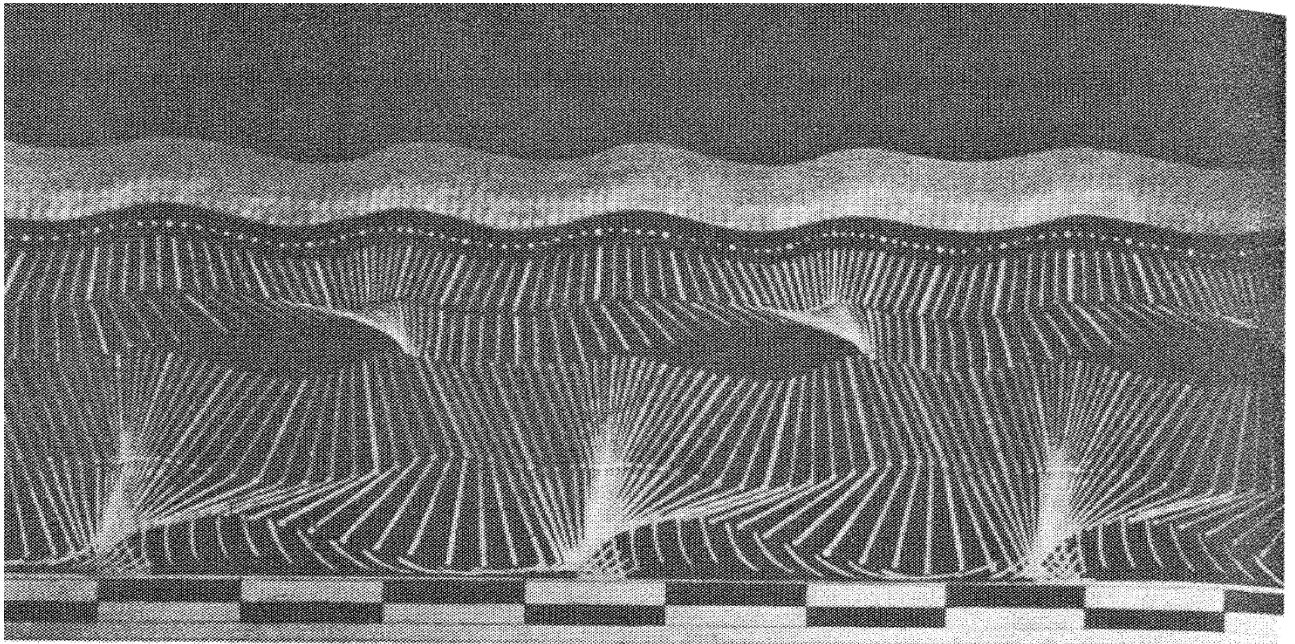


MDIA 203 Visual Culture

Trimester 1 2016

29 February to 29 June 2016

20 Points



“Joinville Soldier Walking, 1883” Etienne-Jules Marey. Negative (reversal) print. Collège de France, Paris. *Picturing Time: The Work of Etienne-Jules Marey (1830-1904)*. By Marta Braun. Chicago and London: University of Chicago Press, 1992. 84. Print.

IMPORTANT DATES

Teaching dates: 29 February to 5 June 2016

Easter break: 24 to 30 March 2016

Mid-trimester break: 25 April to 1 May 2016

Last assessment item due: 13 June 2016

Withdrawal dates: Refer to www.victoria.ac.nz/students/study/withdrawals-refunds.

If you cannot complete an assignment or sit a test in the last three weeks of teaching, or an examination, it may instead be possible to apply for an aegrotat (refer to www.victoria.ac.nz/students/study/exams/aegrotats).

CLASS TIMES AND LOCATIONS

Lectures

Wednesday 10:00am-11:50am Laby LBLT118

Tutorials

Tutorials begin in WEEK 2. Please register for tutorials via the MDIA 203 site on Blackboard: go to “Tutorial instructions” and then follow the instructions carefully. Remember to record your tutorial time, day and room for future reference. Tutorial rooms will be listed on myAllocator, Blackboard and on the noticeboard outside the administration office, 83 Fairlie Terrace.

NAMES AND CONTACT DETAILS

Course Coordinator: Dr Minette Hillyer
Email: minette.hillyer@vuw.ac.nz
Phone: (04) 463 9746
Room: 101, 81 Fairlie Terrace
Office Hours: Mondays, 1:00 – 2:00pm, Wednesdays, 1:00 – 2:00pm, or by appointment

COMMUNICATION OF ADDITIONAL INFORMATION

All course related information will be available on the MDIA 203 Blackboard site, as well as communicated occasionally via emails from Blackboard to your VUW email address.

