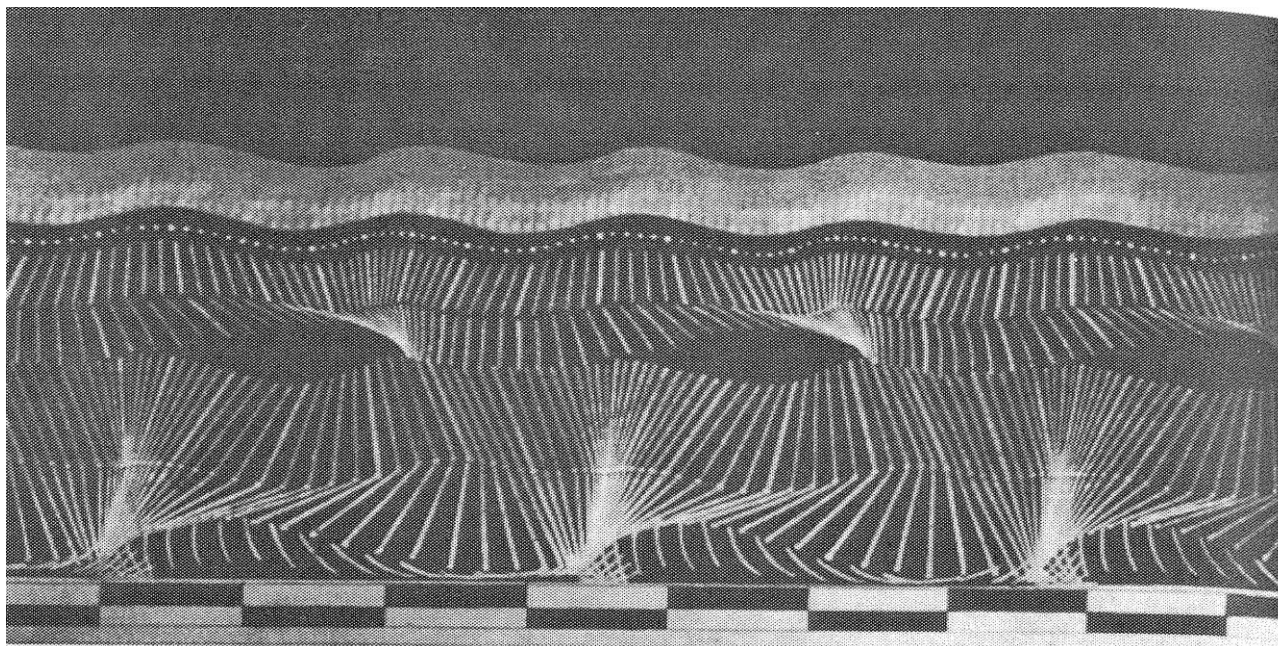


## MDIA 203 Visual Culture

**Trimester 1 2014**

3 March to 2 July 2014

**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:	3 March to 6 June 2014
Easter/Mid-Trimester break:	18 April to 4 May 2014
Last assessment item due:	16 June 2014
Withdrawal Dates:	Refer to <a href="http://www.victoria.ac.nz/students/study/withdrawals-refunds">www.victoria.ac.nz/students/study/withdrawals-refunds</a> . If you cannot complete an assignment or sit a test or examination, refer to <a href="http://www.victoria.ac.nz/students/study/exams/aegrotats">www.victoria.ac.nz/students/study/exams/aegrotats</a> .

### CLASS TIMES AND LOCATIONS

#### Lectures

Thursday	2.10-4.00pm	New Kirk KKL301
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## Tutorials

Tutorials begin in WEEK 2. Please register for tutorials via the MDIA 203 site on Blackboard: go to “Tutorial sign up” and then follow the instructions under the “S-Cubed – Log In” link. Please read the instructions carefully. Tutorial rooms will be listed on S-Cubed, Blackboard and on the bulletin board outside the administration office, 83 Fairlie Terrace.

