

COURSE OUTLINE		
<b>TERM: Spring 2022</b>	<b>COURSE NO: MOPA 409</b>	
<b>INSTRUCTOR:</b>	<b>COURSE TITLE: Visual Theory and Practice</b>	
<b>OFFICE: E-MAIL:</b>	<b>SECTION NO(S):</b>	<b>CREDITS: 6.0</b>
<b>OFFICE HOURS:</b>		
<b>COURSE WEBSITE:</b>		

*Capilano University acknowledges with respect the Lil'wat, Musqueam, Squamish, Sechelt, and Tsleil-Waututh people on whose territories our campuses are located.*

**COURSE FORMAT:** Eight lecture hours per week, for 15 weeks. May be offered in an online or mixed mode format.

**COURSE PREREQUISITES:** 27.5 credits of 300-level MOPA

**CALENDAR DESCRIPTION:** This course provides a culminating academic and intellectual experience that incorporates aesthetics, critical theory, film theory and media language. Each week is comprised of a lecture, which focuses on the academic aspects of visual theory, particularly film theory, and a seminar, which involves the practical demonstration, discussion and oral presentation of themes and concepts. There are weekly reading and writing assignments, as well as a weekly filmed exercise where student teams demonstrate their accumulated technical skills to explore their understanding of visual theory. Students will also be assigned two research projects which will connect theory, practice and media literacy to community and global issues and problems.

**COURSE NOTE:**

MOPA 409 is an approved Experiential course for Cap Core requirements. MOPA 409 is an approved Capstone course for Cap Core requirements.

**REQUIRED TEXTS AND/OR RESOURCES:**

*Media and Cultural Studies: Keywords*. Revised Edition. Edited by Meenakshi Gigi Durham and Douglas M. Kellner. Blackwell Publishing, 2012.

**COURSE STUDENT LEARNING OUTCOMES:**

**On successful completion of this course students will be able to do the following:**

- \* Assess how meaning is conveyed through film and interpreted with film/art theory;
- \* Apply art, aesthetic and film theories into their filmmaking;
- \* Evaluate and analyze their filmmaking practice and experience with theoretical interpretations;
- \* Demonstrate the practical application of film theory and critique through teamwork and film assignments;

- \* Research, write, present and discuss projects that engage critical thinking and problem solving to determine the impact of filmmaking on social, political, community and/or global issues and problems;
- \* Determine their roles and responsibilities as emerging filmmaking in terms of aesthetics, ethics and social impact.

(Note: This course is reading intensive and assumes that you are willing to encounter and work to understand complex texts on film theory, philosophy, and political theory. As such, it is imperative that you keep up with the readings and consider how to apply their insights to filmmaking.)

**Students who complete this Experiential course will be able to do the following:**

- Critically reflect on their progress and development in the context of the course and assess the utility of the acquired knowledge, skills, and values in the learner’s personal, academic, or professional trajectory.
- Apply the skills and knowledge of a given discipline or professional context, including working collaboratively in both leadership and team roles.

**Students who complete this Capstone course will be able to do the following:**

- Identify a topic of inquiry or practice;
- Gather and organize relevant research materials;
- Evaluate, synthesize, and apply research findings;
- Share findings or results in a means appropriate to a field of study.

**COURSE CONTENT:**

<b>WEEKS 1-15</b>
<b>WEEK 1:</b>
<ul style="list-style-type: none"> <li>* <i>Introduction: What is visual theory and practice?</i></li> <li>* Plato’s parable of the cave</li> <li>* <i>Apparatus theory</i></li> <li>* Activity #1</li> <li>* Seminar #1: Introduction and review</li> </ul>
<b>WEEK 2:</b>
<ul style="list-style-type: none"> <li>* <i>Marxist film theory</i></li> <li>* The manipulation of meaning</li> <li>* Activity #2</li> <li>* Seminar #2: <i>The Ruling Class and the Ruling Ideas</i> (Karl Marx and Friedrich Engels); <i>The Work of Art in the Age of Mechanical Reproduction</i> (Walter Benjamin); <i>Base and Superstructure in Marxist Cultural Theory</i> (Raymond Williams)</li> </ul>
<b>WEEK 3:</b>