If you are not going to use the Victoria email address set up for you, we *strongly* encourage you to set a forward from the Victoria email system to the email address you do use.

PRESCRIPTION

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 the historically specific understandings of what it means to see and be seen that make the visual world and our experiences in it intelligible.

COURSE LEARNING OBJECTIVES (CLOS)

Students who pass this course will be able to:

- 1) write about images using appropriate vocabulary and style, and demonstrating attention to the relationship between words and images;
- 2) summarise and explain key concepts in the field of Visual Culture;

- 3) demonstrate knowledge of the changing historical and social significance of vision and visuality as described in literature in the field of Visual Culture;
- 4) apply theory and concepts from the field of Visual Culture to interpret and critically reflect on a variety of visual texts and objects.

TEACHING FORMAT

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

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, supported by online assignments and interactions via the MDIA 203 Blackboard site. Both are essential to your success in the course. You should come to class having completed the readings, and bringing your course reader with you.

This course is divided into five sections: Introduction to Concepts, Language, Images, Looks, and Spaces.

MANDATORY COURSE REQUIREMENTS

In addition to achieving an overall pass mark of at least 50%, students must:

1. achieve at least 20% in each assignment
2. attend at least 7 out of 12 lectures and 6 out of 9 tutorials

Both requirements will support students in meeting CLOs 3 and 4.

Any student who is concerned that they have been (or might be) unable to meet any of these mandatory course requirements because of exceptional personal circumstances, should contact the course coordinator as soon as possible.

WORKLOAD

The expected workload for a 20-point course is 200 hours over the trimester or 13 hours per teaching week. Of this, in teaching weeks 3 hours will be taken up by lectures and tutorials, and 3-4 hours in regular reading, which leaves 6 hours per week for working on assignments and preparing for tutorials.

ASSESSMENT

Assessment items and workload per item	%	CLO(s)	Due date
1 Assignment 1: Writing about an image, 800 words. Covers weeks 1-2.	20%	1, 3	2pm, Thursday 31 March to MDIA 203 Blackboard site and to Turnitin
2 Assignment 2: Reading response papers, 4 x 400-500 words. Covers weeks 3-9.	20%	2, 3	Every Thursday, 2pm (from week 3-9), to MDIA 203 Blackboard site and to Turnitin
3 Assignment 3: Essay, 1,500-2,000 words Covers weeks 1-9.	35%	1, 2, 3, 4	2pm, Tuesday 10 May to MDIA drop-slot at 83 Fairlie Terrace and to Turnitin
4 Assignment 4: Visual spaces exercise, 1,000-1,200 words Covers weeks 10-12	25%	1, 2, 3, 4	2pm, Monday 13 June to MDIA 203 Blackboard site and to Turnitin.

Please see instructions for Assignments 1 and 2 below. Full marking criteria for all assignments will be made available during the trimester in class and on the MDIA 203 Blackboard site.

Assignment 1: Writing about an image

For this assignment you are required to write a short (approx. 800 word) description of a visual object. The point of the exercise is for you to think carefully about your use of language, and for you to reflect on the capacity of language to express visual experience.

Either: pretend you are an ethnographer who comes from, and is reporting back to a society with no concept of a visual culture (as described in W.J.T. Mitchell’s “Showing Seeing,” 97, available on Blackboard). Choose one visual object, experience, or phenomenon common to our contemporary society, and write a description of it which will be accessible to an audience of readers who are not visually literate.

Or: pretend you are an ethnographer from our own cultural past. Guided by Mirzoeff’s claim in “What is Visual Culture?” that contemporary culture is characterised by the “growing tendency to visualise things that are not in themselves visual” (5), choose one *non*-visual object, experience, or phenomenon which now has a visual existence, and write a description of it in which you analyse and reflect on its visualisation.

Whichever option you chose, you should focus on introducing and describing your object for a non-familiar audience. In each case, you should make use of standard English, and imagine yourself writing for an educated, but non-expert audience (something like the readers of a literary or news magazine).