## NAMES AND CONTACT DETAILS

Staff	Email	Phone	Room	Office Hours
Course Coordinator				
Dr Minette Hillyer	<a href="mailto:minette.hillyer@vuw.ac.nz">minette.hillyer@vuw.ac.nz</a>	(04) 463 9746	101, 81FT	Monday, 12noon-1.00pm, or by appointment
Tutor				
Anna MacDonald	<a href="mailto:anna.macdonald@vuw.ac.nz">anna.macdonald@vuw.ac.nz</a>			TBC

## 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 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 significance of the visual; and
- 4) demonstrate skills in reading, analysis, writing, and discussion.

## TEACHING FORMAT

This course requires students to attend 1 weekly two-hour lecture in weeks 1-12, and 1 weekly 50-minute tutorial in weeks 2- 11 (with the exception of week 7 in which tutorials are cancelled due to the Good Friday holiday).

The two hour class on Thursdays 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. You should come to class having completed the readings, and bringing your course reader with you.

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

## MANDATORY COURSE REQUIREMENTS

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

- Submit the essays and assignments, on or by the specified dates (subject to such provisions as are stated for late submission of work); and
- Attend **at least** 8 out of 10 tutorials.

## 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 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. Assignments 1 and 2 will be made available at the beginning of the trimester, and students may begin working on them at any point thereafter; Assignment 3 will be made available during the lecture in week 6, allowing approximately 4 weeks (including the mid-trimester break) to complete it; Assignment 4 will be made available during the lecture in week 12 and is due 12 days later, on Monday 16 June.

## ASSESSMENT

Assessment items and workload per item		%	CLO(s)	Due date
1	Wiki Assignment, 400-500 words total. Covers weeks 3-11.	10%	1, 2, 3, and 4	Once in weeks 3-6 and once in weeks 8-11, depending on topics, to the MDIA 203 Blackboard site.
2	Response paper, 800 words. Covers weeks 3-6.	20%	1, 2, 3, and 4	Weeks 3-6, depending on topic; to be submitted in hard copy on the Monday following the relevant tutorial.

3	Essay, 1,500-1,800 words Covers weeks 1-7.	35%	1, 2, 3, and 4	10am, Monday 12 May to MDIA drop-slot at 83 Fairlie Terrace and to Turnitin.
4	Take Home Assignment, 1,500-1,800 words. Covers weeks 8-11.	35%	1,2,3, and 4	10am, Monday 16 June to MDIA drop-slot at 83 Fairlie Terrace and to Turnitin.

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

### Assignment 1: Wiki Assignment

For this assignment you are required to contribute to a collaborative wiki which will be hosted on our Blackboard site, with the primary purpose of identifying and summarising key aspects of the assigned reading for a given week. The assignment is designed to help you take better notes while reading, to identify key concepts in the reading, to contextualise and possibly extend on the reading, and consequently to have a better understanding and recollection of what you have read. Your wiki will be written collaboratively with your tutorial classmates, but you will be graded on your individual contributions. Depending on your topic you will make your contributions in weeks 3, 4, 5, or 6, *and again* in weeks 8, 9, 10, or 11. Your contributions to the wiki must commence *prior* to your tutorial for that week, and you must attend your scheduled tutorial and take an active part in class discussion in order to receive credit for the assignment. You will sign up for your chosen weeks during the first tutorial in week 2.

### Assignment 2: Response Paper

For this assignment you are required to submit an 800 word response paper responding to the reading which you have considered in the wiki during weeks 3-6. Your response paper will require you to address a question related to that week's readings, and can **only** be submitted in the week that those readings are discussed. **You can only pass this assignment if you attend and participate in the relevant tutorial; your participation will not be graded, but needs to be completed in order to pass the assignment. If you are unable to attend a tutorial, you should 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**, as noted above. 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.

### 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 or extension form, 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. 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. **No assignment without an extension will be accepted after Wednesday 25 June 2014. The Course Coordinator will not give an extension beyond Wednesday 2 July 2014.**

#### 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

The set text for this course is the MDIA 203 Student Notes.

