

We acknowledge the Elders, families and forebears of the Wurundjeri and Boonwurrung tribes of the Kulin Nation who were the custodians of University land for many centuries. We acknowledge that the land on which we meet was the place of age old ceremonies of celebration, initiation and renewal and that the Kulin Nation people's living culture had and has a unique role in the life of this region.

**Analyse Stories/Narratives within Cultures:**

**The Immigration Project**

**VU20749**

**UNIT GUIDE**

UUnit Name: **Analyse Stories within Cultures: The Immigration Project**

Unit Code: VU20749

2013

Semester One

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Pigeonhole Location: Room T312, Level 3 Telford Building, Footscray Nicholson St Campus.

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UNIT CALENDAR

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Week** | Topic | Lecture | Assessment | Notes |
| **1**  **Feb 18** | Understanding Culture: Identifying Personal Stories, cultural diversity and traditions | **A:** Personal Stories, cultural diversity and traditions  **B**. The form and content of stories |  |  |
| **2**  **Feb 25** | Reading the visual | **A:** Digital storytelling and the Immigration Museum  **B:** Every Picture Tells a Story |  | **HE classes commence** |
| **3**  **Mar.4** | Ways of seeing | **A:** Good practice and Digital filming  **B:** Semiotics and how meaning is constructed | Continuous and Class Assessment | **#Museum Workshop** 1 |
| **4**  **Mar.**  **11** | Every picture tells a story: Tradition, Culture and Identity #1 | **A:** Identifying possible narratives  **B:** Representation and museums.  Oral presentations. | Continuous and Class Assessment | **Classes on**  **Labour Day** |
| **5**  **Mar. 18** | Every picture tells a story: Tradition, Culture and identity #2 | **A**: Developing narratives for digital storiesand elements for presentation  **B:** Shifting identities | Continuous and Class Assessment |  |
| **6**  **Mar.**  **25** | Stories of displacement and the Indian diaspora 1# | **A:** On location shoot  **B:** Representations of the Indian Diaspora | Continuous and Class Assessment | **i-pod Assessment over semester break** |
| **Mid Semester Break March 29 - April 12th**  **\*\*\*\*\*\*\*\*\*(*HE* recommences *Mon April 8*)** | | | | |
| **7**  **Apr.**  **15** | Stories of displacement and the Indian diaspora # 2 | **A:** Sample project Edit due and where do we go from here?  **B:** Theories of Identity construction | Continuous and Class Assessment | **# Museum workshop 2 (TBA)** |
| **8**  **Apr.**  **22** | Theories of Narrative: An analysis of a classic narrative #1 | **A:** Draft Presentation : A migrant story  **B:** Classic Narration, story and plot | Continuous and Class Assessment |  |
| **9**  **Apr.**  **29** | Diasporic narratives about arrival #1 | **A:** On location, editing and final cut  **B:** Assimilation and displacement | Continuous and Class Assessment | **#Museum workshop 3 (TBA)** |
| **10**  **May**  **6** | Diasporic narratives about arrival #2 | **A:** **Mock Launch at the Museum (TBA)**  **B:** Diversity among the Chinese Diaspora | Continuous and Class Assessment |  |
| **11**  **May 13** | Floating Life and the use of mis-en-scene | **A:** Where do we go from here?  **B**: *Floating Life* | Continuous and Class Assessment |  |
| **12**  **May**  **20** | The final stages of the project | **A:** Editing and studio work  **B:** Analysing the repertories of elements | Continuous and Class Assessment | **HE semester 1 ends (Friday 24)** |
| **13**  **May 27** | **Final Project due** | **A & B:** Processing of the final cut | Continuous and Class Assessment |  |
| **14**  **Jun. 3** | Critical Skills workshop #1 | **A&B** Critical Skills workshops | Continuous and Class Assessment |  |
| **15**  **Jun.**  **10** | Critical Skills workshop # 2 | **A:** No class  **B:** Critical Skills workshops | Continuous and Class Assessment | **Queen’s Birthday Mon 10th June** |
| **16**  **Jun. 17** | Exam | **A: Essay Exam** |  |  |
| **17**  **Jun. 24** | Subject Evaluation | **A&B** Student Forum |  |  |

## GENERAL INFORMATION

**Scholarly Writing**

An academic course of study requires students to read and rely on the research data, reasoned arguments and insights of others. Part of what it means to be a ‘scholar’ is to engage with the work of others, either to extend or refine one’s own ideas or to critique the work of others. Acceptable practice involves giving credit where credit is due, that is, acknowledging the work of others in your own work.

**VU website**

* [**Student life**](http://www.vu.edu.au/student-life) **(**[**vu.edu.au/student-life**](http://www.vu.edu.au/student-life)**) –** Everything you need to know about studying at VU, from your first day to your graduation and beyond.
* [**Calendars & timetables**](https://www.vu.edu.au/student-life/calendars-timetables/timetables) **(**[**vu.edu.au/student-life/calendars-timetables/timetables**](http://www.vu.edu.au/student-life/calendars-timetables/timetables)**) –** Find when and where your classes are held. It is worth checking My Timetable close to the start of semester in case anything has changed.
* [**Student email**](https://www.vu.edu.au/student-tools/student-email) **(**[**vu.edu.au/student-tools/student-email**](http://www.vu.edu.au/student-tools/student-email)**) –** Learn how to access your student email account. We will send you important emails during the semester and it is crucial that you are able to access this information.
* [**Assignment cover sheets & forms**](https://www.vu.edu.au/student-tools/student-forms) **(**[**vu.edu.au/student-tools/student-forms**](http://www.vu.edu.au/student-tools/student-forms)**) –** Download your assignment cover sheets and access many other student administration forms related to your enrolment.
* **Please note: Liberal Arts students can access a hard copy of the cover sheet from T312.**
* [**Students’ rights and responsibilities**](https://www.vu.edu.au/about-us/vision-mission/student-charter) **(**[**vu.edu.au/about-us/vision-mission/student-charter**](http://www.vu.edu.au/about-us/vision-mission/student-charter)**) –** It is important for you to know your rights and responsibilities as a student at Victoria University so that you are able to exercise them appropriately.
* [**Referencing Guidelines**](http://www.vu.edu.au/library/referencing-copyright/referencing-guides) **(**[**vu.edu.au/library/referencing-copyright/referencing-guides**](https://www.vu.edu.au/library/referencing-copyright/referencing-guides)**)** -hereyou fill find a guide to the writing and presenting of essays. It contains an overview of structuring essays, of providing comprehensive references (Oxford, Harvard and APA) and of compiling a reference list. On this page is a student’s guide to **plagiarism**, how to avoid it and the penalties involved in engaging in plagiarism or academic dishonesty.