Assignment 2: Reading Response papers

For this assignment you are required to submit 400-500 word papers responding to a question about the assigned readings. The response papers are due at 2pm each Thursday between weeks 3 and 9. **Please note that the response paper for week 4 will be due one week later than usual, on Thursday 31 March, due to the Easter break.** You are required to submit **four response papers**, which means you are allowed to miss **two weeks**. Questions will be made available on a weekly basis in lectures and on Blackboard.

- Questions will always focus on the required readings for that week, which are in the Student Notes
- Try to write an integrated response; where there are two required readings, aim to base your response on both
- Given the word count (400-500 words) you cannot hope to address every aspect of each reading. Focus on the question, main lines of argument, and important concepts
- Make sure you use correct in-text referencing, in MLA style. You do not have to provide a Works Cited list
- Please submit your reading responses to your tutorial group's blog on Blackboard. Instructions about how to do this will be provided in the 'Assignments' section of our Blackboard site
- Reading responses are due every Thursday at 2pm in weeks 3-9, inclusive, and respond to *that week's assigned readings*.
- Each response paper is worth 5%, for a total of 20%. You will be awarded one of the following grades:
 - 1% 1.5% (E), 2% (D), 2.5% (C-), 3% (C+), 3.5% (B), 4% (A-), 4.5% (A), or 5% (A+)

Assignment 3: Essay

To be distributed in lecture and on Blackboard and discussed in week 6. **Please note that this is the only assignment which should be handed in as a hard copy, as well as to Turnitin.**

Assignment 4: Visual Spaces Exercise

To be distributed in lecture and on Blackboard in week 10, and workshopped in week 12

SUBMISSION AND RETURN OF WORK

Work provided for assessment in this course will be checked for academic integrity by Turnitin. Follow the instructions provided in the "Assignments and Turnitin" section of Blackboard.

Hardcopy assignments are submitted in the drop slot outside the administration office: 83 Fairlie Terrace. Attach an assignment cover sheet found on Blackboard or outside the administration office. Remember to fill in your tutor's name.

Your marked assignment will be handed back by your tutor in tutorials or during their office hours. Any uncollected assignments can be picked up from the Programme Administrator after the last day of

teaching. Assignments will be held in the administration office until the end of the following trimester. You need to show your student identification to collect marked assignment from the administration office.

EXTENSIONS AND PENALTIES

Extensions

In exceptional and unforeseen circumstances an extension may be granted. To apply for an extension, email your Course Coordinator before the assignment is due. If granted, your Course Coordinator will inform you of the new due date. Tutors cannot grant extensions. **No assignment with or without an extension will be accepted after Friday 24 June 2016**

Penalties

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

SET TEXTS

MDIA 203 Student Notes.

You can order student notes online at www.vicbooks.co.nz or can email an order or enquiry to enquiries@vicbooks.co.nz.

RECOMMENDED READING

Recommended Reading

See recommended readings for specific weeks in the course schedule in this outline, and general recommendations in the list on the MDIA 203 Blackboard site . All recommended reading is available either on Blackboard (as noted in this outline) or on 3-day reserve in the library.

Recommended Viewing

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

CLASS REPRESENTATIVE

The class representative provides a useful way to communicate feedback to the teaching staff during the course. A class representative will be selected at the first lecture of the course. Students may like to write the Class Rep's name and details in this box:

Class Rep name and contact details:

STUDENT FEEDBACK

Students in 2015 strongly agreed that the way this course was organised, and preparing for the assessments helped them to learn. They particularly appreciated the close links between assessment and course content. In general, they highly valued what they learnt, and rated the course as excellent. The course will therefore be offered in a similar way for 2016. Some students indicated that they found one assignment valuable, but complex in execution, so I have now revised the assessment regime. Students consistently requested that I speak up and slow down; I will endeavor to do so.

Student feedback on University courses may be found at

www.cad.vuw.ac.nz/feedback/feedback_display.php.

In week six or seven of the trimester your class representative will be invited to a meeting with the Programme staff. In week five your class representative will ask the class for any feedback on this course to discuss at this meeting.

