

視覺傳播研究

VISUAL COMMUNICATION STUDIES

YAU Ching, Department of Radio/TV, National Chengchi University, Taipei

Tues 6:10-9:00 pm

Graduate Year 1, 3 credits

Visual images pervade our everyday experience in an increasingly technological culture. From newspapers to the web, from powerpoint presentations to advertisements, movies and urban planning, we encounter visual communication in every area of our lives. This course explores the ways in which visual messages (sometimes combined with text and sound) inform, educate, persuade, dialogue with and manipulate us. It discusses the forms, ethics history, diversity and aesthetics of visual communication, and also how visual communication has evolved with changing technology. Following preliminary attention to the classical theories of visual elements and design, signs and representation, consideration will be given to basic principles of visual analysis and the rise of modernist conceptions of visuality. Issues to be studied will include the origins and character of the “society of the spectacle,” psychoanalytic studies of self-image and identity, and a reexamination of the “canon”, most notably through gender and post-colonial studies. We will investigate the political, social, and economic conditions of the production and reception of visual images through studying the ways our commodified visual environment might homogenize identities or order differences into hierarchies, dominating and determining us at the level of our desires and pleasures, as well as give rise to the opportunities for new forms of resistance and agency.

A broad range of relevant visual and media images will be shown and discussed throughout the course. Students are expected to work imaginatively and independently, and should be capable of completing the readings, articulating their own ideas and applying the readings to their own visual environment in class presentations.

Evaluation is based on:

Class participation and discussion	30%
Presentation on reading	30%
Presentation on studying visual environment	40%

Week 1 (Sept 13): Introduction

Histories and Skills

Week 2 (Sept 20): To look

Required reading:

Chris Jenks, “The Centrality of the Eye in Western Culture,” *Visual Culture*. London and New York: Routledge, 1995.

Week 3 (Sept 27): Visual literacy 1: speaking the “language”

Edmund Burke Feldman, “The Visual Elements: Grammar” and “Organization of the Elements: Design,” *Varieties of Visual Experience*, Engelwood Cliffs, NJ: Prentice-Hall and New York: Harry N. Abrams.

Study of paintings.

Week 4 (Oct 4): Talk by Dick Fontaine, Head of Documentary Department, National Film and TV School, England.

Week 5 (Oct 11): Visual literacy 2: making meanings

Paul Messaris and Sandra Moriarty, "Visual Literacy Theory", *Handbook of Visual Communication: Theory, Methods, and Media*, Ken Smith, Sandra Moriarty, Gretchen Barbatsis and Keith Kenny eds., London and Mahwah, New Jersey: Lawrence Erlbaum Associates, 2005.

Erwin Panofsky, "Iconography and Iconology: An Introduction to the Study of Renaissance Art," *Meaning in the Visual Arts*, Middlesex, UK: Penguin, 1955.

Student presentations with visual arts samples.

Week 6 (Oct 18): Media literacy 1

Lisa Cartwright, "Science and the Cinema," *Visual Culture Reader*, Nicholas Mirzoeff ed., Routledge, 1998.

Study of excerpts from early cinema.

Week 7 (Oct 25): Media literacy 2

Excerpts from Edward Pincus and Steven Ascher, *The Filmmaker's Handbook*. Chinese translation.

Excerpts from Kris Malkiewicz, *Cinematography*, New York and London: Prentice Hall Press, 1989 (Second Edition).

Student presentations with film excerpts.

Tools and Theories

Week 8 (Nov 1): Semiotics and signification

Ferdinand de Saussure, "The Linguistic Sign", *Semiotics: An Introductory Reader*, ed. Robert E. Innis.

Week 9 (Nov 8): Structuralism and mythologies

Roland Barthes, "Myth Today", *Mythologies*, trans. Annette Lavers. UK: Cape, 1972.

Student presentations.

Week 10 (Nov 15): Mid-term break

Week 11 (Nov 22): Aura and reproducibility

Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction", *Illuminations*, trans. Harry Zohn, New York: Schocken Books, 1969.

Film screening.

Week 12 (Nov 29): Male gaze and consumer culture

John Berger, "Chapter 3 and 7", *Ways of Seeing*, London: Penguin and BBC, 1972.

Student presentation with examples from consumer culture.

Week 13 (Dec 6): Spectacularization of culture

Guy Debord, "Separation Perfected" and "The Commodity as Spectacle", *Society of the Spectacle*, London: Rebel Press and Aim Publications, 1987.

Week 14 (Dec 13): Feminism and visual pleasure

Laura Mulvey, "Visual Pleasure and Narrative Cinema", *Visual and Other Pleasures*, Hampshire and London: Macmillan, 1989.

Week 15 (Dec 20): Representation and discourse

Stuart Hall, "The Work of Representation", *Representation: Cultural Representations and Signifying Practices*, ed. Stuart Hall, London: Open University and Sage, 1997.

Class presentation.

Fields and Application

Week 16 (Dec 27): Built environment 1

George Nelson, "The End of Architecture", "Interiors: The Emerging Dominant Reality", and "Design and Human Needs", *George Nelson on Design*, New York: Whitney Library of Design and London: The Architectural Press, 1979.

Presentation in studying visual communication strategies of one part of Taipei.

Week 17 (Jan 3): Built environment 2

Sherry Errington, "Myth and Structure at Disney World," *Meaning in the Visual Arts: Views from the Outside*, Irving Lavin ed., Princeton, NJ: Institute for Advanced Study, 1995.

Sheila Lavrant de Bretteville, untitled paper, *design Beyond Design, Critical Reflection and the Practice of Visual Communication*, Jan van Toorn ed., Maastricht, The Netherlands: Jan van Eyck Akademie, 1998.

Presentation in studying visual communication strategies of one part of Taipei.

Week 18 (Jan 10): Media (hyper)realities

Scott Bukatman, "The Artificial Infinite: on Special Effects and the Sublime," *Visual Display: Culture Beyond Appearances*. Lynne Cooke and Peter Wollen eds. Seattle: Bay Press, 1995.

Conclusions.