**Teaching and Learning support**

VU provides a range of face-to-face and online support for all students for assistance with assignments and writing, and learning effective ways to study and manage time.

[1] Learning Support Services staff offer one-on-one consultations at Footscray Park, Footscray Nicholson St and St Albans campuses; go to [tls.vu.edu.au/cf/abs/default.cfm](https://tls.vu.edu.au/cf/abs/default.cfm) or call 9919 4744 to make an appointment. You can also submit a draft of your assignment/s for feedback and comments directly to [studentlearning@vu.edu.au](mailto:studentlearning@vu.edu.au).

**Please note:** The Footscray Nicholson Street Campus (FTN), offers customised support for Cert 1V Liberal Arts students. The Concurrent Assistance teachers are available from Monday to Friday and the office is located within the Library Commons at the FTN.

[2] **Writing Space** is a peer-assisted writing centre where students can speak to a writing mentor (a senior student) about assignments, particularly what you are writing, what you plan to write, or have the mentor read over what you have written.

* Footscray Park: Level 2 of the Learning Commons in Building P between 2-6pm, Mondays to Wednesdays, and 12-4pm, Thursdays and Fridays.
* St Albans: Learning Commons Open Area (opposite Careers offices) between 2-6pm, Mondays to Wednesdays, and 12-4pm, Thursdays and Fridays.

**Writing Space** generally runs from week 2 to week 12 each semester

[3] **SNAP.VU** [snap.vu.edu.au/](http://www.snap.vu.edu.au/) is the latest addition to online learning support at Victoria University. SNAP.VU is a social learning site where you can create a profile and get resources recommended to you based on your study interests

* personalise your pages
* ask and answer other students' questions on the discussion forum
* read and comment on blogs
* watch and rate videocasts made by other VU students
* create and join online study groups
* find out how you can get involved in students supporting student learning

[4] The **Learning Hub** [tls.vu.edu.au/vucollege/learninghub/index.html](http://tls.vu.edu.au/vucollege/learninghub/index.html) offers various academic support services to students, including:

* Study skills workshops
* [Transitional issues](http://tls.vu.edu.au/SLS/LEGACY_CONTENT_SLU/ProgramsAdvice/TransitiontoUniversity.htm" \t "_blank) for students new to higher education
* [FAQs](http://tls.vu.edu.au/SLS/LEGACY_CONTENT_SLU/FAQ/FAQs.htm) - the questions often asked by students
* Skills needed for your studies e.g. [oral presentations](http://tls.vu.edu.au/SLS/LEGACY_CONTENT_SLU/GeneralStudySkills/OralPresentations.htm" \t "_blank)
* [General study skills](http://tls.vu.edu.au/SLS/LEGACY_CONTENT_SLU/GeneralStudySkills/GenStudySkillsIntro.htm" \t "_blank) - What is a lecture? What is a tutorial?
* [Exam](http://tls.vu.edu.au/SLS/LEGACY_CONTENT_SLU/GeneralStudySkills/Exams/ExamIntro.htm" \t "_blank) techniques
* [Writing academic essays](http://tls.vu.edu.au/SLS/LEGACY_CONTENT_SLU/ReadingWriting/Writing/WritingGenres/WritingEssays.htm" \t "_blank)
* Information specific to [particular units or courses](http://tls.vu.edu.au/SLS/LEGACY_CONTENT_SLU/CourseSpecific/CourseSpecIntro.htm" \t "_blank)
* [Postgraduate](http://tls.vu.edu.au/SLS/LEGACY_CONTENT_SLU/Research/PostStudent.htm" \t "_blank) and [international](http://tls.vu.edu.au/SLS/LEGACY_CONTENT_SLU/ProgramsAdvice/TransitionIssues/InternationalStudents.htm" \t "_blank) students
* [Mentoring](http://tls.vu.edu.au/SLS/LEGACY_CONTENT_SLU/ProgramsAdvice/Mentoring.htm" \t "_blank)
* [Plagiarism](http://tls.vu.edu.au/SLS/LEGACY_CONTENT_SLU/ReadingWriting/Plagiarism/Plagiarism.htm" \t "_blank)

**Useful resources**

[vu.edu.au/study-with-us/your-study-options/how-courses-work](https://www.vu.edu.au/study-with-us/your-study-options/how-courses-work)

[vu.edu.au/campuses-services/student-support/learning-study](http://www.vu.edu.au/campuses-services/student-support/learning-study)

[learningandteaching.vu.edu.au/student\_skills\_and\_learning/support\_for\_student\_learning/](http://learningandteaching.vu.edu.au/student_skills_and_learning/support_for_student_learning/)

**Handing in assignments**

See Assessment.

**Penalties for late assignments**

See Assessment.

