.

Tosca, S., & Klastrop, L. (2018). An Experience Approach to Transmedia Fictions. In M. Freeman & R. R. Gambarato (Eds.), *The Routledge Companion to Transmedia Studies*. Routledge.

Williams, I. (2012). Graphic medicine: comics as medical narrative. *Medical Humanities*, 38(1), 21-27. <http://doi.org/10.1136/medhum-2011-010093>

Williams, I. (2015). *The bad doctor*. Penn State University Press.

Evaluation- and feedback forms

The final assignment for the exam is a written individual essay. Visuals, cover page, references and an appendix with two examples from the portfolio exercises are expected to be included.

There are feedback sessions in relation to the portfolio exercises during the course.

The student(s) will receive teacher and peer feedback in class discussions, exercises and group work. In addition, the student(s) receives feedback from the teacher in connection with the exam. This feedback will focus on weaknesses and strengths of the student work.

Every 3rd year, a formal evaluation takes place. The evaluation takes the form of a digital questionnaire that is sent to the head of studies as well as the study board. ***Such an evaluation takes place in the 2019 spring semester.***

The teacher may carry out their own informal evaluation (during or after the course). Informal evaluations stay with the teacher unless they find it relevant to share it with the head of studies.

Administration of exams

IKH Studyadministration (ikh-studyadministration@ruc.dk)

Responsible for the activity

Karsten Pedersen (kape@ruc.dk)
Lisbeth Frølund (lisbethf@ruc.dk)

Type of examination

Individual written take-home assignment given by the lecturer.

The take-home assignment must be 9,600 - 14,400 characters in length, including spaces.

The size specifications include the cover, table of contents, bibliography, figures and other illustrations, but exclude any appendices.

The take-home assignment must be done within 5 days, including any potential weekends and holidays. The assignment must document that the student possesses a confident mastery of the written Danish language, including grammar and linguistic correctness.

Assessment: 7-point grading scale.

ECTS

5

Learning outcomes and assessment criteria

- Knowledge and understanding of a defined subject area within communication, information and media, including knowledge and understanding of current methods that can be used to investigate the subject matter
- Knowledge and understanding of current and key theories as well as communications concepts and terms relevant to the subject area
- Skills in analysing a concrete research question in communications terms.
- Skills in being able to apply relevant theory to a specific communications research question
- Skills in being able to use appropriate methods to study a communications-related research question
- Competences in independently being able to take responsibility for one's own professional development and specialisation within the subject area.

Overall content

The course includes presentations and critical discussions as well as testing of knowledge about a defined subject area within the field of communications, including the presentation and discussion of concepts, theories and investigative methods.

Teaching and working methods

The course consists of a mix of lectures and discussions, and it can include group work and peer feedback. It is structured around a number of themes that will be presented at the start of the course.

Type of course

Optional course

Exam code(s)

Exam code(s) : U41060

Course days:

Hold: 1

Advanced communication theory and method: Narrative and Visual Communication

time 17-09-2019 08:15 til
17-09-2019 12:00

forberedelsesnorm ikke valgt

forberedelsesnorm D-VIP ikke valgt

location 44.2-40 - theory room (60)

Content

1: Foundations Introduces and compares traditions within visual and narrative communication and transdisciplinary applications. Review of the full course, learning goals, expectations for the written examination and the exemplary cases used in portfolio exercises. We will discuss the potentials in using research visual and narrative methodologies, for instance, for facilitating interviews and workshops, doing analysis, and communicating research knowledge. We will also prepare for our visit to The National Museum of Denmark (Nationalmuseet), Copenhagen (session 2).

Please buy Rose's book (fourth edition) as well as a sketchbook (writing journal) in approx. A4 size. It is best to buy a sketchbook without lines. You will need the sketchbook throughout the class for note-taking and exercises. Do bring the sketchbook and Rose's book with you to class.

Reading list

Mandatory literature: Rose, G. (2016). Visual methodologies: an introduction to researching with visual materials (4th ed.). London: Sage. Retrieved from <https://study.sagepub.com/rose4e>

Students should read chapters 1, 2 and 3 before session 1. *Visual methodologies* is our course book.

