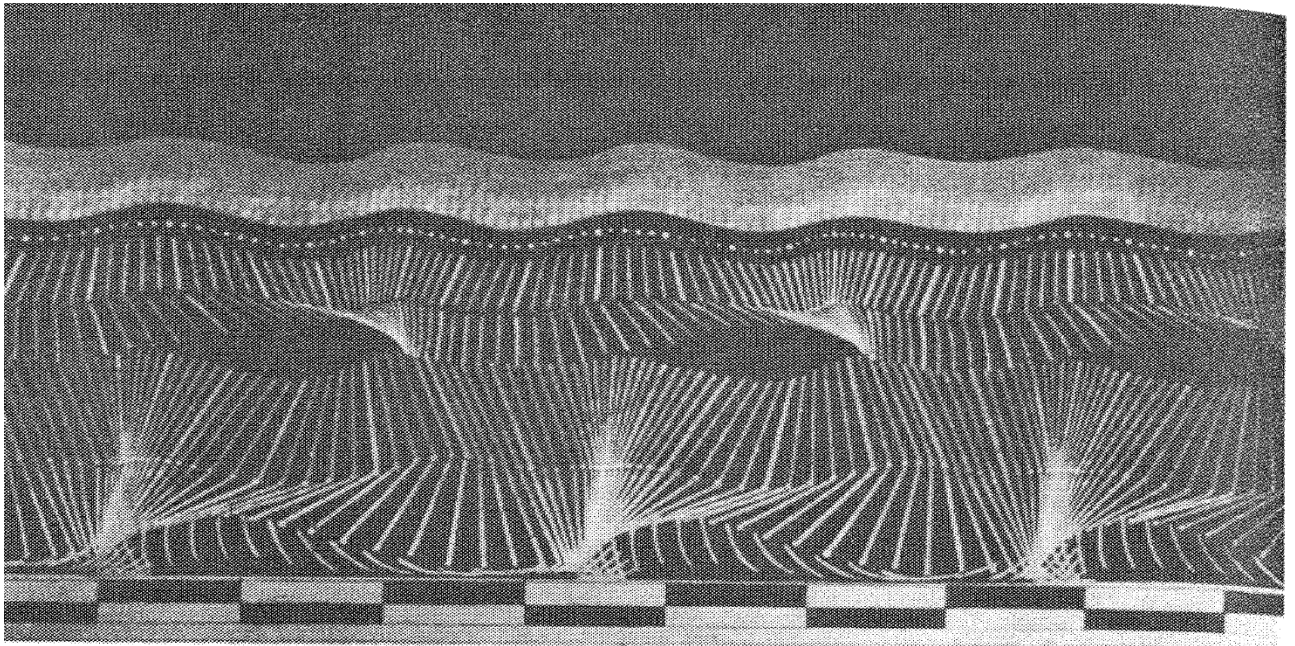


MDIA 203 Visual Culture

Trimester 2 2015

13 July to 15 November 2015

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: 13 July to 16 October 2015

Mid-trimester break: 24 August to 6 September 2015

Last assessment item due: 27 October 2015

Withdrawal dates:

Refer to www.victoria.ac.nz/students/study/withdrawals-refunds. If you cannot complete an assignment or sit a test or examination, refer to www.victoria.ac.nz/students/study/exams/aegrotats.

CLASS TIMES AND LOCATIONS

Tuesday 10.00am-11.50am Maclaurin MCLT102

Tutorials

Tutorials begin in WEEK 2. Please register for tutorials via the MDIA 203 site on Blackboard: go to “Tutorial Instructions” and follow the instructions carefully. Remember to record your tutorial time, day and room for future reference.

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: Monday, 12noon-1.00pm, or by appointment

Tutor: Harris Mackenzie
Email: harris.mackenzie@vuw.ac.nz
Office Hours: TBD

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) recognise and demonstrate familiarity with key concepts in the broad field of Visual Culture;
- 2) work individually and in cooperation with others to define, explain, and illustrate ideas and techniques of scholarship found in the literature on Visual Culture;
- 3) summarise, use, and apply theory and literature in the field of Visual Culture to interpret and critically reflect on a variety of visual texts and objects;
- 4) demonstrate an understanding of the changing historical and social significance of vision and visuality; and
- 5) demonstrate skills in reading, analysis, writing, and discussion appropriate to a 200-level University course.

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 2-12.

The two hour class on Tuesdays 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 Regimes, Visual Objects, Visual Subjects, and Visual Worlds.

MANDATORY COURSE REQUIREMENTS

Students must achieve at least 20% in each assignment in order to demonstrate their familiarity with concepts across the broad field of Visual Culture, (CLO 1), and their understanding of historical and social change in Visual Culture, (CLO 4), as well as to provide them with the opportunity to work both individually and in cooperation with others (CLO 2), and to engage with a variety of visual texts and objects in their work (CLO 3). Students must attend 9 out of 11 tutorials to ensure that they are exposed to and have the opportunity to work across the broad field of Visual Culture (CLO 1), to provide them the opportunity to work in cooperation with others (CLO 2), and to demonstrate skills in analysis and discussion appropriate to a 200-level course (CLO 5).

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 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, 2, and 3 will be made available at the beginning of the trimester, and students may begin working on them at any point thereafter; Assignment 4 will be made available during the lecture in week 6, allowing approximately 5 weeks (including the mid-trimester break) to complete it; Assignment 5 will be made available during the lecture in week 12 and is due 2 weeks later, on Tuesday 27 October.

