

Issues In Representation (Pt.1)



Ellesmere Island, Nunavut, in the Canadian arctic

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NASA blue pearl data, collected using NASA World Wind, 2006

Faculty of Arts and Human Sciences
Department of Arts & Media

2010/11, 1st semester

become what you want to be

UNIT STATEMENT

Unit Title	<u>Issues in representation</u>
Level	4
Ref No:	AME_4_IIP
Credit Value	20 CAT Points
Student Study hours	Contact hours: 48 Student managed learning hours: 152
Pre-requisite learning	None
Co-requisites	None
Excluded combinations	None
Unit Coordinator [Name + email address]	Tim Stephens Stephet3@lsbu.ac.uk
Parent Department	Department of Arts, Media and English
Parent Course	BA (Hons) Digital Photography
Description [100 words max]	<p>All image makers, whether working in the field of art, commercial or industrial photography, face the challenge of working within the traditions, conventions and narratives of the practice and theory of representation.</p> <p>This unit enables you to acquire knowledge and understanding of the history of representation and the major issues surrounding the meaning and the interpretation of photographic images. This unit examines major critical texts that discuss photography within a context of cultural, political, technological and social changes that exemplify European and North American culture in the 2nd half of the 20th century.</p>
Aims	<p>This unit aims to:</p> <p>Examine a range of texts that deal with the history of representation and with its role in contemporary culture.</p> <p>Enable students to develop knowledge of a range of approaches to the history of photography through representation.</p> <p>Develop students' ability to engage with academic texts that interpret photographic images.</p> <p>Explore approaches to writing about representation.</p> <p>Examine a range of classical and contemporary photographic works and develop student's ability to analyse them.</p>
Learning outcomes	<p>On successful completion of this unit, students will be able to:</p> <p>Knowledge and Understanding:</p>

	<ul style="list-style-type: none"> • Describe the meaning of representation in a range of contexts • Explain the views of various authors on the place of representation in society and its role in contemporary culture. • Define key terms relating to the construction of digital and analogue images <p>Intellectual Skills:</p> <ul style="list-style-type: none"> • Appraise the views of various authors on the historical role of representation in the formation of notions of gender, class, body and society. • Formulate the • Define the differences and the similarities between the views of a range of authors. <p>Practical Skills:</p> <ul style="list-style-type: none"> • Use specialist online and library sources to clarify key terms and biographical data. • Produce a number of academic texts that engage with progressively complex ideas. • Use academic writing conventions and Harvard referencing style. <p>Transferable Skills:</p> <ul style="list-style-type: none"> • Work effectively with academic texts. • Participate in class discussions on a range of topics. • Express your ideas through the tools of academic writing • Employ word processing skills to deliver clear and highly readable documents.
Employability	<p>John Stuart Mill says in his Inaugural address at Saint Andrews: "Education makes a man a more intelligent shoe-maker, if that be his occupation, but not by teaching him how to make shoes; it does so by the mental exercise it gives, and the habits it impresses."</p> <p>Similar ideas are being developed in the Skillset report, <i>Creating the Future: The UK Skills Action Plan for the Interactive Media & Computer Games Industries</i> (available at: www.skillset.org/uploads/pdf/asset_6076.pdf?3) media workers need a significant suite of transferable skills in addition to 'transient and enduring specialist skills'. These include 'general personal, communication and presentation skills', 'self directed learning', 'research and study skills' and 'general ICT skills including a focus on the use of search engines'.</p> <p>This unit supports the development of such 'soft skills' through its structure of seminars and workshops and developing academic research and presentation skills. Through working on a research portfolio, students are encouraged to be self-directed in their learning and self-reflective about the process of doing research.</p>

Teaching and Learning Pattern	<p>The unit will be delivered over 24 weeks.</p> <ul style="list-style-type: none"> • 1 hour lecture for 24 weeks introducing key texts specified in the unit guide. Lecture materials will be available through a Blackboard portal. • 1 hour seminar for 24 weeks working through the weekly reading with the help of the seminar tutor.
Indicative content	<ul style="list-style-type: none"> • Gender, politics and identity • Approaches to representation • Construction of photographic meaning • Major milestones in the history of representation • Overview of photography theory • Modernism and post-modernism • Representation of the body • Feminism and the still image • Death, memory and psychoanalysis
Assessment method [Please give details – elements and weightings]	<p>Semester 1</p> <p>Pass/fail referencing exercise</p> <p>25% 1,000 summary of reading</p> <p>25% 1,500 word essay</p> <p>Semester 2</p> <p>50% 2,000 word essay</p>

Issues in Representation

The purpose of this course is to introduce a range of media related theories and critical ideas. The course will draw on media specific subject matter as well as on related disciplines of Politics, History and Philosophy. This will establish a base of theoretical knowledge that will allow you to contextualise contemporary media practices within an appropriate framework. It will also provide a solid base for subsequent study at levels 2 and 3.

