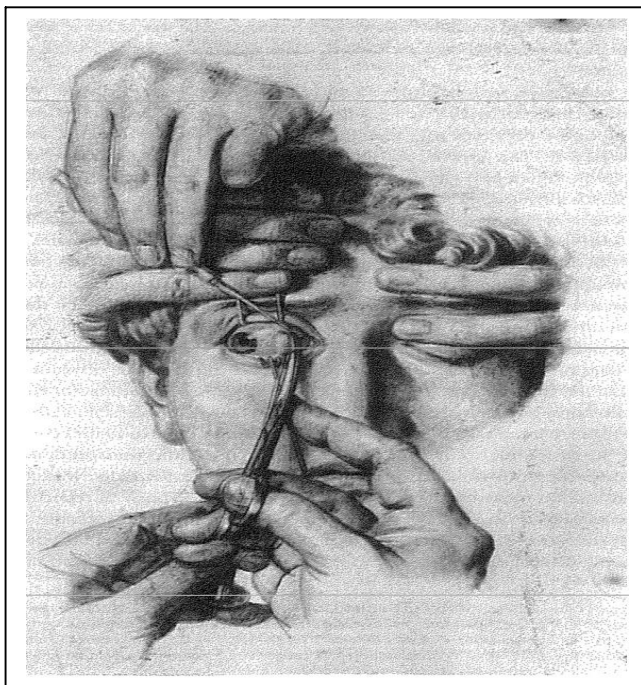


MDIA203: Visual Culture

Wednesdays 9-11am, MCLT 102

Trimester 2 2009

22 Points



TRIMESTER DATES

Teaching dates: 13 July to 16 October 2009

Study week: 19 to 23 October 2009

Last piece of assessment due: 27 October 2009

NAMES AND CONTACT DETAILS

Course Coordinator and Lecturer

Dr Minette Hillyer

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Ph: 463 9746

Room 213, 42-44 Kelburn Parade

Office Hours: Tuesdays 10-12 or by appointment

Tutor

Madeleine Collinge

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Room 102, 42-44 Kelburn Parade

Office hours: Fridays 12-1.

CLASS TIMES AND LOCATIONS

Lectures

Wednesdays 9-11am, MCLT 102

Tutorials

Tutorials begin in week 2. Times and locations will be listed on the MDIA 203 Blackboard site and on the bulletin board in the Media Studies programme office, 42-44 Kelburn Parade. Please sign up for a tutorial using Blackboard: go to Tutorials, then follow the instructions under the Tutorial Enrolment link. **Attendance at tutorials is compulsory: students must attend at least 80% of tutorials (7/9) to pass the course.**

Moreover, you must attend the tutorials related to your response papers in order to pass that piece of assessment.

COMMUNICATION OF ADDITIONAL INFORMATION

Any additional information will be communicated to students using the MDIA203 Blackboard site.

COURSE CONTENT

The two hour class on Wednesdays will consist of a lecture and whole-class discussion time. The tutorials are your opportunity to ask questions, try out ideas, develop your analytical and rhetorical skills, and develop your interests. Please come having completed the readings, with questions, experiences, and ideas!

This course is divided into five sections: Introductory Concepts, Visual Technologies, Visual Regimes, Visual Subjects, Visual Worlds, and Post-Visual?

LEARNING OBJECTIVES

Students passing the course should be able to:

- 1) demonstrate an understanding of the field of Visual Culture;
- 2) engage critically with and apply theory and literature in the field of Visual Culture;
- 3) demonstrate an understanding of the historical and social ramifications of the visual;
- 4) develop analytical skills in terms of reading, writing, and discussion.

EXPECTED WORKLOAD

Students should expect to spend an average of 16 hours per week on this class over the course of the trimester. This is standard for a 200-level course.

READINGS

Essential texts:

The set text for this course is the MDIA 203 course reader. The contents of the reader are also available on electronic reserve in the library.