**Special consideration**

If you feel that illness or personal difficulties have impaired your performance you may ask for Special Consideration which can facilitate late submission, and alternative arrangements for assignments. This can cover both emotional and physical difficulties. You need to contact the Program Manager [steven.butcher@vu.edu.au](mailto:steven.butcher@vu.edu.au) or your instructor [effy.george@vu.edu.au](mailto:effy.george@vu.edu.au)

**Arrangements for Students with a Disability**

See the Program Manager [steven.butcher@vu.edu.au](mailto:steven.butcher@vu.edu.au) or your instructor [effy.george@vu.edu.au](mailto:effy.george@vu.edu.au)

**Student Feedback and Complaints**

VU students are encouraged to provide feedback to help us develop and improve our courses, teaching, facilities and services. If there is something you are not happy with and you have not succeeded in resolving the matter informally, you can make a **formal complaint** to the University, which will be investigated to find a resolution. You can seek assistance in making a complaint from a **Student Advisor**. For more information go to www.vu.edu.au/student-life/getting-help/student-complaints-resolution.

**Student Evaluation System (SES) - Data & Reports**

SES is the Student Evaluation Survey, the name for the combined student evaluation instruments. SES consists of the Student Evaluation of Unit (SEU) and Student Evaluation of Teaching (SET). Students are asked to complete the SEU and SET near the end of this unit of study. You can complete the SES online or on paper at the discretion of your Unit of Study Coordinator.

## INTRODUCTION

This subject looks at stories about why people migrate. People are motivated to migrate due to religious, cultural, political, economic and other reasons. Indeed many students will have their own personal story to tell about their recent arrival or possibly of their ancestors in Australia’s past. Students will familiarize themselves with stories of arrival by Irish, Jewish, Indian, Chinese, Sudanese, Afghani and other migrants. Students will look at the way such people have been represented in short stories, novels, films, documentaries and in exhibits at the Immigration Museum in Melbourne.

As part of this unit students in Cert IV Liberal Arts will work in collaboration with 3rd year VU Multimedia students to produce a multimedia project to exhibition standard. The content of this multimedia project will address the theme: Location and Stories of the Diaspora.

**Format:**

One two-hour class to be held at Footscray Nicholson St Campus and one two-hour class at Footscray Park

**Class Materials:**

**Unit Reader**: *VU20749 Analyse Stories/ Narratives within cultures.*  The unit reader is available at the Footscray Nicholson St Campus bookshop.

**Please note:** **All the weekly readings in the unit reader will also be available via the VU library E-Reserve.**

**How to access the EReserve**

Students can download the appropriate article or the further reading to be studied in the tutorial of that week. These articles can be accessed through the **Library Catalogue** http://library.vu.edu.au/  (either on campus or off campus).  On the library home page, click on the **E Reserve** link: http://library.vu.edu.au/screens/r.html.

From here there are two options:

1) type in the Course code **VU20749** or,

2) Type in George, Effy (using surname first, then first name).

When the next window opens, type in Student ID and your PIN - default is date of birth in the format: ddmmyy (unless you have changed it).  Documents cannot be accessed unless the PIN is correct. Any problems see library staff. You can either read on screen, save or print out relevant pages.

**Staff:**

Classes will be taken by Dr Effy George ([effy.george@vu.edu.au](mailto:effy.george@vu.edu.au)) and Marc C-Scott [Marc.C-Scott@vu.edu.au](mailto:Marc.C-Scott@vu.edu.au)

**Learning Outcomes:**

1) Ability to identify the role of stories in the creation of personal and cultural identities

2) Ability to examine the relationship between stories and cultural contexts

3) Ability to assess a story’s relationship to culture and identity

4) Ability to identify the different versions of stories told within cultures

5) A portfolio of reviews, reports, essays and reflective writing

6) A collaborative publication/documentary by students

7) Contributions to threaded discussions and blogs

8) Ability to learn using online technologies and perform Web based research

9) Ability to use Web 2.0 technologies and employ effective textual presentation

10) Ability to learn collaboratively by authoring content (text or film), and, appraising the work of others

**Core Graduate Attributes:**

1. Problem solving
2. Critically evaluate and manage different types of information
3. Communicate in a variety of different modes
4. Work as a professional (autonomously and collaboratively)
5. Embrace social and cultural diversity

**UNIT OUTLINE**

This unit examines the role stories play in our everyday lives and the forms in which stories appear. Personal stories have a relationship to the broader culture and it is the exploration of this relationship that will be one of the aims of this subject. The term diaspora can be understood to mean persons who are displaced as a result of religious, cultural, political, and socio-economic reasons. Groups that are commonly understood to fall under the definition of the Diaspora are Irish immigrants, Jews, Indians, Chinese and the current refugees seeking asylum in Australia. Representations of groups who have been displaced can be found in a variety of forms. In this unit stories of the Diaspora as well as stories of arrival represented in short stories, fiction films, documentaries and museums will be discussed. Additionally students will explore the effect created by the forms these stories take by asking a general question: What, if any, are the limitations on the representation of experience in writing, films and sites such as museums?

**Self-Directed Learning**

This unit is very demanding. The classes held at FTN and FP provide a guide to develop your learning and individually directed projects. However, in order to excel in this unit it is expected that you will do further research especially for the practical component of this unit held at FP. Students will be working in groups of three or four to create a multimedia project. A successful completion of the project relies on peer collaboration, the sharing of workloads and a proactive role in the pre and postproduction of the final project. There will be occasions where further information or technical difficulties will arise and it is your efforts and contribution to problem solve these issues that will determine the success of the project. To ensure that you meet the challenge posed by this project it is important in the second week that each group sets up an online collaborative social media account (instructions will be provided) so as to communicate ideas, concerns, brainstorming, research or simply, location schedules and personal contact details. Please remember to configure the security settings on the site. For the classes conducted at FTN, this guide includes the essential readings which are the minimum reading expected of every student. Also provided are further reading for students to explore the themes developed each week.