On completion of this course, you will have a clear knowledge of key theories and terminologies within the field of media and cultural theory. You will be able to situate such theories in relation to specific media practices and to articulate their relevance within a constantly shifting, technologically driven, domain. More specifically you will be able to summarise key themes, arguments and concepts in an appropriate academic style. There is a strong emphasis on academic writing as a means of organising and disseminating complex ideas.

The course will engage with a combination of broad themes, specific theorists and key texts. Beginning with critical issues in interdisciplinarity, the course will explore the Enlightenment, Modernity, Postmodernity and beyond.

Week One

Lecture: Introduction to the course. Key reading and Unit guide. Required study and expectations for new students.

Week Two

Lecture: Why Representation?

Theory: Basic Model of Communication and Representation Theory.

Week Three

Lecture: Limits of a Common Sense approach. What is representation? Introduction to key vocabulary.

Reading: University of Chicago, Theories of Media, Keywords Glossary & R. Williams. See reference in 'Electronic Journals and Archives' section

Week Four

Lecture: Representation and Truth (Existence and Essence)

Theorist: Plato

Reading: Plato The Simile Of The Cave and Art and Illusion in Sunil Manghani, Arthur Piper and Jon Simons (2006) (eds.) Images: A Reader London: Sage

Week Five

Lecture: Questions of Being, Things and Art

Theorist: Martin Heidegger (and Phenomenology)

Reading: Martin Heidegger (2006) Thing and Work in Sunil Manghani, Arthur Piper and Jon Simons (2006) (eds.) Images: A Reader London: Sage

Week Six

Lecture: God as the Authority of Representations. What are the Gods of Consumer Culture? The Icon.

Reading: Augustin and Classen: The Medieval City

Week Seven

Lecture: The Camera Obscura. The Lens and Perspective

Reading: Extracts from: Veseley (2004) Architecture in the Age of Divided Representation London: MIT

Week Eight

Lecture: Material Representation: Industrialisation and Class. The Camera as a commodifying device and as a commodity.

Reading: Karl Marx The Fetishism of Commodities and the Secret Thereof in Sunil Manghani, Arthur Piper and Jon Simons (2006) (eds.) Images: A Reader London: Sage pp50-52

Week Nine

Lecture: The structure of the Sign. Saussure and Pierce's Index.

Reading: Saussure Nature of The Linguistic Sign pp105-7 and Pierce The Sign: Icon, Index, Symbol pp107-9 in Sunil Manghani, Arthur Piper and Jon Simons (2006) (eds.) Images: A Reader London: Sage

Week Ten

Lecture: "What's on your mind?" Social Media, Self Representation and Surveillance

Theorist: Michel Foucault

Reading: Foucault Michel (1991) Discipline and Punish: The Birth of the Prison London: Penguin (chapter: "Panopticism")

Week Eleven

Lecture: Representations of Islam: Sensuality, Oil and Terrorism

Theorist: Edward Said (Orientalism)

Reading: Said Edward (2003) Orientalism: Western Conceptions Of The Orient London: Penguin (chapter: Knowing the Oriental, pp. 31-49)

Said Edward (1997) Covering Islam: How the Media and Experts Determine How We See The Rest of the World New York: Virago (chapter one: Islam as News)

Week Twelve

Lecture: Feminism in the context of the 60's

Reading:

Strinati Dominic (2003) Introduction To The Theories Of Popular Culture London: Routledge (p 110-113)

Barker Chris (2007) Cultural Studies: Theory and Practice London: Sage (pp. 15-17)

Key Texts

*Unit Text Book:

*Manghani S., Piper, A., Simons, J. (2006) IMAGES: A Reader London: Sage

Barthes Roland (2006) The Language of Fashion (Andy Stafford trans.) Oxford: Berg

Curran James, Morley David, Walkerdine Valerie (eds.) (1996) Cultural Studies and Communications London: Arnold