OTHER IMPORTANT INFORMATION

The information above is specific to this course. There is other important information that students must familiarise themselves with, including:

- Academic Integrity and Plagiarism: www.victoria.ac.nz/students/study/exams/integrity-plagiarism
- Academic Progress: www.victoria.ac.nz/students/study/progress/academic-progress (including restrictions and non-engagement)
- Dates and deadlines: www.victoria.ac.nz/students/study/dates
- FHSS Student and Academic Services Office: www.victoria.ac.nz/fhss/student-admin
- Grades: www.victoria.ac.nz/students/study/progress/grades
- Special passes: refer to the *Assessment Handbook*, at www.victoria.ac.nz/documents/policy/staff-policy/assessment-handbook.pdf
- Statutes and policies including the Student Conduct Statute: www.victoria.ac.nz/about/governance/strategy
- Student support: www.victoria.ac.nz/students/support
- Students with disabilities: www.victoria.ac.nz/st_services/disability
- Student Charter: www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter
- Subject Librarians: <http://library.victoria.ac.nz/library-v2/find-your-subject-librarian>
- Terms and conditions: www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract
- Turnitin: www.cad.vuw.ac.nz/wiki/index.php/Turnitin
- University structure: www.victoria.ac.nz/about/governance/structure
- Victoria graduate profile: www.victoria.ac.nz/learning-teaching/learning-partnerships/graduate-profile

- VUWSA: www.vuwsa.org.nz
- School website: www.victoria.ac.nz/seftms

COURSE PROGRAMME

Week 1	2 March	<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>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>There are no tutorials this week. Start reading your week 2 material.</p>
Week 2	9 March	<p>Language</p> <p>Jay, Martin. "Introduction" <i>Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought</i>. Berkeley: University of California Press, 1993. 1-20. Proquest ebrary. Web. 21 Jan, 2016.</p> <p>Tutorial 1</p>
Week 3	16 March	<p>Images</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>Tutorial 2</p>
Week 4	23 March	<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>No tutorials this week. NB. Response paper for this week is due Thursday, 31 March.</p>
Easter Break:	Thursday 24 to Wednesday 30 March 2016	
Week 5	30 March	<p>No Lecture or tutorials</p> <p>Assignment One due 10am Thursday, 1 April</p>

Week 6	6 April	<p>Read: Mitchell, W.J.T “Beginnings” and “How to Do Things with Pictures.” <i>The Reconfigured Eye: Visual Truth in the Post-Photographic Era</i>. The MIT Press: Cambridge, MA and London: 1992. 2-8; 190-223. Print.</p> <p>Tutorial 3</p>
Week 7	13 April	<p>Looks</p> <p>Read: 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.</p> <p>Tutorial 4</p>
Week 8	20 April	<p>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.</p> <p>Debord, Guy. “Separation Perfected.” <i>The Society of the Spectacle</i>. Trans. Donald Nicholson Smith. New York: Zone Books, 1995. 11-24. Print.</p> <p>Tutorial 5</p>
<p>Mid-trimester Break: Monday 25 April to Sunday 1 May</p>		
Week 9	4 May	<p>Read: Fanon, Franz. “The Fact of Blackness” <i>Visual Culture: A Reader</i>. Ed. Jessica Evans and Stuart Hall. London, Thousand Oaks, New Delhi: Sage Publications, 1999. 33-40. Print.</p> <p>Mulvey, Laura. “Visual Pleasure and Narrative Cinema (extract)” <i>Visual Culture: A Reader</i>. Ed. Jessica Evans and Stuart Hall. London, Thousand Oaks, New Delhi: Sage Publications, 1999. 381-89. Print</p> <p>Tutorial 6</p>
Week 10	11 May	<p>Spaces</p> <p>Read: Simmel, Georg. “The Metropolis and Mental Life.” <i>The Nineteenth-Century Visual Culture Reader</i>. Ed. Vanessa R. Schwartz and Jeannene M. Przyblinski. New York and London: Routledge, 2004. 51-55. Print.</p> <p>Schwartz, Vanessa R. Extract from “Setting the Stage: The Boulevard, The Press, and the Framing of Everyday Life.” <i>Spectacular Realities: Early Mass Culture in Fin-de-Siecle Paris</i>, Berkeley, Los Angeles, London: University of California Press, 1998. 13-26. Print.</p> <p>Tutorial 7</p>
Week 11	18 May	<p>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.</p> <p>Recommended Viewing: <i>The Gleaners and I / Les Glaneurs et la glaneuse</i> (Agnes Varda, 2002)</p> <p>Tutorial 8</p>

Week 12 25 May **Read:** Tifentale, Alise and Lev Manovich. “*Selfiecity: Exploring Photography and Self-Fashioning in Social Media*” *manovich.net* Software Studies Initiative, 2014. 1-12. Web. 26 Jan, 2016.

Tutorial 9

Week 13 1 June Workshop on final assignment

No tutorials this week.