IAT 206W: Media Across Cultures

Instructor: Michael Nixon
Office Hours: Monday, 2-3pm; Wednesday 2-3pm SUR2814; changes will be noted on Canvas.

Teaching Assistants: Shih-Shan Chen
Office Hours:

                    Veronika Tzankova
Office Hours:

Lecture: Thursday, 2:30 – 4:20, room SUR SUR2740
Labs: D101 – Thursday, 4:30 – 6:20, room SUR2980
          D102 – Thursday, 6:30 – 8:20, room SUR2980
          D103 – Thursday, 4:30 – 6:20, room SUR2985
          D104 – Thursday, 6:30 – 8:20, room SUR2985

Course Content:

Introduces a discursive framework for media, design and cultural interfaces enabling students to interpret, negotiate, and engage with new media with an awareness of the significance of cultural and contextual difference. Assessment is based on written and project work.

The aim of this course is to help you develop an understanding of the cultural and social specificity of forms, contents, and contexts at the junction of art, design, culture and technology. After finishing this course, you will be able to:

- Understand and reiterate key critical and theoretical approaches.
- Apply these approaches across a range of culturally specific new media case studies.
- Synthesize the approaches and case studies to develop a position on the utility of a new discursive framework for media practices in a global context.
- Critically assess major concepts and apply them to your own creative practice.
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You will demonstrate your mastery of these concepts by participating in discussions, by writing a formal essay with photographic or other rich media support, through weekly close reading and writing exercises, and by developing other media projects.

This course explores new media as visual culture. At the completion of this course, you will have gained an ability to interpret, negotiate and engage with visual media in diverse settings, with an awareness of the significance of cultural difference.

Email Guidelines:

- The subject of course-related emails **must** contain the following: *Course number*, *lab number* (D101 or D102), *student name*, and *student number*.
- For questions about exercises, assignments, labs, and the like, your TA is your first contact.
- We will strive to respond to your email within **one** school day. Remember, weekends are not school days.
- Please ask for writing feedback during labs and office hours.

Submission Details:

Read assignment instructions carefully for submission specifications. Most writing assignments will be submitted in hardcopy form in class. Some assignments will require you to submit your work electronically via Canvas. Follow the general submission guidelines outlined below when handing in your assignments:

- Word-process/type all assignments using standard 12pt fonts.
- Prepare a cover page for ALL assignments. Include the following information: *course title* and *section number*, *assignment title*, *your full name* and *student number*, *instructor name*, *TA's name*, and the *date of submission*. How you arrange this information on the cover page is up to you, but it should look & feel professional.
- Assignment pages should be numbered and double-spaced with 1" margins on all sides.
- Staple your hard copy assignments (folded edges and paper clips will not be accepted). To promote sustainability in the classroom, students may print assignments on both sides of the paper*.*

Do not email course submissions unless specifically asked to do so by the instructional staff.

Coursework:
Marks for the course are distributed as follows:

Visual Global Culture Multimedia Project 25%
                    Proposal 5% (Week 3)
                    Project 15% (Week 6)
                    Presentation 5% (Week 6)
Research paper 35%
            Proposal 5% (Week 8)
            Research Paper Draft 10% (Week 11)
            Research Paper Final 20% (Week 14)
Methods Midterm Exam 15%(Week 11)
Reading journals & Weekly Exercises 15% (Weekly)
Film Review 5% (Week 2)
Exhibit Review 5% (Week 7)

Note on attendance: Lecture and Lab attendance and participation are vital to this course. Active participation in both is expected in order to gain a balanced understanding of the material through the planned activities and discussions.

Late Policy:
Late assignments may be docked 10% of the assignment total every day until the assignment is submitted (up to one week late). Special exceptions must be arranged ahead of time and/or supported by e.g. medical documentation.

Lab Switching:
Questions about switching labs, wait lists, enrolment, etc. should be addressed to SIAT advising (siat_advising@sfu.ca). Course staff have no control over the composition of class and lab rosters other than to authorize change requests that are made through SIAT advising.

Plagiarism:
Academic dishonesty is a serious academic offence that will result in a severe academic penalty. The SFU policy on academic honesty is stated in the Code of Academic Honesty (S 10.01), which can be found at https://www.sfu.ca/policies/gazette/student/s10-01.html. Academic honesty and student conduct policies can be found at https://www.sfu.ca/policies/gazette/student.html.

All writing assignments must be researched and written individually. Each student is responsible for writing and submitting his or her own original work. Collaborating with others and sharing answers with students may lead to unintentional plagiarism. Submitting work that has not been correctly cited may result in lower grade, but if the infraction is serious enough, it can earn an F for the assignment or the course, possibly prevent you from graduating, and leave a permanent mark on your academic record.

You are plagiarizing (cheating) if you:
• Submit work that has been written, produced or researched by someone else,
• Submit work that has previously been submitted for another class, Use material (quotes, ideas, pictures, etc.) from another source without clearly indicated where the information came from using a proper citation, or
• Pretend that someone else's ideas are your own.

Required Texts and Readings:
There is one required text for the course:

"Visual Methodologies: An Introduction to Researching with Visual Materials" (2016) by Gillian Rose; 4th Edition; Sage Publications ISBN: 9781473948907

Additional readings will be available on Canvas as PDF or other digital versions.

Student Resources:
The SFU Student Learning Commons provides a wide range of services related to writing. They can provide additional 1:1 support, as well as workshops on relevant topics. Please visit: http://www.lib.sfu.ca/about/branches-depts/slc/contact/locations/surrey

Students with hidden or visible disabilities who believe they may need classroom or exam accommodations are encouraged to register with the SFU Centre for Students with Disabilities (1250 Maggie Benston Centre) as soon as possible to ensure that they are eligible and that approved accommodations and services are implemented in a timely fashion. More info about the CSD is available at: https://www.sfu.ca/students/disabilityaccess.html.

Course Timetable:

	Topic	Peer evaluation exercise	Reading
1	Course Introduction & Overview of Visual Culture	-	Week 1: Review chapters 1-3 (Rose, 2016)
2	Compositional Interpretation	Media peer eval	Chapter 4, Mirzoeff, N. "Introduction: What is Visual Culture?" (1999)
3	Content Analysis & Cultural Analytics	Proposal peer eval	Chapter 5 (Rose, 2016)
4	Semiology	Proposal feedback	Chapter 6, Hall, S. Encoding & Decoding. (1973)
5	Psychoanalysis & Film		Chapter 7, Mulvey, L. Visual Pleasure and Narrative Cinema (1999)
6	Discourse Analysis I: Text, Intertextuality, and Context	Project presentations	Chapter 8 (Rose, 2016)
7	Discourse Analysis II: Institutions and Ways of Seeing	Paper proposal check-in	Chapter 9 (Rose, 2016)
8	Audience Studies & Ethnographies	Paper proposal	Chapter 10 (Rose, 2016)
9	Digital Methods: Digital Images, Digital Analysis & Rigour in Qualitative Analysis	Proposal feedback	Chapter 11, (Rose, 2016). Manovich, L. The practice of everyday (media) life (2008)
10	Methods Overview and Midterm Prep		Chapter 12 (Rose, 2016)
11	Methods Exam		
12	Virtual Ethnography	Draft feedback	Hine, C. (2008). Virtual ethnography: modes, varieties, affordances. In Fielding, N., Lee, R. M. & Blank, G. The SAGE handbook of online research methods (pp. 257-270). : SAGE Publications Ltd. doi: 10.4135/9780857020055
13	Research Paper Consultations		