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- \* *Gestalt theory*
  - \* The culture industry
  - \* Activity #3
  - \* Seminar #3: (i) *History of the Subaltern Classes*; (ii) *The Concept of "Ideology"*; (iii) *Cultural Themes: Ideological Material* (Antonio Gramsci); *The Culture Industry: Enlightenment as Mass Deception* (Max Horkheimer and Theodor W. Adorno)

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**WEEK 4:**

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- \* *Formalist film theory*
- \* The society of the spectacle
- \* Activity #4
- \* Seminar #4: (i) *From Culture to Hegemony*; (ii) *Subculture: The Unnatural Break* (Dick Hebdige); *A Propaganda Model* (Edward Herman and Noam Chomsky); *The Commodity as Spectacle* (Guy Debord)

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**WEEK 5:**

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- \* *Genre theory*
- \* The medium is the message
- \* Activity #5
- \* Seminar #5: (i) *Operation Margarine*; (ii) *Myth Today* (Roland Barthes); *The Medium is the Message* (Marshall McLuhan)

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**WEEK 6:**

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- \* *Structuralist film theory*
- \* The production of meaning
- \* Activity #6
- \* Seminar #6: *Ideology and Ideological State Apparatuses (Notes Towards an Investigation)* (Louis Althusser); *Introduction: Instructions on How to Become a General in the Disneyland Club* (Ariel Dorfman and Armand Mattelart)

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**WEEK 7:**

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- \* *Feminist film theory; Queer theory*
- \* The ethics of artistic creation
- \* Activity #7
- \* Seminar #7: *Visual Pleasure and Narrative Cinema* (Laura Mulvey); *Stereotyping* (Richard Dyer); *Eating the Other: Desire and Resistance* (bell hooks)

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**WEEK 8:**

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- \* Project #1 due
- \* Student project presentations and discussion

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**WEEK 9:**

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- \* *Screen theory*
- \* Censorship and propaganda; Reception theory
- \* Activity #8
- \* Seminar #8: *British Cultural Studies and the Pitfalls of Identity* (Paul Gilroy); *Encoding/Decoding* (Stuart Hall)

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**WEEK 10**

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- \* *Psychoanalytical film theory; Suture theory*
  - \* The self-regulating society
  - \* Activity #9
  - \* Seminar #9: *The Public Sphere: An Encyclopedia Article* (Jürgen Habermas); *Hybrid Cultures, Oblique Powers* (Néstor García Canclini)
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#### WEEK 11:

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- \* *Philosophy of language film analysis*
  - \* Post-structuralism; The feminist challenge
  - \* Activity #10
  - \* Seminar #10: *Quentin Tarantino's Star Wars?: Digital Cinema, Media Convergence, and Participatory Culture* (Henry Jenkins); *Under Western Eyes: Feminist Scholarship and Colonial Discourses* (Chandra Talpade Mohanty)
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#### WEEK 12:

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- \* *Digital media and code*
  - \* Sound and images
  - \* Activity #11
  - \* Seminar #11: *The Precession of Simulacra* (Jean Baudrillard); *Postmodernism, or the Cultural Logic of Late Capitalism* (Fredric Jameson)
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#### WEEK 13:

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- \* *Critical theory*
  - \* The Frankfurt School
  - \* Activity #12
  - \* Seminar #12: *Feminism, Postmodernism and the "Real Me"* (Angela McRobbie); *Postmodern Virtualities* (Mark Poster)
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#### WEEK 14:

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- \* *Post-theory*
  - \* Globalization and Social Movements
  - \* Activity #13
  - \* Seminar #13: *Disjuncture and Difference in the Global Economy* (Arjun Appadurai); *Globalization as Hybridization* (Jan Nederveen Pieterse); *Oppositional Politics and the Internet: A Critical/Reconstructive Approach* (Richard Kahn and Douglas M. Kellner)
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#### WEEK 15:

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- \* Project #2 due
  - \* Student project presentations and discussion
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The fourth hour will be a combination of screenings, project feedback, discussion, and online contact.