**The Readings**

At times you may find the readings included in the course reader complex and a little difficult or you may find yourself thinking OMG I can’t understand this! This is a common problem experienced not only by you but also writers and scholars trying to understand complex arguments or ideas. One of the best approaches is to remain `calm’ and use a couple of good strategies to help you through these complex texts.

Here are few suggestions:

browse over the article and note the way the writer has organised their text (i.e. examine the title, any headings, illustrations, or any information that may help you focus your reading). Typically most writers use a **title** and **subheadings** to indicate what the article refers to.

Background research: determine the `what’, `when’ `where’, `why’ and for `whom’ of this article, and why the subheadings are important. You may use the web for researching the author or the theme. Despite the controversies about Wikipedia, it is a convenient source for background research or even to explore connections between ideas and themes.

Identify and seek out the keywords and key themes

Use a dictionary such as *The Oxford English Reference Dictionary* to help with understanding or clarifying difficult terms and core concepts. In most cases the etymologies (word origins) and usage of terms is included. Take care with some of the online dictionaries and always cross-reference to be certain. Also consult specialist dictionaries or encyclopaedias many of which are online and accessed via the homepage of the VU library.

**Concurrent Assistance**

The Footscray Nicholson Street campus (FTN) offers learning support for editing and general writing skills (also available at other campus see p.3). Many of the assessment tasks in particular the short tasks, aim towards assessing a students’ understanding of the readings and are an exercise in formal academic writing. It is expected that every student of this unit will consult with concurrent assistance staff for basic editing and grammatical skills.

Week 1 (Feb 18)

**Topic: Understanding Culture: Identifying personal stories, cultural diversity and traditions**

**Learning Objectives**

To become familiar with **t**he themes and objectives of this unit.

To become familiar with the collaborative group project with the Immigration museum and HE multi media students.

To become familiar with the role of stories in different cultural contexts and their relevance on a personal level.

To become familiar with the assessment requirements and the importance of your individual contribution to the group project.

There is long tradition of storytelling in many societies. Stories are fundamental to all cultures and contribute to our sense of identity as individuals and our sense of being part of a community or a nation. In this unit we focus our discussion on the key themes of understanding the role stories play in different cultural contexts. Stories and storytelling takes many different forms from oral stories, written stories, objects, visual images, events and public spaces such as the immigration museum. We will examine the various forms and explore the content and structure of these stories. In particular we will look at stories of immigration, which are central for understanding our sense of place and belonging.

**Class A & B**: **Personal stories, cultural diversity and traditions: The form and Content of Stories**

As this is the first class an introduction to the subject and assessment with particular emphasis on the production of your major project and the collaboration between the immigration museum and HE. will be discussed. Key concepts will be introduced and particular attention will focus on understanding concepts of tradition and culture in the formation of storytelling. Cultural diversity will be in explored in a variety of sample stories and class exercises in order to highlight differing ways of seeing and how to avoid making quick judgements. The introductory class is designed to outline the importance of stories in everyday lives and more broadly the community. Assessment task 1 will be outlined and students need to **collect two photographs** in preparation for the oral presentations commencing in week 3 - 4.

**Homework for next week:**

1. What does Berger mean by `seeing comes before words’?
2. Do you think the way we see is affected by what we believe and know?
3. Are photographs a representation of the `truth” If not what do you think?
4. What does visual literacy mean?

**Essential Reading:**

Berger, J 1972 *Ways of seeing*, Harmondsworth-Penguin, London, pp.7-34

Excerpt from `Basic strategies in reading photographs’ n.d, viewed 22 February 2013 < http://nuovo.com/southern-images/analyses.html#vocabulary.

**Further Reading**: Schirato,T & Webb, J 2004, *Reading the visual*, Allen and Unwin, Crows Nest, NSW, pp.1-19. Available only on E Reserve (see page 5) for instructions.

**Week 2 (Feb. 25) (HE week 1)**

**Topic: Reading the Visual:**

**Learning Objectives**

Become familiar with the different theories of narratives

Become familiar representations of narratives modes of reading visual texts

Become familiar with the role of memory and semiotic tools for understanding the way meaning is generated

Demonstrates a knowledge of the vocabulary for visual literacy

Become acquainted with the HE collaboration and the major project of creating a multimedia digital film about the migrant experience.

Become familiar with Web 2.0 technologies and employ effective collaboration skills

**Class A**: **(At FP) Digital storytelling and the Immigration Museum**

The first four weeks of classes will be centred on pre-production that is the formal and contextual elements necessary for creating a digital/multimedia product.

An introduction and meeting with 3rd year VU Media students. Digital and multimedia storytelling and the role and the place of the immigration museum will be explored with a discussion of the major theme of the project. The importance of narrative construction will be emphasised and will underlie the outcome of your project. A discussion of archival sources. We will discuss the organisational issues involved in the project the importance of communication via social media sites, the production of works-in-process using You Tube editing, Video diary demonstration, the selection of groups, the role of mentoring, and the dynamics of working in groups. Legal and ethical issues will be outlined especially cultural sensitivity and cross- cultural differences, as well as the pitfalls associated with sloppy paper work (i.e. talent release forms)! For assessment purposes each student is required to keep a **journal** of their weekly contribution. This may take the form of an **online video journal** using You Tube or on the more conventional format of a **written booklet**.

Students will start preliminary discussion for seeding an idea.

**A guest speaker from the 2012 project will give some reflections on the project and a screening of some past project sample films.**

Please note: All students need to familiarise themselves with the vocabulary and concepts found in the class handout; `Readings films critically’

**## The official launch at the Immigration Museum will be held in the early weeks of Semester Two.**

**Class B** : **Every picture tells a story**

As suggested in our introductory class, stories take many different forms (representations). Visual texts such as photographs will aid the exploration of the different modes of narrative. The way we read photographs can be complex and emphasis will be placed on the different ways of analysing a photograph from the possible meaning we associate with the photograph and its formal composition. A close reading of Berger’s *Way of seeing* will be examined and class exercises of reading different photographs aim towards investigating how meaning is constructed. Specialised vocabulary from `Basic strategies in reading photographs’ will be discussed.