Supplemental literature for session 1:

Barry, L. (2014). Syllabus: Notes from an Accidental Professor. Montreal: Drawn and Quarterly.

Clandini, D. J. (2007). Handbook of narrative inquiry: mapping a methodology. (D. J. Clandini, Ed.). SAGE Publications.

Frølund, L. (2014). Reflexive Learning through Visual Methods. In J. Simonsen, et.al. (Eds.), Situated Design Methods (Ch. 9, pp. 161–180). Cambridge, MA: MIT Press.

Kim, J.-H. (2016). Understanding Narrative Inquiry: The Crafting and Analysis of Stories as Research. Los Angeles, London, New Delhi, Singapore: SAGE Publications. (Excerpts from chapters 4, p. 116–153, and 6, p. 206–223)

Ryan, M.-L. (Ed.). (2004). Narrative across Media. University of Nebraska Press.

Advanced communication theory and method: Narrative and Visual Communication

time 19-09-2019 08:15 til
19-09-2019 12:00

forberedelsesnorm ikke valgt

forberedelsesnorm ikke valgt
D-VIP

location 44.3-40 - teorilokale (60)

External lecturer Guide at Meet the Vikings exhibit, The National Museum of Denmark (Public Programmes)

Content

2: Narrative Communication: how do we tell stories and why?

We will explore the Meet the Vikings museum exhibit and online representation as a case of storytelling across media platforms and cultural contexts.

This session has focus on the classic understandings of story structure and narrative genres. How can we make a story interesting? What does trans-media or cross-media offer for telling stories? The applications of storytelling are wide in the field of communications and related fields. For instance, storytelling is a term used in connection with: first person accounts of the past, personal stories of loss or hope (associated with authenticity, voice, empowerment), entertainment, as well as branding, etc. It is important to reflect on ethical issues regarding the development of stories, such as how stories contribute to shaping local and global cultural heritage. What do we do with contentious interpretations and where are the limits in terms of the popularizing historical topics?

Note that we meet at 9 AM in Copenhagen and finish at 12 noon.

Plan 9 – 10 AM. Meet at Café øieblikket, inside The Black Diamond library, Copenhagen. We will draw on content and compositional methods to make a comparative analysis of the online presentations of Meet the Vikings, continuing from the introduction during session 1.

10:15 – 11.15 AM. Group tour of the Meet the Vikings exhibit at The National Museum of Denmark, Ny Vestergade 10, Copenhagen. We will hear about their communication strategy and ideas about representing history through the personalization of stories and dramatic visuals.

11:15 – 12 AM. Closing with reflections on the ethical dilemmas and challenges of representation when using storytelling or narratives in organizations, such as museums.

Reading list

Primary Literature Rose, G. (2016). Visual methodologies: an introduction to researching with visual materials (4th ed.). London: Sage. Retrieved from <https://study.sagepub.com/rose4e>
Reread chapter 3. Read chapter 5.

Supplementary: Alexievich, S. (2014). Voices from Big Utopia. Retrieved January 4, 2015, from <http://www.alexievich.info/indexEN.html>

Barry, L. (2014). Syllabus: Notes from an Accidental Professor. Montreal: Drawn and Quarterly.

Fog, K., & Thorhauge, T. (2010). Storytelling: branding in practice. Samfundslitteratur Press.

Goransson, K., Fagerholm, A.-S. (2018). Towards visual strategic communication. Journal of Communication Management, 22(1), 46–66. <http://doi.org/10.1108/JCOM-12-2016-0098>

Jenkins, H. (2014). Rethinking 'Rethinking Convergence/Culture.' Cultural Studies, 28(2), 267–297. <http://doi.org/10.1080/09502386.2013.801579>

Advanced communication theory and method: Narrative and Visual Communication

time 26-09-2019 08:15 til
26-09-2019 12:00

forberedelsesnorm ikke valgt

forberedelsesnorm ikke valgt
D-VIP

location 46.2-042 - teorirum (74)

Content 3: Visual communication: how do images "work"?