Dahlgren Peter and Sparks Colin (eds.) (1991) Communication and Citizenship: Journalism and the Public Sphere in the New Media Age London: Routledge

Dahlgren Peter (1995) Television and the Public Sphere: Citizenship, Democracy and the Media London: Sage

Du Gay Paul (1997) Doing Cultural Studies: The Story of the Sony Walkman London: Sage

Durham Meenaksi Gigi and Kellner Douglas (eds.) (2006) Media and Cultural Studies: Key works Malden MA: Blackwell

Featherstone Mike (1991) Consumer Culture and Postmodernism London: Sage

Fred Inglis (1975) Ideology and the Imagination London: Cambridge University Press

Fred Inglis (1990) Media Theory: An Introduction Oxford: Blackwell

Gorman Lyn and McLean David (2003) Media and Society in the Twentieth Century: A Historical Introduction Oxford: Blackwell Publishing

Grossberg Lawrence, Nelson Cary, Treichler Paula (eds.) (1992) Cultural Studies New York: Routledge

Hartley John (2002) Communication, Cultural and Media Studies London: Routledge

Jackson Steven J and Andrews David L (2004) Sports, Culture and Advertising: Identities, Commodities and the Politics of Representation London: Routledge

Jenks Chris (2005) Subculture: The Fragmentation of the Social London: Sage

Kellner Douglas (1989) Jean Baudrillard: From Marxism to Postmodernism and Beyond Cambridge: Polity

Kellner Douglas (1995) Media Culture: Cultural Studies, Identity and Politics Between the Modern and the Postmodern London: Routledge

Lash Scott (2001) Critique of Information London: Sage

Lash Scott and Lury Celia (2007) Global Culture Industry: The Mediation of Things Cambridge: Polity

Lunenfeld Peter (ed.) (1999) The Digital Dialectic: New Essays on New Media London: MIT

Lyon David (2001) The Surveillance Society: Monitoring Everyday Life Buckingham: Open University Press

McDonald Nancy (2001) The Graffiti Subculture: Youth, Masculinity and Identity in London and New York Basingstoke: Palgrave

Malik Sarita (2001) Representing Black Britain: Black and Asian Images on Television London: Sage

McGuigan Jim (1996) Culture and the Public Sphere London: Routledge

McRobbie Angela (2005) The Uses of Cultural Studies London: Sage

Morley David (2000) Home Territories: Media, Mobility and Identity, London: Routledge

Nelson Cary and Grossberg Lawrence (eds.) (1988) Marxism and the Interpretation of Culture Basingstoke: McMillan Education

Payne Michael (1997) Reading Knowledge: An Introduction to Barthes, Foucault and Althusser Oxford: Blackwell

Penny Simon (ed.) Critical Issues in Electronic Media Albany: State University of New York Press

Rowe David (1999) Sport, Culture and the Media: The Unruly Trinity Buckingham: Open University Press

Schirato Tony and Yell Susan (2000) Communication and Culture: An Introduction London: Sage

Stevenson Nick (2002) Understanding Media Cultures: Social Theory and Mass Communication London: Sage

Strinati Dominic (1998) Introduction to the Theories of Popular Culture London: Routledge

Thompson John (1995) The Media and Modernity: A Social Theory of the Media Cambridge: Polity

Toop David (1999) Exotica: Fabricated Soundscapes in a Real World, London: Serpent's Tail

Wayne Mike (2003) Marxism and Media Studies: Key Concepts and Contemporary Trends
London: Pluto Press

Webb Jen (2008) Understanding Representation London: Sage

Williams Raymond (1988) Keywords: A Vocabulary of Culture and Society London: Fontana Press

Williams Kevin (2003) Understanding Media Theory London: Arnold

Electronic Journals and Archives

***Key on-line vocabulary resource website:**

* <http://csmt.uchicago.edu/glossary2004/navigation.htm>

Media Representation Overview

<http://www.aber.ac.uk/media/Modules/MC30820/represent.html>

Swetswise (Access to all Humanities, Sociology, Media and Cultural Studies journals and Library & Information Services (COMP)databases through the staff and student portal – guidelines will be provided in class)

<http://www.ctheory.net/>

<http://www.marxists.org>

<http://www.theory.org.uk/>

<http://www.brandrepublic.com/mediaweek/>

<http://www.infed.org/thinkers/>

<http://www.aber.ac.uk/media/>