You can order student notes online at [www.vicbooks.co.nz](http://www.vicbooks.co.nz) or can email an order or enquiry to [enquiries@vicbooks.co.nz](mailto:enquiries@vicbooks.co.nz).

### RECOMMENDED READING

**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.

School of English, Film, Theatre, & Media Studies  
MEDIA STUDIES PROGRAMME COURSE OUTLINE MDIA 203

- 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. *The Society of the Spectacle*, trans. Donald Nicholson Smith, New York: Zone Books, 1995. Print.
- Flew, Terry. *New Media: An Introduction*. 3<sup>rd</sup> 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.
- Schirato, Tony and Jen Webb. *Understanding the Visual*. London: Sage Publications, 2004. Print.
- Schwartz, Vanessa R. and Jeannene M. Przyblinski, eds. *The Nineteenth-Century Visual Culture Reader*. New York and London: Routledge, 2004. Print.
- Sturken, Marita and Lisa Cartwright, eds. *Practices of Looking: An Introduction to Visual Culture* 2<sup>nd</sup> 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.

**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

Student feedback on University courses may be found at

[www.cad.vuw.ac.nz/feedback/feedback\\_display.php](http://www.cad.vuw.ac.nz/feedback/feedback_display.php).

Please note that this course differs from that offered under the MDIA 203 course number for the past several years.

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](http://www.victoria.ac.nz/students/study/exams/integrity-plagiarism)
- Aegrotats: [www.victoria.ac.nz/students/study/exams/aegrotats](http://www.victoria.ac.nz/students/study/exams/aegrotats)
- Academic Progress: [www.victoria.ac.nz/students/study/progress/academic-progress](http://www.victoria.ac.nz/students/study/progress/academic-progress) (including restrictions and non-engagement)
- Dates and deadlines: [www.victoria.ac.nz/students/study/dates](http://www.victoria.ac.nz/students/study/dates)
- FHSS Student and Academic Services Office: [www.victoria.ac.nz/fhss/student-admin](http://www.victoria.ac.nz/fhss/student-admin)
- Grades: [www.victoria.ac.nz/students/study/progress/grades](http://www.victoria.ac.nz/students/study/progress/grades)
- Resolving academic issues: [www.victoria.ac.nz/about/governance/dvc-academic/publications](http://www.victoria.ac.nz/about/governance/dvc-academic/publications)
- Special passes: [www.victoria.ac.nz/about/governance/dvc-academic/publications](http://www.victoria.ac.nz/about/governance/dvc-academic/publications)
- Statutes and policies including the Student Conduct Statute: [www.victoria.ac.nz/about/governance/strategy](http://www.victoria.ac.nz/about/governance/strategy)
- Student support: [www.victoria.ac.nz/students/support](http://www.victoria.ac.nz/students/support)
- Students with disabilities: [www.victoria.ac.nz/st\\_services/disability](http://www.victoria.ac.nz/st_services/disability)
- Student Charter: [www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter](http://www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter)
- Student Contract: [www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract](http://www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract)
- Subject Librarians: <http://library.victoria.ac.nz/library/resources/subjectcontacts.html>
- Turnitin: [www.cad.vuw.ac.nz/wiki/index.php/Turnitin](http://www.cad.vuw.ac.nz/wiki/index.php/Turnitin)
- University structure: [www.victoria.ac.nz/about/governance/structure](http://www.victoria.ac.nz/about/governance/structure)
- VUWSA: [www.vuwsa.org.nz](http://www.vuwsa.org.nz)
- School website: [www.victoria.ac.nz/seftms](http://www.victoria.ac.nz/seftms)

