

## **Bishop's University**

**ENG 287**

**Image and Communication**

Fall 2004

Gary Evans

N-4

Mondays 4:30-7:15pm

Office Mac. 5 Room 101

Hour: 3:30-4:30pm

Best communication device is Email: <gevans@ubishops.ca> [checked daily]]

Course Website: See WEB CT

### OBJECTIVES

The course will make students familiar with numerous uses of images, both still and moving, in their various cultural contexts over the last two centuries. Students will learn how images communicate and how intricate the relationship of culture and ideology is to conceptions of art and communication. The lectures and exercises will help students understand how we assign meaning to everyday images in our lives.

### CONTENT

This course will include an overview of the history of photography, its evolution into art, the invention of moving pictures and the development of propaganda and advertising. Themes will include a study of how images serve as cultural signs, how gender orients 'the gaze' in cinema and how images are fundamental to a shared world of entertainment, news and consumerism. In a postmodern culture permeated with images and signs, and as video and computer technology amalgamate, we shall conclude with speculation about future trends in imaging and communication.

### REQUIRED READING

The text is *Practices of Looking, An Introduction to Visual Culture* Oxford, 2001 by Marita Sturken and Lisa Cartwright, on sale at the Bishop's University Bookstore. An additional set of readings is in a course pack titled Image and Communication to be distributed shortly. A copy of both will be placed on reserve in the Library.

## ATTENDANCE

Because this course meets only once per week, attendance is mandatory and will be taken at each class. No grade will be given for attendance, but frequent absence will affect a student's mark. Note: It is the student's responsibility to sign the attendance sheet

7 absences or more: the student cannot achieve a grade higher than D

6 absences: the student cannot achieve a grade higher than C

5 absences: the student: cannot achieve a grade higher than B

## FORMAT OF CLASS

Activities revolve around lectures, readings, discussions and visual material presentations.

## EVALUATION

There will be a midterm and final take-home, each worth 33.3%. The midterm will be based on readings, lectures and visual material presentations. It will cover material from the beginning of the term and will take place in class on November 1. There will be a research assignment worth 33.4% which is due on November 22. The take-home final will be accepted at the last class but if submitted after that, it must be mailed to: my home address. All papers must be received by December 13. Mail the take home to: G. Evans 4007 Harvard Ave. Montreal , QC . H4A 2W8. Details will be announced shortly. Late penalty: 5% per day after Dec. 13.

Students are expected to write assignments independently. The university's policies regarding academic fraud apply. *On peut écrire en français.*

Assignments must be typed, with pages numbered and submitted according to university standards, with the covering page containing course name and number, student name and number, professor's name and title of paper. Errors in spelling, punctuation and grammar will result in a lower grade.

## **ENG 287 Calendar of Readings and Assignments**

**13 September, 2004** Syllabus, objectives, evaluation. Introductory lecture: How we understand what we see; history of image making and first photographs

Text: *Practices of Looking* Introduction, 1-9; chapter 1, Practices of Looking: Images, Power and Politics, 10-21.

**20 September, 2004** Photography evolves into an art and a documentary medium; the first moving pictures = the first universal language.

Text: chapter 1, Practices of Looking: Images, Power and Politics, 21-43.

Course Pack: Thoughts on photography from Minor White, Beaumont Newhall, Nancy Newhall, Coomaraswamy, Carole Vance, Peter Brook (From *Aperture* magazine vols 167-8)

**27 September, 2004** Viewers Make Meaning

Text: Chapter 2 Viewers Make Meaning 45-71

Course Pack: "Past Masters and Post Moderns: Cindy Sherman's *History Portraits*" by Arthur Danto, 5-8 [From *Cindy Sherman Untitled Film Stills/Cindy Sherman*. NY:Rizzoli, 1990.]

"Cindy Sherman: An Invention for Two Voices" by Ted Mooney, 131-138 [From *Inverted Odysseys: Claude Cahun, Maya Deren, Cindy Sherman* Shelley Rice, ed. Cambridge MA : MIT Press, 1999.

**4 October, 2004** Spectatorship, Power and Knowledge

Text: Chapter 3 Spectatorship, Power and Knowledge 72-107

Course Pack: "Monroe and Sexuality" by Richard Dyer. 69-95 [From Janet Todd, ed. *Women and Film* New York : Holmes Meir, 1988]

"The Nature of the Gaze: Introduction" by Toby Miller 475-482

"Looking Awry: Pornography" by Slavoj Zizek 524-532 [Miller and Zizek articles from *Film and Theory: An Anthology* Malden , MA : Blackwell Publishers, 2000]

See website and items on pornography under Notes.

**11 October Thanksgiving NO CLASS**

**18 October, 2004** Reproduction and Visual Technologies

Text: Chapter 4 Reproduction and Visual Technologies 109-149

Course Pack: [From *Ways of Seeing* John Berger London : British Broadcasting Corporation; Harmondsworth: Penguin, 1972] Chapter 7: 129-135; 138-49; 153-155

**25 October, 2004** The Mass Media and the Public Sphere

Text: Chapter 5 The Mass Media and the Public Sphere 151-187

Course Pack: "Conclusion: Postmodern Democracy" by Paul Rutherford. 256-274 [From: *Endless Propaganda. The Advertising of Public Goods* Toronto : U of Toronto Press, 2000]

"The Antisemitic Film" by David S. Hull. 161-174 [From *Film in the Third Reich: Art and Propaganda in Nazi Germany* NY: Simon and Shuster, 1973.]

**1 November, 2004 Midterm test**, (Test will include knowledge of terms in Glossary we have covered in class, 349-370)

Second half: White versus Black Propaganda, How to Tell the Difference

**8 November, 2004** : Consumer Culture and the Manufacturing of Desire

Text: Chapter 6 Consumer Culture and the Manufacturing of Desire 189-236

Additional Theme: How film affects us emotionally

Course Pack:

"Film, Emotion, and Genre" by Noel Carroll. 21-47 [From *Passionate Views: Film Cognition and Emotion* Baltimore, MD : Johns Hopkins Univ Press, 1999]

**15 November, 2004** Postmodernism and Popular Culture

Text Chapter 7 Postmodernism and Popular Culture 237-278

Course Pack: "Effects of Exposure to Media Violence" 25-6;43;46; 68-9; 121-24; 217. [From *On Media Violence* W. James Potter. Thousand Oaks, CA :Sage Publishers, 1999]

**22 November, 2004** RESEARCH ASSIGNMENT DUE

Scientific Looking, Looking at Science

Text Chapter 8 Scientific Looking, Looking at Science 279-314

Course Pack:

*Understanding Movies* by Louis Giannetti & Jim Leach, 378-90 ScarboroughON: Prentice Hall Allyn & Bacon 1998.

**29 November, 2004**

The Global Flow of Visual Culture

Text Chapter 9 The Global Flow of Visual Culture 315-348

"Violence as Art in *Reservoir Dogs*" et al. 70-88 [From *Fugitive Cultures: Race, Violence and Youth*. By Henry Giroux New York : Routledge, 1996. ]

"Reservoir Dogs" 126-131 [From *Mean Streets and Raging Bulls*, Richard Martin. Lanham, MD : Scarecrow Press, 1997]

"Tarantino's Hollywood Hangover" 228-231. [From *Pump 'em Full of Lead*. NY:Twain Publishers, 1998.]

**6 December, 2004** Media Technology and Social Change

"Media Technology and Social Change" 295-325 [From Croteau, David and William Hoynes. *Media /Society: Industries Images and Audiences*. Thousand Oaks , CA :Pine Forge Press, 2000]