*# The schedule for Assessment task 1 will be given to students in preparation for the oral presentations in week 4.*

**Homework for next week:**

**Essential Reading:**

Branston, G & Stafford R (eds.) 2010, *The media student's book*, 5th edn, Routledge, New York, chapter 2, pp. 42-63.

**Week 3 (Mar. 4) (HE week 2)**

**Topic: Ways of seeing**

Learning Objectives:

Become familiar with the Immigration museum

Become familiar with the history of museums and their changing roles as outlined in the lecture

Become familiar with the complexity of culture and tradition.

Become familiar with the importance of narrative in producing a multimedia/digital product.

Become familiar with the use, borrowing and upkeep of film equipment.

**Class A (FP)**: **Good Practice and Digital filming**

In this class we will discuss `Good practices and digital filming’ with a view towards `practices in the field.’ The use of film equipment and You Tube editing and the importance of lighting and sound will be emphasised. The questions raised will be ` what are the different ways of representing the migrant experience? Is this limited to interviewing a subject’? What alternative representations are possible? The seeding of ideas, and the exploration of possible approaches, as well as the devising of a storyboard should be well in process.

**\*\*** Students to complete a pre evaluation survey on survey monkey about the immigration museum and the project

**## Please note that this class will be followed by an extra class at the Immigration museum at 3pm. Students are expected to make their way to the museum ready for a lecture by Jan Molloy on the historical and cultural context of museums and the current theories about what public spaces like the museum should be about. Admission is free.**

**Class B**: **Semiotics and how meaning is constructed:**

We will examine some of the themes raised last class during our visit to the museum. The question of `what is culture’ and an introduction to the concept of the Diaspora will be discussed.

**Homework for next week:**

**Essential Reading**:

Kuhn, Annette 2003, `Remembrance the child I never was’, in Wells, Liz (ed), *The photographic reader*, Routledge, London and New York, pp.395-401.

***Critical Musing****:*

What do you think the role and purpose of the Immigration Museum is?

Do you think the Immigration Museum represents a community or possibly a way we can imagine Australia?

What is the role of memory?

What do you think is meant by the following `memory is a powerful tool in the quest for understanding, justice and knowledge. It raises consciousness. It heals some wounds, restores dignity and prompts uprisings” (Hacking 1995:3)

**Week 4 (Mar. 11) (HE week 3) (*please note there is no Labour Day holiday*)**

**Topic: Every picture tells a story: Tradition, Culture and Identity #1**

**Learning Objectives**:

To reflect on the history of museums and their changing roles as outlined in last week’s lecture

Become familiar with the complexity of culture and tradition.

Become familiar with the different types of memory e.g commemorative, identity formation, trauma.

**Class A (FP) Identifying Possible Narratives**:

By this stage, students should have identified possible talent and researched their talents’ background. Decisions about the genre of film and strategies of production need to be finalised. Discussions about the organisation of filming / multimedia process needs to be finalised by week 5.

**Class B**: **Representation and Museums:**

A close reading of Kuhn’s article, in particular the role of memory. The question of truth and representation will also be discussed.

The second part of the class will be devoted to oral presentations.

**Homework for next week:**

**Critical Musings:**

What type of narrative can you discern from the oral presentations?

Is there a structure or pattern to the way a story is told?

How did you respond to these personal stories? Can you identify a connection with culture and tradition?

Week 5 (Mar. 18) (HE week 4)

**Topic: Topic: Every picture tells a story: Tradition, Culture and Identity #2**

**Learning Objectives:**

Become familiar with learning collaboratively by authoring content (text or film), and, appraising the work of others

An understanding of working as a professional (autonomously and collaboratively)

Become familiar with format and structure of the written component of Assessment task 1.

**Class A (FP)**: **Developing narrative for digital stories and elements of presentation:**

There will be a presentation from each group on the progress of their digital/multimedia project. A group discussion examining the viability of each of the proposed projects.

Preliminary discussions regarding promotion and the production of invitations.

**Class B**: **Shifting Identities**

Some discussion of the concept diaspora. Oral presentations continued. A writing workshop on the written component of Assessment task 1.

**Homework for next week:**

**Essential Reading**:

A film by Deepa Mehta, 1998, viewed 22 February 2003 <http://www.zeiitgeistfilms.com/current/earth/html> .

Deepa Mehta `How the film Earth came about’

**Week 6 (Mar.25) (HE week 5)**

**Topic: Stories of displacement and the Indian diaspora: Where is home ? Where I hang my heart or where I hang my hat #1**

**Learning Objectives**

Becoming familiar with the complex idea of home

Becoming familiar with stories of borderlands

Becoming familiar with different theories of the diaspora

Becoming familiar with the concept of living between cultures

Becoming familiar with the elements of film: sound, colour, framing, mis –en- scene, narrative tension

Become familiar with research and archival work and the exhibition space at the Immigration museum

Have an understanding of the different roles of museum staff; a curator, web designer, archivist and educational officer.

**Class A (FP) On Location**:

From week 5 until the end of the semester students will be working on their major project (filming of talent and other contexts necessary to developing the narrative of their project. This will be either on location or in the studio.

Please note a rough online edit will be screened in the class.

**## Please note that this class will be followed by an extra class at the Immigration museum at 3pm. Students are expected to make their way to the museum.** (Museum workshop 2 # TBA)

This workshop will provide an in-depth view of the role of museum staff. Students will listen to the insights and experiences of curators, web designers, archivists and educational staff.

**Class B**: **Representations of the Indian Diaspora**

The screening of Deepa Mehta’s *Earth*

Students need to select a sequence from the film and observe the way colour, light, frame, mood help to create and shape narrative tension.