## COURSE PROGRAMME

Week 1	6 Mar	<p><b>Introduction to Concepts</b></p> <p><b>Read:</b> 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> 2<sup>nd</sup> ed. Eds. Marita Sturken and Lisa Cartwright. Oxford, New York: Oxford University Press, 2009. 9-48. Print.</p> <p><b>There are no tutorials this week. Start reading your week 2 material.</b></p>
Week 2	13 Mar	<p><b>Visual Technologies</b></p> <p><b>Read:</b> 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><b>Recommended Viewing:</b> <i>One Way Street: Fragments for Walter Benjamin</i> (John Hughes, 1993)</p> <p><b>Tutorials begin. Sign up for a response paper topic in your tutorial.</b></p>
Week 3	20 Mar	<p>Guest Lecturer Dr Michael Daubs</p> <p><b>Read:</b> Manovich, Lev. “The Illusions.” <i>The Language of New Media</i>. Cambridge, MA: The MIT Press, 2001. 177-211. Print.</p> <p>Schröter, Jens. “On the Logic of the Digital Archive.” <i>The YouTube Reader</i>. Ed. Pelle Snickars and Patrick Vonderau. Stockholm: National Library of Sweden, 2010. 330-346. Print.</p> <p><b>Response paper topic 1:</b> Lev Manovich writes that “the visual culture of a computer age” is at once cinematographic, digital, and computational in its logic. According to Schröter, what logic organizes the experience of using YouTube? Can you compare this to Manovich’s three categories?</p>
Week 4	27 Mar	<p><b>Visual Objects</b></p> <p><b>Read:</b> Barthes, Roland. Extract from <i>Camera Lucida: Reflections on Photography</i>.</p>



MEDIA STUDIES PROGRAMME COURSE OUTLINE MDIA 203

Trans. Richard Howard. New York: Hill and Wang. 1981. 3-10; 23-28. Print.

\_\_\_\_\_ "Photography and Electoral Appeal." *Mythologies*. Trans. Annette Lavers. New York: Hill and Wang, 1972. 91-93. Print.

**Response paper topic 2:** Barthes argues, in *Camera Lucida*, 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 photographing of politicians in "Photography and Electoral Appeal" to consider this last point.)

Week 5 3 April

**Read:** Clifford, James. "On Collecting Art and Culture." *The Visual Culture Reader*. Ed. Nicholas Mirzoeff. London and New York: Routledge, 1998. 94-107. Print.

**Recommended Viewing:** *The Gleaners and I / Les Glaneurs et la glaneuse* (Agnes Varda, 2002)

**Response paper topic 3:** 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?

Week 6 10 April

**Visual Regimes**

Crary, Jonathan. "Techniques of the Observer." *The Nineteenth-Century Visual Culture Reader*. Eds. Vanessa R. Schwartz and Jeannene M. Przyblinski. New York and London: Routledge, 2004. 82-92. Print.

**Response paper topic 4:** 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?

**Have you submitted your response paper? This is your last chance!!**

Week 7 17 April

**Read:** Sturken, Marita and Lisa Cartwright. Extract from "Postmodernism, Indie Media, and Popular Culture." *Practices of Looking: An Introduction to Visual Culture* 2<sup>nd</sup> ed. Ed. Marita Sturken and Lisa Cartwright. 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.

**No tutorials this week because of Good Friday**

**Mid Trimester Break:** Friday 18 April to Sunday 4 May 2014

Week 8 8 May **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*. Ed. Jessica Evans and Stuart Hall. London, Thousand Oaks, New Delhi: Sage Publications, 1999. 61-71. Print.  
**Second assignment due 10am, Monday 12 May.**

Week 9 15 May **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  
Chow, Rey. Extract from "Film as Ethnography; or, Translation Between Cultures in the Postcolonial World." *Primitive Passions: Visuality, Sexuality, Ethnography, and Contemporary Chinese Cinema*. New York: Columbia University Press, 1995. 173-182. Print.  
**Recommended viewing:** *Paris is Burning* (Jennie Livingston, 1992)

Week 10 22 May **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 29 May **Read:** Parks, Lisa. "Zeroing In: Overhead Imagery, Infrastructure Ruins, and Datalands in Afghanistan and Iraq." *The Visual Culture Reader*. 3<sup>rd</sup> ed. Ed. Nicholas Mirzoeff. New York: Routledge, 2013. 196-206.

Week 12 5 June **No assigned readings. Take home assignment distributed in lecture.**  
**Take home assignment due 10am, Monday 16 June.**