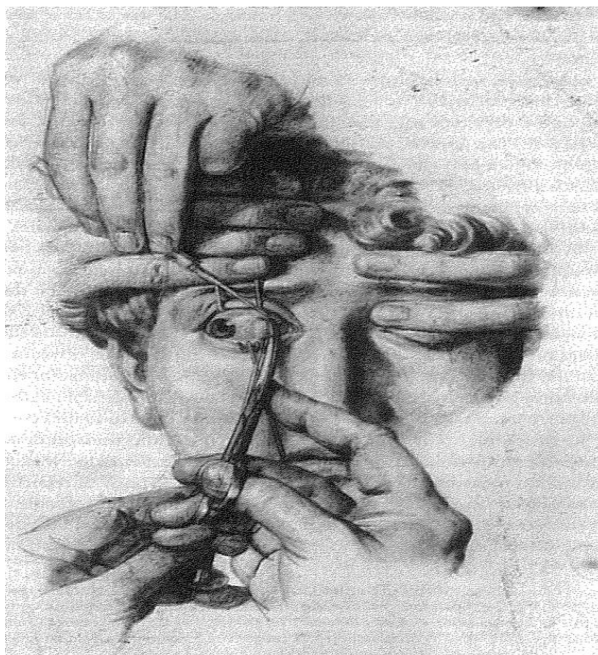


MDIA 203 Visual Culture

Trimester 2 2011

11 July to 12 November 2011

20 Points



TRIMESTER DATES

Teaching dates:	11 July to 14 October 2011
Mid-trimester break:	22 August to 4 September 2011
Study week:	17 to 21 October 2011
Last piece of assessment due:	25 October 2011

WITHDRAWAL DATES

Information on withdrawals and refunds may be found at

<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

NAMES AND CONTACT DETAILS

Staff	Email	Phone	Room	Office Hours
Course Coordinator				
Minette Hillyer	minette.hillyer@vuw.ac.nz	463 9746	Room 101, 81 Fairlie Tce	Tuesday, 1-3

Tutors

Richard Shepherd richard.shepherd@vuw.ac.nz (Admin. Tutor)

Madeleine Collinge madeleine.collinge@vuw.ac.nz

CLASS TIMES AND LOCATIONS

Lectures

Monday 1.00pm until 3pm Lecture Theatre 122, Cotton Building

Tutorials

Tuesday 9am, 10am (x 2), 11am, 12pm, 1pm and 2pm

Wednesday 12pm

Tutorials begin in WEEK 2. Please register for tutorials via the MDIA102 site on Blackboard: go to "Tutorials" and then follow the instructions under the "SCubed - Tutorial Enrolment Instructions" link. Please read the instructions carefully. Tutorial rooms will be listed on S-Cubed, Blackboard and on the bulletin board outside the SEFTMS Admin Office, 83 Fairlie Terrace.

COURSE DELIVERY

This course requires students to attend 1 weekly two-hour lecture and 1 weekly 50-minute tutorial in each of weeks 2- 12.

Attendance at lectures and tutorials is compulsory: students must attend at least 7 of 12 lectures and 9 of 11 tutorials to pass the course. Moreover, you must attend the tutorial related to your response paper in order to pass that piece of assessment.

COMMUNICATION OF ADDITIONAL INFORMATION

All course related information, and any additional information that students may find useful, will be available on the MDIA203 Blackboard site. Full lecture notes will be uploaded to Blackboard once all tutorials have been completed for the week (this is to ensure fairness in the preparation of response papers). Please note: these notes are an outline only and must not be considered an adequate substitute for lecture attendance. Blackboard also includes areas for class discussion, and you are encouraged to utilise this.

COURSE PRESCRIPTION

MDIA 203 deals with visuality and the techniques and contexts that inform the ways we 'read' the visual. It also considers the relationship between different visual regimes or ways of seeing and contemporary media texts and genres. The areas covered include techniques of reading the visual; visual technologies; visual narratives and genres; visual communication; sound and script and the visual; visual regimes; and the field

of advertising. The main object of the course is to provide students with a set of visual literacies that will have both specific (Media Studies Programme) and more general applications.

COURSE CONTENT

This course is concerned both with visual artifacts and with vision as a social and cultural process. Thus, it considers the relationship between different visual regimes, or ways of seeing, and visual technologies, texts, and genres. It is also concerned with historically specific understandings of what it means to see and be seen, which make the visual world and our experiences in it intelligible.