ASSESSMENT

Assessment items and workload per item		%	CLO(s)	Due date
1	Wiki Assignment, 400-500 words total. Covers weeks 3-6.	10%	1, 2, 3, and 4	Twice in weeks 3-6, depending on topic, to the MDIA 203 Blackboard site.
2	Response paper, 600 words. Covers weeks 3-6.	15%	1, 2, 3, and 4	Once in weeks 3-6, depending on topic; to be submitted in hard copy two days following the relevant tutorial (ie. Thursday for Tuesday tutorial and Friday for Wednesday tutorials).
3	Response to image, 600 words Covers weeks 3-6.	15%	1,2,3, and 4	Once in weeks 3-6 depending on topic; to be submitted in hard copy two days following the relevant tutorial (ie. Thursday for Tuesday tutorial and

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				Friday for Wednesday tutorials).
4	Essay, 1,500-1,800 words Covers weeks 1-8.	35%	1, 2, 3, and 4	10am, Monday 21 September to MDIA drop-slot at 83 Fairlie Terrace and to Turnitin.
5	Short Essay Assignment, 1,200-1,500 words. Covers weeks 9-12.	25%	1,2,3, and 4	10am, Tuesday 27 October to MDIA drop-slot at 83 Fairlie Terrace and to Turnitin.

Please see instructions for Assignments 1, 2, and 3 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; in the weeks you contribute to the wiki, you will also submit a longer paper, responding either to the reading, or to an image (see assignments 2 and 3 below). Your contributions to the wiki must commence *prior* to your tutorial for that week, and be completed by 5pm that Friday evening, 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 paper responding to a *reading* assigned for weeks 3-6, and addressing a question which will be provided to you. Your paper can **only** be submitted in the week that those readings are discussed. You should also contribute to the wiki during this week. **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," and on the MDIA 203 blackboard site. 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.

Assignment 3: Response to an Image

For this assignment you are required to submit an 800 word paper responding to an *image* related to that week's assigned readings, which will be provided to you. Your paper can **only** be submitted in the week that those readings are discussed, and you should also contribute to the wiki during this week. **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.**

Images will be made available on the MDIA 203 blackboard site. 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.

Assignment 4: Essay

To be distributed in lecture and on Blackboard and discussed in week 6

Assignment 5: Short Essay

To be distributed in lecture and on Blackboard and discussed 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. Please do not use a plastic folder.

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.

Electronic assignments are submitted as a MS Word file through Blackboard. How to name your file and step-by-step instructions can be found on Blackboard in the "Assignments and Turnitin" section.

Your marked assignment will be found on Blackboard in the same section.

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 13 November 2015.**

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 list on the MDIA 203 Blackboard site. All recommended reading is available 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

Enhancements made to this course based on student feedback will be discussed in the first lecture. 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
- Aegrotats: www.victoria.ac.nz/students/study/exams/aegrotats
- 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
- Resolving academic issues: www.victoria.ac.nz/about/governance/dvc-academic/publications
- Special passes: www.victoria.ac.nz/about/governance/dvc-academic/publications
- 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
- Student Contract: www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract
- Subject Librarians: <http://library.victoria.ac.nz/library-v2/find-your-subject-librarian>
- 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	14 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	21 July	<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>Tutorials begin. Sign up for response papers in your tutorial.</p>
Week 3	28 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,” what enables them, and why does Berger see them as important?</p>
Week 4	4 Aug	<p>Read: 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>Response paper topic 2: 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 5	11 Aug	<p>Visual Regimes</p> <p>Read: Mirzoeff, Nicholas. Extract from “Panoptic Modernity” <i>An Introduction to Visual Culture</i>. 2nd ed. London and New York: Routledge, 2009. 94-102; 107-111. Print.</p> <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>

Response paper topic 3: What is the relationship between visibility and power in Foucault's theory of the Panopticon, and how can this theory be extended to relate to life outside the prison walls?

Week 6 18 Aug **Read:** Sturken, Marita and Lisa Cartwright. Extract from "Postmodernism, Indie Media, and Popular Culture." *Practices of Looking: An Introduction to Visual Culture* 2nd 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

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?

Have you submitted both of your response papers? This is your last chance!!

Mid Trimester Break: Monday 24 August to Sunday 6 September 2015

Week 7 8 Sept **Visual Objects**

Read: Barthes, Roland. Extract from *Camera Lucida: Reflections on Photography*. 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.

Week 8 15 Sept **Read:** Clifford, James. "On Collecting Art and Culture." *The Visual Culture Reader*. Ed. Nicholas Mirzoeff. London and New York: Routledge, 1998. 94-107. Print.

Blackley, Roger. *Te Mata: The Ethnological Portrait*. Wellington: Adam Art Gallery and Victoria University Press, 2010. 9-40. Print.

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

Fourth assignment due 10am, Monday 21 September

Week 9 22 Sept **Visual Subjects**

Lacan, Jacques. "The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience." *Cultural Theory and Popular Culture: A Reader*. Ed. John Storey. Harlow; New York: Pearson Longman Ltd, 2009. 255-260. Print.

Saltz, Jerry. "Art at Arm's Length: A History of the Selfie" *Vulture*. New York Media LLC., 26 Jan. 2014. Web. 19 Jun. 2015.

Week 10 29 Sept **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.

Zimeta, M.G. "Did It Have To Be the Hair?" *LRB Blog*. London Review of Books, 15 Jun. 2015. Web. 24 Jun. 2015.

Recommended viewing: *Paris is Burning* (Jennie Livingston, 1992)

Week 11 6 Oct

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 12 13 Oct

Lammes, Sybille. "Digital Cartographies as Playful Practices" *Contemporary Culture: New Directions in Art and Humanities Research*. Ed. Judith thissen, Rober Zwijnenberg, Kitty Zijlmans. Amsterdam: Amsterdam University Press, 2013. 93-100. Ebook.

Short essay assignment due 10am, Tuesday 27 October.