**EVALUATION PROFILE:**

<b>EVALUATION PROFILE</b>	
Readings (12 @ 2%)	24%
Activities (13 @ 2%)	26%
Quizzes (2 @ 2.5%)	5%
Attendance and Participation (see below)	5%
Project #1	20%
Project #2	20%
<b>Total</b>	<b>100%</b>

<b>ASSIGNMENTS</b>	
1. Readings 12 @ 2% One page reflection of weekly reading.	24%
2. Activities (13 @ 2%) Varying from week to week, these will be exercises involving mixed media that apply visual and theoretical techniques discussed in the class.	26%
3. Quizzes (2 @ 2.5%) Review of lecture topics in exam format.	5%
4. Attendance and Participation (see below for further details).	5%
5. Project #1 @ 20% and Project #2 @ 20% Projects are a written report based on themes from lecture, seminar and readings. Students are encouraged to explore concepts of interest through extensive research. Projects are presented and discussed in class, which is a component of each project's total grade (75% written, 25% presentation). Project #1 delivered in Week 8 and Project #2 in Week 15.	40%
<b>Total</b>	<b>100%</b>

**Participation:**

The grade for class participation is based on both the frequency and the quality of students' comments, questions and observations, with the emphasis on quality. The quality is determined by, among other things, the relevance, insight and clarity of remarks.

**GRADING PROFILE:**

A+ = 90-100	B+ = 77-79	C+ = 67-69	D = 50-59
A = 85-89	B = 73-76	C = 63-66	F = 0-49
A- = 80-84	B- = 70-72	C- = 60-62	

**Incomplete Grades:**

Grades of Incomplete "I" are assigned only in exceptional circumstances when a student requests extra time to complete their coursework. Such agreements are made only at the request of the

student, who is responsible to determine from the instructor the outstanding requirements of the course.

**Late Assignments:**

Assignments are due at the beginning of the class on the due date listed. If you anticipate handing in an assignment late, please consult with your instructor beforehand.

**Missed Exams/Quizzes/Labs etc.:**

Missed exams and quizzes will be assigned a grade of zero. Make-up exams, quizzes and/or tests are given at the discretion of the instructor. They are generally given only in medical emergencies or severe personal crises. Some missed labs or other activities may not be able to be accommodated. Please consult with your instructor.

**Attendance:**

Attendance will be taken for each class and will form part of the final grade (See Evaluation Profile). This is a professional program. Accordingly, students are expected to be on time and to attend every class. When students are absent from class, they are still responsible for material covered during their absence, including announcements, assigned readings and hand-outs.

**English Usage:**

All written work submitted must use good academic English and follow the guidelines provided in the Capilano University Guide to Writing Assignments (available from the University Bookstore). Students are expected to proofread all written work for any grammatical, spelling and stylistic errors. Instructors may deduct marks for incorrect grammar and spelling in written assignments.

**Electronic Devices:**

Students may use electronic devices during class for note-taking only. Students are expected to abide by the Statement of Appropriate Use of Information Technology Facilities and Services in any use of computers at the University. This statement can be obtained from your department, the Library, Computer Services or on the University website.

**On-line Communication:**

Outside of the classroom, instructors will (if necessary) communicate with students using either their official Capilano University email or eLearn; please check both regularly. Official communication between Capilano University and students is delivered to students' Capilano University email addresses only.

**UNIVERSITY OPERATIONAL DETAILS****Tools for Success**

Many services are available to support student success for Capilano University students. A central navigation point for all services can be found at: <https://www.capilanou.ca/student-life/>

**Capilano University Security: download the [CapU Mobile Safety App](#)**

**Policy Statement: (S2009-06)**

Capilano University has policies on Academic Appeals (including appeal of final grade), Student Conduct, Academic Integrity, Academic Probation and other educational issues. These and other policies are available on the University website.

**Academic Integrity (S2017-05):**

Any instance of academic dishonesty or breach of the standards of academic integrity is serious and students will be held accountable for their actions, whether acting alone or in a group. See policy and procedures S2017-05 Academic Integrity for more information: <https://www.capilanou.ca/about-capu/governance/policies/>

Violations of academic integrity, including dishonesty in assignments, examinations, or other academic performances, are prohibited and will be handled in accordance with the Student Academic Integrity Procedures.