The two hour class on Mondays 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.

This course is divided into six sections: Introductory Concepts, Visual Technologies, Visual Regimes, Visual Objects, Visual Subjects, and Visual Worlds.

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

The expected workload for a 20 point course is 200 hours spread evenly over the 12 week trimester and breaks, or 13 hours per teaching week.

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.

All undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer from 4 to 22 July 2011, 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 of the trimester all undergraduate textbooks and student notes will be sold from vicbooks on Level 4 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 nominated collection points at each campus. 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.

_____ *Camera Lucida: Reflections On Photography*. New York: Hill and Wang, 1981. Print.

Batchen, Geoffrey, ed. *Photography Degree Zero: Reflections on Roland Barthes' Camera Lucida*. Cambridge, MA: MIT Press, 2009. Print.

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

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

Braun, Marta. *Picturing Time: The Work of Etienne-Jules Marey (1830-1904)*. Chicago: University of Chicago Press, 1992. 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.

Jones, Amelia, ed. *The Feminism and Visual Culture Reader*. London and New York: Routledge, 2010. Print.

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

Mirzoeff, Nicholas, ed. *The Visual Culture Reader*. 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.

Recommended Viewing:

All recommended viewing listed in the course outline is available in AV services in the central library.

ASSESSMENT REQUIREMENTS

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

1) Response paper: 25%, approx. 1000 words. Due weeks 3-6, depending on topic.

For this assignment you are required to submit an 800 word response paper and contribute to a collaborative wiki, both of which respond to the reading in a particular week. Depending on your topic you will submit your response paper in weeks 3, 4, 5, or 6. 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. Your contributions to the wiki must commence *prior* to your tutorial for that week. **If you are unable to attend a tutorial, for any reason, you may not submit a response paper for that week.**

Response paper topics specific to each week are included in this course outline, under "Course Programme." 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.

This assignment will be discussed in detail in lectures and tutorials, and tests all learning objectives for the course.

2) Essay: 40%, 2000 words. Due Monday 19 September, 10am, to the Media Studies Drop Slot outside the SEFTMS Admin Office, 83 Fairlie Terrace and to Turnitin.

A list of essay questions will be posted on Blackboard, under "Assignments," in week 6. This assignment covers material from weeks 1-7 and tests all learning objectives for the course.

3) Take home assignment: 35%, 1800 words. Due Tuesday 25 October, 2pm to the Media Studies Drop Slot outside the SEFTMS Admin Office, 83 Fairlie Terrace and to Turnitin.

This assignment will be made available in lecture in week 12, 10 October, and on Blackboard that afternoon. It will cover material from weeks 8-11 and general questions arising from the course. 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 SEFTMS Admin Office, 83 Fairlie Terrace. Remember to fill in your tutor's name.

EXTENSIONS AND PENALTIES

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. Tutors cannot grant extensions.

Work submitted after the deadline will be penalised by a 2.5 percent deduction from your total mark per working day. Late work also receives only minimal comments from your marker.

MANDATORY COURSE REQUIREMENTS

To gain a pass in this course you must submit all 3 pieces of assessment by the due date in hard copy and to Turnitin and attend at least 7 of 12 lectures and 9 of 11 tutorials.

CLASS REPRESENTATIVES

A class representative will be elected in the first class, and that person's name and contact details will be available to VUWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students.

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. Where handwritten work is required you are expected to write clearly. If this 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.

WHERE TO FIND MORE DETAILED INFORMATION

Find key dates, explanations of grades and other useful information at www.victoria.ac.nz/home/study.

Find out how academic progress is monitored and how enrolment can be restricted at

www.victoria.ac.nz/home/study/academic-progress. Most statutes and policies are available at

www.victoria.ac.nz/home/about/policy, except qualification statutes, which are available via the *Calendar* webpage at www.victoria.ac.nz/home/study/calendar.aspx (See Section C).

Other useful information for students may be found at the website of the Assistant Vice-Chancellor (Academic), at www.victoria.ac.nz/home/about_victoria/avcacademic.