For the first two weeks of trimester all undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer, while postgraduate textbooks and student notes will be available from the top floor of VicBooks in the Student Union Building, Kelburn Campus. After week two all undergraduate textbooks will be sold from VicBooks and student notes from the Student Notes Distribution Centre on the ground floor of the Student Union Building. You can order textbooks and student notes online at www.vicbooks.co.nz or can email an order or enquiry to enquiries@vicbooks.co.nz. Books can be couriered to you or they can be picked up from the shop. You will be contacted when they are available.

Recommended Reading (available on 3-day reserve in the library):

Barthes, Roland. *Mythologies*. Trans. Annette Lavers. London: Vintage, 1993. Print.

Berger, John. *Ways of Seeing*, London: Penguin Books, 1972. Print.

Bourdieu, Pierre et al. *Photography: A Middle-Brow Art*. Trans. Shaun Whiteside. Cambridge: Polity, 1996. Print.

Crary, Jonathan. *Techniques of the Observer : On vision and modernity in the nineteenth century*. Cambridge: MIT Press, 1990. Print.

Debord, Guy. "Separation Perfected." *The Society of the Spectacle*, trans. Donald Nicholson Smith, New York: Zone Books, 1995. Print.

Edwards, Elizabeth and Kaushik Bhaumik. *Visual Sense: A Cultural Reader*. Oxford and New York: Berg, 2008. Print.

Flew, Terry. *New Media: An Introduction*. 3rd ed. Melbourne: Oxford University Press, 2008. Print.

Hall, Stuart and Jessica Evans, eds. *Visual Culture: The Reader*. London, Thousand Oaks, New Delhi: Sage Publications, 1999. Print.

Kellner, Douglas. *Media Spectacle*. London and New York: Routledge, 2003. Print.

Mirzoeff, Nicholas, ed. *The Visual Culture Reader*, Nicholas, ed., London and New York: Routledge, 1998. Print.

_____ *An Introduction to Visual Culture*, New York: Routledge, 1999. Print.

Poster, Mark, ed. *Selected Writings: Jean Baudrillard*. Cambridge: Polity, 2001. Print.

Schirato, Tony and Jen Webb. *Understanding the Visual*, London: Sage Publications, 2004. Print.

Virilio, Paul. *The Vision Machine*. Bloomington: Indiana University Press, 1994. Print.

Schwartz, Vanessa R. and Jeannene M. Przyblinski, eds. *The Nineteenth-Century Visual Culture Reader*. New York and London: Routledge, 2004. Print.

Sontag, Susan. *Susan Sontag on Photography*. London: Allen Lane, 1978. Print.

Sturken, Marita and Lisa Cartwright, eds. *Practices of Looking: An Introduction to Visual Culture* 2nd ed. Oxford, New York: Oxford University Press, 2009. Print.

ASSESSMENT REQUIREMENTS

This course is internally assessed. There are three pieces of assessment:

1) Response papers: 40% Due in tutorials and to Turnitin weeks 3-6 and weeks 7-10, depending on topic.

2 x 800 words, 20% each, due in tutorials, one due *before* the mid-trimester break (weeks 3-6) and one due *after* the mid-trimester break (weeks 7-10).

For this assignment you are required to submit two 800 word response papers, each of which responds to the reading in a particular week. Depending on your topics you will submit one response paper in weeks 3, 4, 5, or 6, and one response paper in weeks 7, 8, 9, or 10. Your response paper will require you to address that week's readings, and can **only** be submitted in the week that those readings are discussed. Response paper topics specific to each week are included in this course outline (see below). Please make sure you have looked at them prior to your first tutorial, as you will be required to sign up for a particular topic at your first tutorial. You are advised to also consider assessment commitments in other courses you are taking when choosing which week you will submit and present your response paper.

Your response paper should have an analytical dimension and be structured in essay form (introduction, thesis statement, presentation of argument and textual evidence, conclusion). It must include a correctly formatted bibliography. Given the word count of this assignment your response paper will need to be succinct and precise. Make sure to draft a variety of versions of the response paper before you hand in your final version. You should consult the Media Studies Essay and Referencing Guidelines. These are both available on Blackboard. There will be tutorial time set aside to discuss this assignment.

