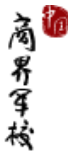




PHBS

北京大学汇丰商学院



60

Visual Communications Module 2, 20/21

Course Information

Instructor: Dr. Jing MENG

Office: PHBS Building, Room 655

Phone: 86-755-2603-0667

Email: jing.meng@phbs.pku.edu.cn

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

Teaching Assistant:

Email:

Office: PHBS Building, Room 213/214

Office Hour: Monday and Thursday 7:30-9:30pm or by appointment

Classes:

Lectures: Tuesday & Friday 15:30-17:20

Venue: PHBS Building, Room

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, with an emphasis on films, 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

J. D. Andrew, *Concepts o Film Theory*, Oxford University Press, 1984.
 戴锦华, 《电影理论与批评》, 北京大学出版社, 2007.
 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.

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	40%
Essay	50%

Presentation topics and essay questions will be released in the first few weeks of the course.

A. Presentation

Apply theories and methods taught in the course to analyse a visual work.

B. Essay

A literature review of a term, concept or theory related to visual communication.

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

1	Opening 20 Nov	Introduction 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》
2	Week 1 24 Nov	Understanding Visual Mechanism References: 安德烈·巴赞,《电影是什么?》 Screening: <i>The Man with the Movie Camera</i> (1929)
3	Week 1 27 Nov	Theories and approaches References: J. D. Andrew, <i>Concepts of Film Theory</i> 戴锦华,《电影理论与批评》 大卫·波德维尔,《建构电影的意义:对电影解读方式的反思》 Screening:
4	Week 2 1 Dec	Film Industry: Hollywood 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
5	Week 2 4 Dec	Art Cinema: European New Waves References: Screening: TBD
6	Week 3 8 Dec	New Hollywood
7	Week 3 11 Dec	Mainland Films 1: New Left and the Socialist Era References: Zhang Yingjin (2016) Chinese film history and historiography, <i>Journal of Chinese Cinemas</i> , 10 (1): 38-47. Screening: TBD
8	Week 4 15 Dec	Mainland Films 2: The Fifth Generation References: Zhang Yingjin (2016) Chinese film history and historiography, <i>Journal of Chinese Cinemas</i> , 10 (1): 38-47.
9	Week 4 18 Dec	Mainland Films 3: The Sixth Generation References: Zhang Yingjin (2016) Chinese film history and historiography, <i>Journal of Chinese Cinemas</i> , 10 (1): 38-47.
10	Week 5 22 Dec	Taiwan Films
11	Week 5 25 Dec	Hong Kong Films
12	Week 6 29 Dec	Japanese Films
13	Week 6 5 Jan	Korean Films
14	Week 7 6 Jan	Film genres
15	Week 7 8 Jan	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
16	Week 8 12 Jan	Conclusion
17	Week 8 15 Jan	Class Presentations
18	Week 9 19 Jan	Class Presentations

4. Miscellaneous