Introduction to Assessment 2 `i-pod audio (Independent visit to the Immigration Museum)

**Homework for the Mid-Semester Break:**

A rough on line edit needs to be completed for Week 7 April 15

Assessment task 2 I-Pod to be completed and the written component submitted by **Friday April 19**.

**Essential reading**:

Szekeres, V 2007 `Representing diversity and challenging racism: the migration museum’ in S Watson (ed.), *Museums and their communities*, Routledge, New York, pp. 234-43.

**MID SEMESTER BREAK March 28 - April 15th (Liberal Arts Students)**

**Please note HE returns from mid semester break on April 8th (HE Week 6)**

**Week 7 (April 15) (HE 7 week )**

**Topic: Stories of displacement and the Indian diaspora # 2**

Becoming familiar with the concept of living between cultures

Becoming familiar with the concept of displacement and assimilation

Becoming familiar with deadlines and work place practices

Learning to critique and contribute to the work of others

**Class A (FP)**: **Sample Edit:** **Where do we go from here?**

On line Sample edit to be screened and discussed. Where to go from here? Do we need to do less or more? Is there a powerful narrative structure ? Analyse the reception of your project – what were the highlights and how can you use these elements to enhance the group project. An update on promotion and invitations for the final Launch.

**## Please note that this class will be followed by an extra class at the Immigration museum at 3pm. Students are expected to make their way to the museum.** (Museum workshop 3# TBA )

**Class B**: **Theories of Identity Construction**

This class revisits the issues and stories raised in *Earth*. Central to this discussion is the idea of displacement and assimilation. Students will review their selected sequence from the film and analyse the way colour, light, framing, and mood help to shape narrative tension. This is an assessment task and the written component will include the further points raised in class discussion.

An editing workshop for the final writing up of Assessment task 2 (which is **due Friday** of the same week).

**Homework for next week:**

**## please bring your thumb drive to class. It needs to have at least 800 MB free space**

**Essential reading:**

Class handout on `*Film form and Narrative’*

Week 8 (April 22) (HE week 8)

Topic: Theories of Narrative: An analysis of a Classic narrative #1

**Learning Objectives:**

Becoming familiar with the elements of classic narrative

Becoming familiar with other types of narrative

Become familiar with filmic codes

Identifying film sequences crucial for plot development and the creation of narrative tensions.

**Class A (FP)**: **Editing, studio or location work**

**Class B** : **Classic Narration, Story and Plot:**

The key ideas will centre on the elements of classic narrative. This will be done with a close reading of the film *Spiderman*. Discussion of the film form, its structure and making sense of what we see. The central question asked is; what are the filmic devices that compel the viewers’ to watch the film in its entirety?

**Homework for next week**:

**Critical Musings:**

Can you identify the filmic devices used in news programs or TV dramas? Collate some examples in preparation for next week.

Week 9 (April 29) (HE week 9)

**Topic: Diasporic narratives about Arrival #1**

**Learning objectives**

Become familiar with the final stages of planning and readying the group project for public exhibition.

Become familiar with the importance of group communication

Learning to help others with their contribution to the project as well as accomplishing your chosen role

Becoming familiar with the diversity of the migrant experience

Becoming aware of the complications in living between cultures

**Class A (FP)**: **On location, editing and final cut**

Editing and final cut in preparation for next week’s `Mock Launch’ at the Immigration Museum. A workshop for burning a DVD in the correct format. Two DVD copies are required for the mock launch. Students who have produced a multimedia product need to have made a reconnaissance visit of the exhibition space prior to this class. A sample of the invitation and prospective advertising needs to be finalised. A sample guest list to be compiled (please note that the Vice Chancellor must receive his invitation at least two months in advance).

It is also suggested that each group prepare a speech outlining the process of production, the narrative and an acknowledgement of group contributions.

**First Draft of your project is to be completed by next Monday (week 10).**

**Class B**: **Assimilation and Displacement**

Discussion will centre on the experiences of those who permanently settle in another country. The concept of assimilation and displacement will be further explored. The key questions addressed will be directed towards generational differences, shifting identities and the making of new identities. Several short stories from the Australian writer, Ouyang Yu will be explored.

**Homework for the next week:**

**Essential Reading**:

Ayres, T 1999, `China Doll: The Experience of Being a Gay Chinese Australian,’ in *Journal of Homosexuality*, Vol. 36, Issue 3, pp. 499-112.

**Critical Musings:**

Does sexuality matter? How does it affect the migrant’s experience?

Ayres discusses a politics of belonging. What do you think he means?

**Week 10 (May 6) (HE week 10)**

**Learning Objectives:**

Appreciating the role of feedback

Become familiar with focus listening and the processing of information

Recognise the importance of the workplace

Become familiar with different experiences

**Topic: Diasporic narratives about Arrival # 2**

**Class A (FP)**: **`The Mock Launch.’** At the Immigration Museum (TBA). This is essentially a `SHOW AND TELL SESSION’ for the public: Each group will present their work to their fellow colleagues and several film critics and experts will be invited. A guided discussion of the `impressions of the critics’ will take place. Indeed this is one of the final occasions in which students can receive constructive feedback of their work from an audience.

**Class B: Diversity among the Chinese Diaspora**:

A discussion of the issues raised by Ayres will guide our discussion about racial, sexual and ethnic differences experienced by people of the diaspora. There will be a screening of *China Dolls*.

**Homework for next week**:

**Essential Reading**:

Teo, S 1999, “Floating Life: The Heaviness of Moving,” viewed February 22 2011, <sensesofcinema.com/2001/12/floating/>.

