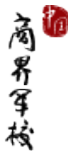




PHBS

北京大学汇丰商学院



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Visual Communications Module 6, 2019/20

Course Information

Instructor: Dr. Jing MENG

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Office Hour: Monday and Thursday 2-3pm or by appointment

Teaching Assistant:

Phone:

Email:

Classes:

Lectures: Monday & Thursday 10:30-12:20

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 cultures across media, including film, TV, documentary, photography and advertisement, and the debates surrounding how these forms have 'represented reality'. Different visual cultures 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 visual technologies.

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

陈永国 主编,《视觉文化研究读本》,北京大学出版社,2009

约翰伯格,《观看之道》,广西师范大学出版社,2015

居伊·德波,《景观社会》,南京大学出版社,2017

安德烈·巴赞,《电影是什么?》,商务印书馆,2017

大卫·波德维尔,《建构电影的意义:对电影解读方式的反思》,北京大学出版社,2017

比尔·尼科尔斯,《纪录片导论》(第2版),陈犀禾,刘宇清(译),2016

聂欣如,《纪录片概论》, 复旦大学出版社, 2010
 吕新雨, 《记录中国: 当代中国新纪录运动》, 三联书店, 2003
 苏珊·桑塔格, 《论摄影》, 上海译文出版社, 2010
 巫鸿, 《聚焦: 摄影在中国》, 中国民族摄影艺术出版社, 2017

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

2.2 Course specific objectives

After the course, the students will be able

- To be aware of the histories of painting, camera, and other visual technologies;
- To understand and apply theories to analyse visual works
- To examine visual works in their social, cultural and industrial contexts;
- To explore the variety of theoretical debates around visual works;
- To have relevant knowledge and practical skills in initiating visual project, through writing proposals and be linked to 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 visual communication. 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

Opening 14 Nov	Introduction Screening: TBD
Week 1 18 Nov	Understanding Visual Cultures References: 约翰伯格,《观看之道》,广西师范大学出版社,2015 马尔科姆·巴纳德,《理解视觉文化的方法》,商务印书馆,2013 Screening:《观看之道》
Week 1 21 Nov	Theories and approaches References: 安德烈·巴赞,《电影是什么?》 大卫·波德维尔,《建构电影的意义:对电影解读方式的反思》 Screening: <i>The Man with the Movie Camera</i> (1929)
Week 2 25 Nov	Film Industry References: Bordwell, David; Kristin Thompson (2011), <i>Minding Movies: Observations on the Art, Craft, and Business of Filmmaking</i> . Chicago: University of Chicago Press. Screening: TBD
Week 2 28 Nov	Chinese films 1 References: Zhang Yingjin (2016) Chinese film history and historiography, <i>Journal of Chinese Cinemas</i> , 10 (1): 38-47.

	Screening: TBD
Week 3 2 Dec	Chinese films 2 References: Zhang Yingjin (2016) Chinese film history and historiography, <i>Journal of Chinese Cinemas</i> , 10 (1): 38-47. Screening: TBD
Week 3 5 Dec	Documentary: modes and styles References: 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, 3 rd edition, 2017. Screening: <i>Triumph of the Will</i> (1935), <i>Life in a Day</i> (2011)
Week 4 9 Dec	Documentary and reality show References : 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. Kilborn, R. <i>Staging the Real: Factual TV Programming in the age of Big Brother</i> , 2003, pp.152-185. Screening: 《奇遇人生》 (2018)
Week 4 11 Dec	Documentary and history (Guest Talk)
Week 5 12 Dec	Short Video and Vlog References: Aran, et al (2018) <i>Broadcasting oneself: Visual Discovery of Vlogging Styles</i>
Week 5 19 Dec	Practical training: to write a visual work proposal
Week 6 23 Dec	Visual Rhetoric (Guest talk)
Week 6 26 Dec	Photography References: Sontag, Susan (1977), <i>On Photography</i> , Penguin Books, London 《聚焦：摄影在中国》，中国民族摄影艺术出版社，2017
Week 7 30 Dec	Advertisement References: 居伊·德波，《景观社会》，南京大学出版社，2017
Week 7 2 Jan	Space, Power and Culture
Week 8 6 Jan	Conclusion
Week 8 9 Jan	Class Presentations
Week 9 13 Jan	Class Presentations

4. Miscellaneous