



北京大学
汇丰商学院

Peking University HSBC Business School

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Visual Communications Module 6, 2018/19

Course Information

Instructor: Dr. Jing MENG

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Office Hour: Monday 3-5pm or by appointment

Teaching Assistant:

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Classes:

Lectures: Monday & Thursday 9:00-12:00

Venue: PHBS Building, Room 415

Course Website:

If any.

1. Course Description

1.1 Context

Course overview:

This Course aims to let the students understand the theories and practices relating to visual culture across media, documentary and nonfiction film in particular, and the debates surrounding how these forms have 'represented reality'. Different documentary practices will be examined in social and historical context, and throughout a variety of theoretical perspectives that interrogate their relationship to the real events being represented. A range of materials will be used, both historical and contemporary, encouraging students to make intellectual connections across different periods, and between different documentary media forms.

Prerequisites:

N/A

1.2 Textbooks and Reading Materials

马尔科姆·巴纳德,《理解视觉文化的方法》,商务印书馆,2013

约翰伯格,《观看之道》,广西师范大学出版社,2015

陈永国 主编,《视觉文化研究读本》,北京大学出版社,2009

聂欣如,《纪录片概论》,复旦大学出版社,2010

比尔·尼科尔斯,《纪录片导论》(第2版),陈犀禾,刘宇清(译),2016

巫鸿，《聚焦：摄影在中国》，中国民族摄影艺术出版社，2017

苏珊·桑塔格，《论摄影》，上海译文出版社，2010

吕新雨，《记录中国：当代中国新纪录运动》，三联书店，2003

徐泓，《不要因为走得太远而忘记为什么出发——陈虻，我们听你讲》，中国人民大学出版社，2013

Bruzzi, Stella. *New Documentary: A Critical Introduction*, London: Routledge, 2006.

Don, Gary., and John Parris Springer, *Docufictions: Essays in the Intersection of Documentary and Fictional Filmmaking*, 2006

Hall, Jeanne. 'Realism as a Style in Cinema Verite: A Critical Analysis of "Primary"', *Cinema Journal*, Vol. 30, No. 4. (Summer, 1991), pp. 24-50.

Kilborn, R. *Staging the Real: Factual TV Programming in the age of Big Brother*, Manchester University Press, 2003

Laura, Rascaroli. *The Personal Camera: Subjective cinema and the essay film*, Wallflower Press, 2009.

Nichols, B. *Introduction to Documentary*. Indiana University Press, 3rd edition, 2017.

Ouellette, Laurie. ed., *A Companion to Reality Television*, Blackwell, 2017

Renov, Michael. ed., *Theorizing Documentary*, Routledge, 1993.

Rouch, Jean. 'Camera and Man', *Studies in the Anthropology of Visual Communication* (1): 37-44.

Winston, Brian. *Claiming the Real*, British Film Institute, London, 1995.

2. Learning Outcomes

2.1 Intended Learning Outcomes

Learning Goals	Objectives	Assessment (YES with details or NO)
1. Our graduates will be effective communicators.	1.1. Our students will produce quality business and research-oriented documents.	YES
	1.2. Students are able to professionally present their ideas and also logically explain and defend their argument.	YES
2. Our graduates will be skilled in team work and leadership.	2.1. Students will be able to lead and participate in group for projects, discussion, and presentation.	YES
	2.2. Students will be able to apply leadership theories and related skills.	YES
3. Our graduates will be trained in ethics.	3.1. In a case setting, students will use appropriate techniques to analyze business problems and identify the ethical aspects, provide a solution and defend it.	YES
	3.2. Our students will practice ethics in the duration of the program.	YES
4. Our graduates will have a global perspective.	4.1. Students will have an international exposure.	YES
5. Our graduates will be skilled in problem-solving and critical thinking.	5.1. Our students will have a good understanding of fundamental theories in their fields.	YES
	5.2. Our students will be prepared to face problems in various business settings and find solutions.	YES

	5.3. Our students will demonstrate competency in critical thinking.	YES
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2.2 Course specific objectives

After the course, the students will be able to

- To understand and apply theories to analyse visual works
- To provide students with an understanding of the history of documentary and non-fiction film and media practices;
- To examine these practices in their social, cultural and industrial contexts;
- To explore the variety of theoretical debates around these practices;
- To apply these theoretical approaches to individual texts;
- To train students with relevant knowledge and practical skills in initiating documentary project, writing documentary proposals and prepare them for and link them with documentary production in the real world.

2.3 Assessment/Grading Details

Full attendance is required. Everyone is expected to be fully prepared with the assigned readings, and actively participate in the class discussions. The assignments will help students to make incremental progress toward the course goal of completing a research thesis in media and communications. Specifically, the grading of this course can be broken down to the following:

Class attendance and participation	10%
Presentation	30%
Essay	60%

Presentation topics and essay questions will be released in the first few weeks of the course.