You need to bring your response paper along to your tutorial and submit a copy of it to your tutor at the *beginning* of the class. (Make sure you also have a copy for your own use in tutorial – so ensure you print out 2 copies). Please note that these assignments can *only* be submitted in tutorials (you CANNOT put them into your tutor's box or bring them along to lectures). **If you are unable to attend a tutorial, for any reason, you may not submit a response paper for that week.**

Please note: An integral part of this assignment is sharing your tutorial preparation with the rest of the class. It is therefore expected that in the weeks you submit your response papers you will a) attend your tutorial and b) take an active role in class discussion. Make sure to have an electronic backup of the

response paper you have submitted to your tutor and to submit this to Turnitin. The criteria for assessing your response paper includes:

1. Attendance at tutorial
2. Active participation at tutorial
3. Introduction/conclusion
4. Argumentation
5. Style and presentation

This assignment tests all learning objectives for the course.

2) Response to image or collection of images: 20%, 800 words, due Monday 21 September, 2pm, to the MDIA dropbox and to Turnitin.

This assignment will take the form of a 'reading response' to an image or collection of images which you select. Your response should be structured by *either* Clifford's "On Collecting Art and Culture" (reading for week 3) *or* Barthes' "Rhetoric of the Image" (reading for week 6), and must specifically respond to and explain your choice of image or images. You may **not** repeat material covered in your response paper in this assignment; in other words, if you hand in a response paper on Clifford, you must write this assignment using Barthes, and vice-versa.

This assignment tests all learning objectives for the course.

3) Take Home assignment: 40%, 1600 words, due Tuesday 27 October, 2pm to the MDIA dropbox and to Turnitin.

This assignment will be made available to students in week 12, and will take the form of two 800 word essays. It will cover material related to weeks 8-11 ('Visual Subjects' and 'Visual Worlds'.)

This assignment tests all learning objectives for the course.

ASSIGNMENT COVER SHEETS

Assignment cover sheets and extension forms can be found on Blackboard or outside the Programme office. Remember to fill in your tutor's name.

PENALTIES AND EXTENSIONS

Assignments submitted after the deadline without a written extension will be penalised at a rate of 2% (out of a total of 100) per working day. In other words, if you get 50% for an assignment, after one day your grade will drop to 48%, then 46% the following day etc. Late assignments are likely to receive limited

feedback. The weekend counts for one day (i.e. an assignment due on Friday that is submitted on Monday will receive a 2% penalty). Please ensure that you are aware of the time that your assignment is due, as well as the date, as this is the cut-off time utilised in calculating lateness penalties.

Extensions

Extensions will be granted only in exceptional and unforeseen circumstances. Issues of workload do not constitute exceptional and unforeseen circumstances. If you require an extension, you must complete an extension request form (available on your course Blackboard site) prior to the assignment due date. This must be accompanied by relevant documentation (e.g. a doctor's certificate) where appropriate. Extension requests must be submitted to the Admin Tutor (in MDIA101, 102, 103, and 201), or the Course Co-ordinator (in all other MDIA courses). Tutors cannot grant extensions.

MANDATORY COURSE REQUIREMENTS

To gain a pass in this course you must submit all 3 pieces of assessment by the due date and attend at least 80% of tutorials (7/9).

STATEMENT ON LEGIBILITY

You are expected to present work that meets appropriate standards. Work submitted during the course (i. e. work that is internally assessed) should be typed or prepared on a computer. Work submitted in the final examination will obviously be handwritten. You are expected to write clearly. Where work is deemed 'illegible', you will be given a photocopy of the work and asked to transcribe it to an acceptable standard (preferably typed) within a specified time frame.