COURSE PROGRAMME

Week 1	11 July	<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	18 July	<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. Eds. Marita Sturken and Lisa Cartwright. Oxford, New York: Oxford University Press, 2009. 9-48. Print.</p> <p>Tutorials begin. Sign up for a response paper topic in your tutorial.</p>
Week 3	25 July	<p>Visual Technologies</p> <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>. Trans. Edmund Jephcott. Cambridge and London: Harvard University Press, 2003. 251-59; 270-76. Print.</p> <p>Recommended Viewing: <i>One Way Street: Fragments for Walter Benjamin</i> (John Hughes, 1993)</p> <p>Response paper topic 1: 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, and why, according to Berger and Benjamin, are they important?</p>
Week 4	1 August	<p>Read: Barthes, Roland. Extract from <i>Camera Lucida: Reflections on Photography</i>. Trans. Richard Howard. New York: Hill and Wang. 1981. 3-10; 23-28. Print.</p> <p>_____ “Photography and Electoral Appeal.” <i>Mythologies</i>. Trans. Annette Lavers. New York: Hill and Wang, 1972. 91-93. Print.</p> <p>Response paper topic 2: Barthes argues, in <i>Camera Lucida</i>, that he is unable to define what “Photography” is; that the photograph always “carries its referent with itself.” Why is this so, and how does this affect the way we use and understand photographs? (You could use Barthes’ arguments about the</p>

photographing of politicians in “Photography and Electoral Appeal” to consider this last point.)

Week 5	8 August	Visual Regimes Crary, Jonathan. “Techniques of the Observer.” <i>The Nineteenth-Century Visual Culture Reader</i> . Eds. Vanessa R. Schwartz and Jeannene M. Przyblinski. New York and London: Routledge, 2004. 82-92. Print. Response paper topic 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	15 August	Read: Sturken, Marita and Lisa Cartwright. Extract from “Postmodernism, Indie Media, and Popular Culture.” <i>Practices of Looking: An Introduction to Visual Culture</i> 2 nd ed. Ed. Marita Sturken and Lisa Cartwright. Oxford, New York: Oxford University Press, 2009. 307-16. Print. Debord, Guy. “Separation Perfected.” <i>The Society of the Spectacle</i> . Trans. Donald Nicholson Smith. New York: Zone Books, 1995. 11-24. Print. Have you completed a response paper yet? This is your last chance!! Response paper topic 4: 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?
Mid Trimester Break: Monday 22 August to Sunday 4 September 2011		
Week 7	5 September	Visual Objects Read: Clifford, James. “On Collecting Art and Culture.” <i>The Visual Culture Reader</i> . Ed. Nicholas Mirzoeff. London and New York: Routledge, 1998. 94-107. Print. Recommended Viewing: <i>The Gleaners and I / Les Glaneurs et la glaneuse</i> (Agnes Varda, 2002)
Week 8	12 September	Visual Subjects Read: Schirato, Tony and Jen Webb. “Normalizing Vision.” <i>Understanding the Visual</i> , London: Sage Publications, 2004. 131-49. Print. Foucault, Michel. “Panopticism” <i>Visual Culture: The Reader</i> . Ed. Jessica Evans

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

Week 9 19 September **Read:** Fanon, Franz. "The Fact of Blackness" *Visual Culture: The Reader*. Ed. Jessica Evans and Stuart Hall. London, Thousand Oaks, New Delhi: Sage Publications, 1999. 33-40. Print
 Harraway, Donna. "The Persistence of Vision." *The Visual Culture Reader*. Ed. Nicholas Mirzoeff. London and New York: Routledge, 1998. 677-684. Print.
Recommended viewing: *Paris is Burning* (Jennie Livingston, 1992)

Second assignment due 10am today.

Week 10 26 September **Visual Worlds**
Read: Simmel, Georg. "The Metropolis and Mental Life." *The Nineteenth-Century Visual Culture Reader*. Ed. Vanessa R. Schwartz and Jeannene M. Przyblinski. 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.

Week 11 3 October *Guest Lecturer: Dr Leon Gurevitch*
Read: Appadurai, Arjun. "Here and Now." *The Visual Culture Reader*. 2nd Ed. Ed. Nicholas Mirzoeff. London and New York: Routledge, 2002. 173-179. Print.
 Cosgrove, Denis. "Contested Global Visions: One-World, Whole-Earth, and the Apollo Space Photographs." *Annals of the Association of American Geographers*. 84.2 (1994): 270-294. Print.
Recommended viewing: *Powers of Ten* (Charles and Ray Eames, 1977)

Week 12 10 October **No assigned readings. Take home assignment distributed in lecture.**
Take home assignment due Monday 24 October, 2pm, to Media Studies Drop Slot outside the SEFTMS Admin Office, 83 Fairlie Terrace and to Turnitin.

Study Week: Monday 17 October to Friday 21 October 2011