**Academic dishonesty** is any act that breaches one or more of the principles of academic integrity. Acts of academic dishonesty may include but are not limited to the following types:

**Cheating:** Using or providing unauthorized aids, assistance or materials while preparing or completing assessments, or when completing practical work (in clinical, practicum, or lab settings), including but not limited to the following:

- Copying or attempting to copy the work of another during an assessment;
- Communicating work to another student during an examination;
- Using unauthorized aids, notes, or electronic devices or means during an examination;
- Unauthorized possession of an assessment or answer key; and/or,
- Submitting of a substantially similar assessment by two or more students, except in the case where such submission is specifically authorized by the instructor.

**Fraud:** Creation or use of falsified documents.

**Misuse or misrepresentation of sources:** Presenting source material in such a way as to distort its original purpose or implication(s); misattributing words, ideas, etc. to someone other than the original source; misrepresenting or manipulating research findings or data; and/or suppressing aspects of findings or data in order to present conclusions in a light other than the research, taken as a whole, would support.

**Plagiarism:** Presenting or submitting, as one's own work, the research, words, ideas, artistic imagery, arguments, calculations, illustrations, or diagrams of another person or persons without explicit or accurate citation or credit.

**Self-Plagiarism:** Submitting one's own work for credit in more than one course without the permission of the instructors, or re-submitting work, in whole or in part, for which credit has already been granted without permission of the instructors.

**Prohibited Conduct:** The following are examples of other conduct specifically prohibited:

- Taking unauthorized possession of the work of another student (for example, intercepting and removing such work from a photocopier or printer, or collecting the graded work of another student from a stack of papers);
- Falsifying one's own and/or other students' attendance in a course;
- Impersonating or allowing the impersonation of an individual;
- Modifying a graded assessment then submitting it for re-grading; or,
- Assisting or attempting to assist another person to commit any breach of academic integrity.

### **Sexual Violence and Misconduct**

All Members of the University Community have the right to work, teach and study in an environment that is free from all forms of sexual violence and misconduct. Policy B401 defines sexual assault as follows:

Sexual assault is any form of sexual contact that occurs without ongoing and freely given consent, including the threat of sexual contact without consent. Sexual assault can be committed by a stranger, someone known to the survivor or an intimate partner.

Safety and security at the University are a priority and any form of sexual violence and misconduct will not be tolerated or condoned. The University expects all Students and Members of the University Community to abide by all laws and University policies, including B.401 Sexual Violence and Misconduct Policy and B.401.1 Sexual Violence and Misconduct Procedure (found on Policy page <https://www.capilanou.ca/about-capu/governance/policies/>)

**Emergencies:** Students are expected to familiarise themselves with the emergency policies where appropriate and the emergency procedures posted on the wall of the classroom.

### **DEPARTMENT OPERATIONAL DETAILS**

#### **Professionalism:**

Students are expected to demonstrate a professional attitude and behaviour towards their work, fellow-students, and their instructor. Students should demonstrate reliability, respect for and co-operation with colleagues. A willingness to work calmly and courteously under difficult conditions as well as a determination to achieve first-class work while meeting deadlines is necessary in this course. Students should have respect for equipment and systems, and a constructive response to criticism.

#### **Computer lab usage:**

No food or beverages are allowed in the University's computer labs at any time. Students must not abuse internet privileges by visiting inappropriate or illegal websites. Intentionally opening and/or altering other students' projects will not be tolerated. Respect for other students' work is of utmost importance. Offences regarding the above will result in the "0" mark in the participation grade, and restricted access to facilities.

**Studio/Filming discipline:**

Students must be dressed appropriately. Wet and cold weather requires waterproof and warm clothing. Students are required to wear work clothes for technical and production sessions. Clothing may be subjected to dirt, paint and dust. Sturdy shoes are a must. No food or beverages are allowed on set during production activities and during technical classes. Disruptive students will be asked to leave.