Our theoretical focus is social semiotics. The case for our portfolio exercises is a response to campaigns through making collages of images and using storytelling. We will also explore data visualization and the design of infographics. The emphasis is both on generating ideas for new approaches to campaign topic and reflecting on collage and sketching as collaborative visual methods for idea generation. Discussion is on how to use visual methods, when and why it can be relevant. One reason can be to attain analytic insight into how images work in terms of creating meanings and how they "manipulate". We will consider how visuals versus words open for various, multiple meanings for different audiences.

Reading list

Primary literature: Rose, G. (2016). Visual methodologies: an introduction to researching with visual materials (4th ed.). London: Sage. Read chapter 4 and chapter 8.

Supplemental literature for session 3 (relevant excerpts will be on Moodle):

Butler-Kisber, L. (2008). Collage as Inquiry. In J. G. Knowles & A. L. Cole (Eds.), Handbook of the Arts in Qualitative Research: Perspectives, Methodologies, Examples, and Issues (pp. 265–277). Thousand Oaks CA: SAGE Publications, Inc. <http://doi.org/10.4135/9781452226545>

Kress, G., & Van Leeuwen, T. (2006). Reading images: the grammar of visual design (Second). London: Routledge. (Chapter 2, p. 45-78)

Li, Q. (2018). Data visualization as creative art practice. Visual Communication, 147035721876820. <http://doi.org/10.1177/1470357218768202>

Nuhoğlu Kibar, P., & Akkoyunlu, B. (2017). Fostering and assessing infographic design for learning: the development of infographic design criteria. Journal of Visual Literacy, 36(1). Retrieved from <https://www.tandfonline.com/doi/full/10.1080/1051144X.2017.1331680>

Advanced communication theory and method: Narrative and Visual Communication

time 03-10-2019 08:15 til
03-10-2019 12:00

forberedelsesnorm ikke valgt

forberedelsesnorm ikke valgt
D-VIP

location	46.2-042 - teorirum (74)
Content	<p>4: Critical views on narratives and visuals</p> <p>Our focus is critical approaches to narrative and visuals in communication, with emphasis on critical cultural studies and discourse analysis. We will question how various social theories offer understandings about the processes through which the everyday life is constructed in and through media, in particular the visual and narrative aspects of media. During class, we will explore several cases from private and public institutions. We review the giants within critical cultural studies and apply analytic methods to moving images (video) as well as stationary images. Exercises integrate storyboarding and manuscript writing.</p>
Reading list	<p>Primary literature: Rose, G. (2016). Visual methodologies: an introduction to researching with visual materials (4th ed.). London: Sage. Read chapter 6, chapter 7 and chapter 9. Review chapter 2.</p> <p>Supplementary literature: Barthes, R. (1981). Camera Lucida: Reflections on Photography. New York Hill and Wang</p> <p>Benjamin, W. (1936). The Work of Art in the Age of Mechanical Reproduction. (A. 1998 / 2005 Blunden, Ed.) (translated). Retrieved from http://www.marxists.org/reference/subject/philosophy/works/ge/benjamin.htm</p> <p>Berger, J. (1972). Ways of seeing. London: British Broadcasting Corporation and Penguin Books.</p> <p>Bordwell, D., Thompson, K., & Smith, J. (2019). Film Art: An Introduction. (12th ed.). McGraw-Hill Education.</p> <p>Monaco, J. (2000). How to Read a Film: The World of Movies, Media and Multimedia. Oxford University Press.</p>

Advanced communication theory and method: Narrative and Visual Communication

time	08-10-2019 08:15 til 08-10-2019 12:00
forberedelsesnorm	ikke valgt
forberedelsesnorm D-VIP	ikke valgt
location	46.2-042 - teorirum (74)
Content	<p>5: Combining narratives and visuals: Humor and tragedy in graphic novels</p> <p>We explore the shift toward personal stories in graphic novels (comics for adults, such as Maus by Art Spiegelman) and narrative, arts-based research. This session also concerns discourse analysis and the use of humor in personal stories of tragedy and loss. The shift toward personal storytelling is viewed in light of auto-fiction in literature and the popularity of comics and graphic novels about topics, such as about war trauma and Parkinson's illness.</p> <p>There is currently a call for patient-centered communication, where the patient's and their family's stories and/or caregivers' perspectives on illness are highlighted. Can visuals communicate about difficult medical issues in alternative ways – how so? What does communication about health issues through narrative and graphic medicine offer to patients, families, medical staff as well as a broader audience?</p> <p>Portfolio exercises concern visual, narrative sequences and interpretations of the combination of images and words using "Maus" as case. We will also try out how a series of drawings readily make a story. Discussion is on the ethics of telling stories about family, fiction vs. non-fiction, authenticity, documentary and truth in a post-truth world.</p>
Reading list	<p>Primary Reading</p> <p>Rose, G. (2016). Visual methodologies: an introduction to researching with visual materials (4th ed.). London: Sage.</p> <p>Read chapters 9, 10, 11.</p>