**Week 11 (May 13) (HE week 11)**

**Topic: *Floating Life* and the use of mis-en scene**

**Learning Objectives**

Become familiar with the demands of the client and public

Critically evaluate and manage different types of information

Employ problem-solving strategies to resolve difficulties that have arisen

Understanding of the issues raised by Teo

**Class A (FP)**: **Where do we go from here?**

A group analysis of the feedback from the critics. Where do we go from here? What can we do to sharpen our representation? A continuation of editing and studio work.

**Class B**: ***Floating Life***

We will continue looking at the Chinese diaspora. A close reading of the key concepts raised by Teo will be discussed. This will be followed by a screening of Clara Law’s, *Floating Life*.

**Homework for next week**:

**Critical Musings**:

Clara Law uses a number of devices to drive the narrative; can you suggest some of these?

Law’s use of colour and sound is distinctive; what is her aim? Has your group thought about the effect of sound and lighting for highlighting the power of the narrative

What are the themes raised in this film? Are they similar to the themes raised in the course so far?

Week 12 (May 20) (HE week 12)

**Topic: The final stages of the project**

**Learning Objectives:**

Bringing a project to completion

Satisfying the demands of the client

The importance of team work and collaboration

Become familiar with a planned essay structure.

Become familiar with the development of essay themes.

**Class A (FP)**: **Editing and studio work**

**Class B**: **Analysing the repertories of elements**

A discussion of the themes raised by Law will guide our discussion about the migrant experience. Law’s use of particular devices such as mis-en-scenes serve to draw out the social, cultural and psychological nuances of the diasporic experience. Class workshops of several mis-en-scenes will aid the planning and thematic structure of the major essay. This work will be a part of the process for writing the essay.

**Homework for Week 14:**

A rough plan for the major essay.

Week 13 (May 27) (HE week 13) End of HE Semester 1

**Topic: Final Project due**

**Learning Objectives:**

Meeting deadlines and client demands.

Work as a professional (autonomously and collaboratively)

**Class A (FP) & B**: Editing and studio work

**Please note** A DVD copy and an AVI data file of the final project are required for each member of the group. Please remember to bring a thumb drive for with the AVI file.

**There will be no FTN class for Liberal Arts students for this week.**

Week 14 (June 3) & Week 15 (June 10)

Topic: Critical Skills workshops

Learning Objectives:

To become familiar with the essay question and keywords

Appreciate the importance of structured work

Ability to sequence the rough plan

To become familiar with referencing systems

To become familiar with essay exams

**Class A & B**: Over the course of this two week period the critical workshops aim towards the planning and writing of the major essay.

(please note both classes will be held at Footscray Nicholson St).

Week 16 (June 17)

**Topic: Essay Exam**

**Class A** : Essay Exam (instructions will be given during the critical skills workshops)

**Class B:** No class

Week 17 (June 24)

**Topic: Student forum**

**Class A & B**: A series of questions (given in week 16), which aim to elicit feedback of the unit and explore possibilities for improvement.

**END OF SEMESTER ONE June 28 – July 15 (Liberal Arts Students)**

**ASSESSMENT**

The assessment for this unit is as follows:

|  |  |  |
| --- | --- | --- |
| 1. Assessment Task 1: Oral Presentation: | As per class schedule  Due March 26 | 10% |
| 1. Assessment Task 2: 2. Reflections on the museum 3. Museum Workshop Exercises 1 & 2 | Due April 19  As per schedule | 10%  10% |
| 1. Assessment Task 3: Analysing Classic narratives X 2 | As per class schedule | 10% |
| 1. Assessment Task 4: Essay Exam | Due June 17 | 10% |
| 1. Digital/Multimedia Story and video diary/journal 2. Participation and additional credit for innovative research\*\* | Continuous assessment  (Digital/Multimedia Story  Due May 27) | 40%  10%  **Total 100%** |

**\*\**Please note your assessment will take into account the level of discussion you initiate or partake in, while additional credit will be given for innovative independent research or contributions you upload to share with your group.***

**Attendance and participation** is required. Students may be absent two (2) times without penalty. Unavoidable absences that are properly documented may be excused at the discretion of the instructor. Should you miss a class, you are still responsible for understanding everything that is covered in class. Missing a class or being late is no excuse for missing a due date or misunderstanding an assignment.

**Meeting with the Instructor**: Students **must** meet with Effy twice throughout the semester and any other time that I or the student find necessary. I want to hear from you about how you are doing in this class as well as your other classes. THERE ARE NO STUPID QUESTIONS!!! Please let me know if you don’t understand something or need help.

**Work submitted for assessment:**

All work must be submitted in hard copy and have a cover sheet attached. **Assignments can be submitted by email as an attachment only**. Cover sheets are available from the Liberal Arts office (T312) and work may be submitted to the ‘assignment drop box’ which is situated on the office door. Your work must be **word processed, double-spaced and in Times Roman Font 11/12**. You must include a cover page with your name and student number on the front (also see Liberal Arts Handbook).

**Assessment Requirements**

All assignments should be completed by the due date. If you require an extension, you must approach your instructor before the due date and make your request.

Late essays, for which an extension has **not** been negotiated, will be penalised at the rate of one mark per day.

**Learning Resources**

The course readings are available in reader format or for downloading from the E-Reserve (see page 5).

All resources such as films, documentaries and articles have also been placed on counter reserve in the library.

\*\* Students need to purchase a thumb drive (USB Stick) with at least 8 GB of memory (approx. $10 -$ 20)

**\*\*Please see the Information Service Officer, Greg Neilsen (**[**greg.neilsen@vu.edu.au**](mailto:greg.neilsen@vu.edu.au)**) at Footscray Nicholson St campus if you require any technical assistance (see page 5 of this guide)**

1. **ASSESSMENT 1**.

**Every Picture Tells a Story**: **10%**

Each student will select two photographs or two objects (one of these objects needs to be a historical object). For both options, one of the photographs or objects must be from before you were born. When selecting the first photograph or object ask yourself whether it reflects a tradition or story that has been told to you. The second photograph or object selected needs to have some personal historical connection and reflect a custom or ritual in which you have participated.