ACADEMIC INTEGRITY AND PLAGIARISM

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff

- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website:

<http://www.victoria.ac.nz/home/study/plagiarism.aspx>

TURNITIN

Work provided for assessment in this course may be checked for academic integrity by the electronic search engine <http://www.turnitin.com>. Turnitin is an online plagiarism prevention tool which compares submitted work with a very large database of existing material. Turnitin will retain a copy of submitted material on behalf of the University for detection of future plagiarism, but access to the full text of submissions is not made available to any other party. **Instructions on how to use Turnitin will be made available on Blackboard.**

GENERAL UNIVERSITY POLICIES AND STATUTES

You should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the Victoria University Calendar or go to the Academic Policy and Student Policy sections on: <http://www.victoria.ac.nz/home/about/policy>

The AVC (Academic) website also provides information in a number of areas including Academic Grievances, Student and Staff conduct, Meeting the needs of students with impairments, and student support/VUWSA student advocates. This website can be accessed at:

<http://www.victoria.ac.nz/home/about/avcacademic/Publications.aspx>

COURSE PROGRAMME

Week 1	15 Jul.	<p>Introduction to Concepts</p> <p>Read: Mirzoeff, Nicholas. Extract from “Introduction: What Is Visual Culture?” <i>An Introduction to Visual Culture</i>, New York: Routledge, 1999. 1-9. Print.</p> <p>There are no tutorials this week. Start reading your week 2 material.</p>
Week 2	22 Jul.	<p>Read: Sturken, Marita and Lisa Cartwright. “Practices of Looking: Images, Power, and Politics.” <i>Practices of Looking: An Introduction to Visual Culture</i> 2nd ed., Marita Sturken and Lisa Cartwright, eds., Oxford, New York: Oxford University Press, 2009. 9-48. Print.</p> <p>Tutorials begin. Sign up for <u>two</u> response paper topics in your tutorial</p>
Week 3	29 Jul.	<p>Visual Technologies</p> <p>Read: Clifford, James. “On Collecting Art and Culture.” <i>The Visual Culture Reader</i>, Nicholas Mirzoeff, ed., London and New York: Routledge, 1998. 94-107. Print.</p> <p>Response paper topic 1: How might Clifford’s “art-culture” system affect the way we look at objects and the world? What’s excluded from this system, and what is valued?</p>
Week 4	5 Aug.	<p>Read: Berger, John. Chapter One. <i>Ways of Seeing</i>, London: Penguin Books 1972. Cover-27. Print.</p> <p>Benjamin, Walter. Extract from “The Work of Art in the Age of Its Technological Reproducibility.” <i>Walter Benjamin: Selected Writings. Volume 4: 1938-1940</i>, Edmund Jephcott, trans., Cambridge and London: Harvard University Press, 2003. 251-59; 270-76. Print.</p> <p>Response paper topic 2: Following Benjamin, Berger argues that reproductive technologies enable entirely new ways of looking at “the art of the past.” What are some of these new ways of looking? Why does Berger see them as important?</p> <div style="border: 1px solid black; padding: 5px; margin-top: 10px;"> <p>Have you handed in a response paper yet? Your first one is due <u>before</u> the mid-trimester break!</p> </div>
Week 5	12 Aug.	<p>Read: Crary, Jonathan. “Techniques of the Observer.” <i>The Nineteenth-Century</i></p>

Visual Culture Reader, Vanessa R. Schwartz and Jeannene M. Przyblinski, eds., New York and London: Routledge, 2004. 82-92. Print.

Response paper 3: Crary discusses the stereoscope, a nineteenth-century optical device which enabled a kind of 3-dimensional image. Why does he describe this device as enabling a “reorganization of the *viewer*” (italics mine) , not the *image*?

Week 6 19 Aug. **Visual Regimes**

Read: Barthes, Roland. “Rhetoric of the Image.” ” *Visual Culture: The Reader*, Jessica Evans and Stuart Hall, eds., London, Thousand Oaks, New Delhi: Sage Publications, 1999. 33-40. Print.

Response paper 4: Barthes describes the advertising image as “*frank*, or at least emphatic.” What does this statement tell you about the work which Barthes assumes images, in general, might do and the ways in which we might look at or read them?

Assignment two distributed.