Leavy, P. (2013). Fiction as Research Practice. Short Stories, Novellas and Novels. Walnut Creek: Leftcoast Press. Chapter 3. (an excerpt will be on Moodle)

Supplementary literature

Barry, L. (2014). Syllabus: Notes from an Accidental Professor. Montreal: Drawn and Quarterly.

Brunetti, I. (2011). Cartooning : philosophy and practice. Yale University Press. Video introduction. Retrieved from https://www.youtube.com/watch?v=1c3AQT_Lex4

Chute, H. L. (2016). Disaster drawn : visual witness, comics, and documentary form. Cambridge, Mass.: The Belknap Press of Harvard University Press.

Frank, A. W. (2010). Letting Stories Breathe. University of Chicago Press.

Holbrook, T., & Pourchier, N. M. (2014). Collage as Analysis: Remixing in the Crisis of Doubt. Qualitative Inquiry, 20(6), 754–763. <http://doi.org/10.1177/1077800414530260>

Kuttner, P., Sousanis, N & Weaver-Hightower, M. B. (2017) How to Draw Comics the Scholarly Way: Creating Comics-Based Research in the Academy, Ch. 21. In P. Leavy (Ed.), Handbook of arts-based research. Guilford Press.

Spiegelman, A. (2011a). MetaMaus. Viking Press.

Spiegelman, A. (2011b). The Complete Maus (25th anniv). New York: Pantheon Books.

Williams, I. (2012). Graphic medicine: comics as medical narrative. Medical Humanities, 38(1), 21–27. <http://doi.org/10.1136/medhum-2011-010093>

Williams, I. (2015). The bad doctor. Penn State University Press.

Advanced communication theory and method: Narrative and Visual Communication

time 10-10-2019 08:15 til
10-10-2019 12:00

forberedelsesnorm ikke valgt

forberedelsesnorm D-VIP ikke valgt

location 46.2-042 - teorirum (74)

Content

6: Challenges in narrative and visual communication: Elicitation

Review of theories and methods and their applications to visual and narrative inquiry. The final exercise is based on every student's own family photo. Please bring a photo to class as print. It can be recent or older photo. The exercise is a type of photo elicitation and memory work that refers to narrative interviewing and is based on supplementary literature: Kuhn, A. (2007). Photography and cultural memory: a methodological exploration. Visual Studies, 22(3).

We discuss the challenges, including difficult ethical issues about the elicitation of memories, affect and embodiment, and reflect on how a researcher engages in interpretation and representation during all phases of a research process. There is time to assess the particular portfolio exercises done in class and to go through the specific guidelines for the exam. Students will get feedback on preparation for the exam assignment.

Reading list

Mandatory reading:

Rose, G. (2016). Visual methodologies: an introduction to researching with visual materials (4th ed.). London: Sage. Read chapters 13, 14, 15.

Secondary reading:

Frølund, L. (2014). Reflexive Learning through Visual Methods. In J. Simonsen, et.al. (Eds.), Situated Design Methods (pp. 161–180). Cambridge, MA: MIT Press.

Kuhn, A. (2007). Photography and cultural memory: a methodological exploration. Visual Studies, 22(3). <http://doi.org/10.1080/14725860701657175>

Exam

time	15-10-2019 10:00 til 20-10-2019 10:00
forberedelsesnorm	ikke valgt
forberedelsesnorm D-VIP	ikke valgt

Reexam

time	08-01-2020 10:00 til 13-01-2020 10:00
forberedelsesnorm	ikke valgt
forberedelsesnorm D-VIP	ikke valgt