2.4 Academic Honesty and Plagiarism

It is important for a student's effort and credit to be recognized through class assessment. Credits earned for a student work due to efforts done by others are clearly unfair. Deliberate dishonesty is considered academic misconducts, which include plagiarism; cheating on assignments or examinations; engaging in unauthorized collaboration on academic work; taking, acquiring, or using test materials without faculty permission; submitting false or incomplete records of academic achievement; acting alone or in cooperation with another to falsify records or to obtain dishonestly grades, honors, awards, or professional endorsement; or altering, forging, or misusing a University academic record; or fabricating or falsifying of data, research procedures, or data analysis.

All assessments are subject to academic misconduct check. Misconduct check may include reproducing the assessment, providing a copy to another member of faculty, and/or communicate a copy of this assignment to the PHBS Discipline Committee. A suspected plagiarized document/assignment submitted to a plagiarism checking service may be kept in its database for future reference purpose.

Where violation is suspected, penalties will be implemented. The penalties for academic misconduct may include: deduction of honour points, a mark of zero on the assessment, a fail grade for the whole course, and reference of the matter to the Peking University Registrar.

For more information of plagiarism, please refer to *PHBS Student Handbook*.

3.Topics, Teaching and Assessment Schedule

Lecture 1	<p>Understanding Visual Culture</p> <p>References :</p> <p>约翰伯格,《观看之道》,广西师范大学出版社,2015</p> <p>马尔科姆·巴纳德,《理解视觉文化的方法》,商务印书馆,2013</p> <p>Screening : 《观看之道》</p>
Lecture 2	<p>Defining Documentary</p> <p>References :</p> <p>Brian Winston, <i>Claiming the Real</i>, British Film Institute, London, 1995, ‘The Creative Treatment of Actuality’, pp 11-14.</p> <p>Philip Rosen, ‘Document and Documentary: On the Persistence of Historical Concepts’, in <i>Theorizing Documentary</i>, ed Michael Renov, Routledge, London, 1993.</p> <p>Screening : <i>Nanook of the North</i> (1922) , <i>The Man with the Movie Camera</i> (1929)</p>
Lecture 3	<p>Documentary Modes</p> <p>References :</p> <p>B Nichols, ‘How Can We Differentiate among Documentaries? Categories, Models, and the Expository and Poetic Modes of Documentary Film’, and ‘How Can We Describe the Observational, Participatory, Reflexive, and Performative Modes of Documentary Film?’, in <i>Introduction to Documentary</i>. Indiana University Press, 3rd edition, 2017.</p> <p>Screening: <i>Triumph of the Will</i> (1935) , <i>Life in a Day</i> (2011)</p>
Lecture 4	<p>Observing the world : direct cinema and cinema verite</p> <p>References :</p> <p>Paul Author, ‘Jargons of Authenticity’ in <i>Theorizing Documentary</i>, ed. Michael Renov, Routledge, 1993.</p> <p>Stella Bruzzi, <i>New Documentary: A Critical Introduction</i>, London: Routledge, 2006. pp.223-230.</p> <p>Jeanne Hall, <i>Realism as a Style in Cinema Verite: A Critical Analysis of "Primary"</i>, <i>Cinema Journal</i>, Vol. 30, No. 4. (Summer, 1991), pp. 24-50.</p> <p>Jean Rouch, <i>Camera and Man</i>, <i>Studies in the Anthropology of Visual Communication</i> (1): 37-44.</p> <p>Screening: <i>High School</i> (1968) , <i>Chronicle of a Summer</i> (1961)</p>
Lecture 5	<p>Reflexive and performative documentary</p> <p>References :</p> <p>Rascaroli Laura, <i>The Personal Camera: Subjective cinema and the essay film</i>, Wallflower Press, 2009.</p> <p>Screening: <i>Life in a Day</i> (2011) , <i>Waltz with Bashir</i> (2008)</p>
Lecture 6	<p>Documentary and reality show</p> <p>References :</p> <p>Leigh H. Edwards, ‘Chasing the Real: Reality Television and Documentary Forms’, in Gary Don, and John Parris Springer, <i>Docufictions: Essays in the Intersection of Documentary and Fictional Filmmaking</i>, 2006, pp.253-269.</p> <p>Kilborn, R. <i>Staging the Real: Factual TV Programming in the age of Big Brother</i>, 2003, pp.152-185.</p> <p>Screening : 《奇遇人生》 (2018)</p>
Lecture 7	<p>Documentary and history (Guest Talk)</p>
Lecture 8	<p>Photography</p> <p>References :</p> <p>Sontag, Susan (1977), <i>On Photography</i>, Penguin Books, London</p>

Lecture 9	Seminar one : Photography in contemporary China(2018.9.15-12.9, OCAT深圳馆A\B展厅)
Lecture 10	Seminar two : Visual communication in the age of social media
Lecture 11	Student Presentations
Lecture 12	Student Presentations /Review

4.Miscellaneous