Mid Trimester Break: Monday 24 August– Friday 4 September 2009

Week 7 9 Sep. **Read:** Sturken, Marita and Lisa Cartwright. Extract from “Postmodernism, Indie Media, and Popular Culture.” *Practices of Looking: An Introduction to Visual Culture* 2nd ed., Marita Sturken and Lisa Cartwright, eds., Oxford, New York: Oxford University Press, 2009. 307-16. Print.

Debord, Guy. “Separation Perfected.” *The Society of the Spectacle*, trans. Donald Nicholson Smith, New York: Zone Books, 1995. 11-24. Print.

Response paper 5: Concentrate on Debord’s statement 3: “The spectacle is not a collection of images; rather, it is a social relationship between people that is mediated by images.” How might Sturken and Cartwright’s discussion of style and the hyperreal as “postmodern” phenomena help you understand this statement?

Week 8 16 Sep. **Visual Subjects**

Read: Schirato, Tony and Jen Webb. “Normalizing Vision.” *Understanding the Visual*, London: Sage Publications, 2004. 131-49. Print.

Foucault, Michel. “Panopticism” *Visual Culture: The Reader*, Jessica Evans and

Stuart Hall, eds., London, Thousand Oaks, New Delhi: Sage Publications, 1999. 61-71. Print.

Response paper 6: Foucault claims that the panopticon induces “in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power.” Does this idea have any relevance outside the prison (with its walls and guards), in everyday life and “normal” society? Look to Schirato and Webb for guidance and examples.

Have you handed in a second response paper yet? You must do so by week 10!

Assignment two due Monday 21 September, 2pm to MDIA dropbox and Turnitin.

Week 9 23 Sep.

Mulvey, Laura. “Visual Pleasure and Narrative Cinema” *Narrative, Apparatus, Ideology*, Philip Rosen, ed., New York: Columbia University Press, 1986. 198-209. Print.

Fanon, Franz. “The Fact of Blackness” *Visual Culture: The Reader*, Jessica Evans and Stuart Hall, eds., London, Thousand Oaks, New Delhi: Sage Publications, 1999. 33-40. Print.

Response paper 7: Both Mulvey and Fanon describe an experience of objectification – one for “the woman,” the other for “the black man.” How do these writers suggest that looking determines who “we are”? You may concentrate on one article, but should consider both in your discussion.

Week 10 30 Sep.

Visual Worlds

Read: Simmel, Georg. “The Metropolis and Mental Life.” *The Nineteenth-Century Visual Culture Reader*, Vanessa R. Schwartz and Jeannene M. Przyblinski, eds., New York and London: Routledge, 2004. 51-55. Print.

Schwartz, Vanessa R. Extract from “Setting the Stage: The Boulevard, The Press, and the Framing of Everyday Life.” *Spectacular Realities: Early Mass Culture in Fin-de-Siecle Paris*, Berkeley, Los Angeles, London: University of California Press, 1998. 13-26. Print.

Response paper 8: Simmel describes the experience of life in the city as characterized by sensory shock. What effect does this have on the individual, in Simmel’s opinion? Does Schwartz’s discussion of nineteenth-century Paris offer a

competing, or complementary view of the city dweller?

Week 11 7 Oct. Campanella, Thomas J. "Webcameras and the Telepresent Landscape." *The Cybercities Reader*, Stephen Graham, ed., London and New York: Routledge, 2004. 57-63. Print.

Lyon, David. "Surveillance in the City." *The Cybercities Reader*, Stephen Graham, ed., London and New York: Routledge, 2004. 299-305. Print.

No tutorials this week.

Week 12 14 Oct. **Post-visual?**

Read: Virilio, Paul. "'The Third Interval' from *Open Sky* (1997)." *The Cybercities Reader*, Stephen Graham, ed., London and New York: Routledge, 2004. 78-81. Print.

Take home assignment distributed.

No tutorials this week.

Study Period: Monday 19 to Friday 23 October 2009

Examination Period: Tuesday 27 October – Sunday 15 November 2009

Take home assignment due Tuesday 27 October, 2pm, to MDIA dropbox and Turnitin.