You are also required to hand in a written response/reflection of **500 words**. Your work must be **word processed, double-spaced and in Times Roman Font 11/12**. You must include a cover page with your name and student number on the front. The due date for the oral presentation is according to the class schedule. **The due date for the written component is one week after your class presentation.**

**Assessment Criteria:**

Describe the images or the objects

What is the tradition/story behind the first photograph or the first object?

Why was this tradition/story told to you and why was it important?

What is the tradition/story of the second photograph or the second object?

Give some description of its history, the narrative that surrounds this photograph or object.

Will these stories or traditions be retold to future generations?

A **satisfactory** completion of the assignment requires:

* Demonstrated knowledge of the basic vocabulary and visual language used in analyzing a photograph or object (Reference: *Basic Strategies in Reading the Visual*)
* Combines content information and formal analysis to “read” (analyse) photographs
* Perceptiveness, insight and evidence of critical thinking
* Overall preparation and presentation
* Format and Structure for written component:

A cover sheet with completed fields

Clear expression

Correct grammar, punctuation and spelling

Neatly presented, with pages numbered, double-spaced, and 11/12 point font

Evidence of careful proofreading

1. **ASSESSMENT 2**

**Reflections on the museum:** **10%**

Each student will download five audio files onto an i-pod or Mp3 Player (further instructions will be given in class). The aim of this guided excursion is to experience and reflect upon the role and function of the Immigration Museum. The audios will guide you through the museum to observe, reflect, think and listen to the many personal stories told through interactive and object based exhibits. You will also be asked to think about the interior spaces and the exterior architecture of the museum.

You are also required to hand in a written response/reflection of **500 words**. Your work must be **word processed, double-spaced and in Times Roman Font 11/12**. You must include a cover page with your name and student number on the front. The due date is **April 19.**

**Assessment Criteria:**

Demonstrated knowledge of the keywords, and basic visual language used in the Museum exhibitions

Ability to analyse subject matter, aural and sensory installations

Ability to assess the exhibits’ relationship to culture and identity

Adequate presentation of the exhibitions

Perceptiveness, insight and evidence of critical thinking

Ability to download and transfer audio file to i-pod

A **satisfactory** completion of assignment requires:

* Demonstrated knowledge of the basic vocabulary and visual language used in analysing a photograph or object (Reference: *Basic Strategies in Reading the Visual*)
* Combines content information and formal analysis to “read” (analyse) the exhibits
* Perceptiveness, insight and evidence of critical thinking
* Overall preparation and presentation
* Format and Structure for written component:

A cover sheet with completed fields

Clear expression

Correct grammar, punctuation and spelling

Neatly presented, with pages numbered, double-spaced, and 11/12 point font

Evidence of careful proofreading

1. **ASSESSMENT 3**

**Short tasks: Analysing Narratives**: **10%**

Over the course of the semester, students will be provided with three worksheets which require a critical written response to film sequences and texts. Two worksheets will explore the stylistic and narrative elements of the screenings included in this course and one worksheet will explore the narrative of a short story. The worksheets and a template for your response will be provided.

**Assessment Criteria:**

Applying the key concepts and vocabulary discussed in class

Becoming familiar with visual and textual analyses

Using substantive evidence for interpretative analysis

A **satisfactory** completion of the assignment requires:

* Demonstrated understanding of the key concepts and vocabulary discussed in class
* Ability to use visual evidence to make an interpretative analysis
* Ability to recognise narrative devices in the construction of a text

1. **ASSESSMENT 4**

**Essay Exam: 10%**

Students will take an essay exam, which will be based on the readings and films presented in class (up to the date of the exam). Students will be provided with a review sheet and guidelines for the exam. The due date is **June17**.

**The assessment requirements for the exam will be provided in a separate document.**

**5. ASSESSMENT 5 & 6**

**Digital Story and Video Diary/ Journal: 40%**

Each student is required to participate in the discussion forums each week. In other words, you should be participating every week whether one member of your group is leading discussion or not. You will be graded for this participation.

**\*\*\***Bonus Points (additional credit for independent research)

The criteria for this assessment will be provided in a separate document. The due date is **May 27.**

**Discussion Forums, Class Participation and additional credit for innovative research\*\*** **5%**

**Assessment Grading**

|  |  |  |  |
| --- | --- | --- | --- |
| HD | High Distinction | 80-100 | * High level of original thinking * Very high level of critical thinking and reflection * Appreciation of complexity * High quality structure and expression * Citing the ideas of others in a scholarly manner |
| D | Distinction | 70-79 | * Some original thinking * High level of critical thinking and reflection * Appreciation of complexity * Citing the ideas of others in a scholarly imanner * Very clear, well developed argument * Coherent structure and flow of ideas | |
| C | Credit | 60-69 | * Demonstrate understanding of multiple literature sources; ‘well read’ * Integration of literature and argument * Clear, well developed argument which illustrates some understanding of complexity in the issues raised * Coherent structure and flow of ideas * Statements supported by evidence * Referenced well using Harvard Style | |
| P | Pass | 50-59 | * Evidence of structure * Uses Harvard referencing * Addresses the topic * Attempts to analyse – more than simply be descriptive * Demonstration of basic understanding of concepts being used * Arguments understandable to audience / reader | |
| N1 | Fail | 40-49 | * Poor evidence of structure * Errors in using Harvard referencing * Doesn’t address the topic adequately * Very little analysis – mainly descriptive * Poor understanding of concepts being used * Arguments often not understandable to audience/reader | |
| N2 | Low Fail | 0-39 | * Poor evidence of structure * Failure to use or many errors in using Harvard referencing * Doesn’t address the topic * Very little or no analysis – mainly descriptive * Poor understanding of concepts being used * Arguments not understandable to audience/reader | |