



**TAUGHT M.PHIL IN MEDIA PRACTICES  
PROGRAMME GUIDE 2016-17**

# **TAUGHT MASTER OF PHILOSOPHY IN MEDIA PRACTICES**

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## 1 - INTRODUCTION

The MPhil in Media Practices at the Architectural Association, London, offers the unique opportunity to undertake a graduate-level consideration of architecture that is developed through the critical use of media. The role of research and media-based experimentation is central to the course and its outputs. Students are encouraged to explore and critically engage with a variety of media as a means of exploring architecture and the built environment as a subject area. The course outputs of these explorations and experiments will include: static media projects, such as photo-essays, collage and appropriated visual material, drawn documentation, informational graphics and forms of written and visual-based publication; and time-based media projects, such as short documentary films, cine-essays, sequenced slide shows and multi-channel video work. The research culminates with a final written thesis and media component that are intertwined and jointly consider the research topic.

The MPhil in Media Practices is located in the unique learning environment of the AA. In addition to programme activities, students will be encouraged to collaborate and engage with the wider school environment, including public lectures and events, while also participating in other graduate courses, such as seminars and workshops. The programme draws on the diverse and intellectually rich resources of the AA faculty, along with a multitude of invited consultants and collaborators, including academics, writers, journalists, critics, publishers, sound and media artists, filmmakers, experimental documentarians and others. The course will also develop associations with cultural institutions in London and beyond.

The five-term taught MPhil in Media Practices questions the ways in which various media can inform a reading of architecture. The course stems from the argument that the conventional techniques of making and understanding architecture – drawing, modelling, talking and writing – require augmenting in the contemporary world. As such, the programme aims to reconsider how alternative practices might elicit an investigation of contemporary architecture. Students will study historical and traditional modes of representing architecture before undertaking investigations into alternative and expanded practices, including film- and sound-based work, documentary and nonconventional publications. This preparation will lead to the production of a thesis that draws on diverse media practices as a means of investigating current architectural issues.

Research is essential to the MPhil in Media Practices. Research is understood as a ‘process of investigation’ that results in the ‘invention and generation of new ideas’. In this regard, the extended definition of research provided by the Research Excellence Framework (REF 2014) is informative in that:

1. Research is defined as a process of investigation leading to new insights, effectively shared.
2. It includes work of direct relevance to the needs of commerce, industry, and to the public and voluntary sectors; scholarship; the invention and generation of ide-

as, images, performances, artefacts including design, where these lead to new or substantially improved insights; and the use of existing knowledge in experimental development to produce new or substantially improved materials, devices, products and processes, including design and construction.

3. It includes research that is published, disseminated or made publicly available in the form of assessable research outputs, and confidential reports.

Under faculty supervisions, students will formulate and explore their own self-initiated research projects. Key to this work is the critical assessment and implementation of research methodologies that utilise media in the pursuit of specific research goals. Media Practices is intended to develop the student's capacity to engage in wider architectural discussions through a broad spectrum of means, opening up a series of potential career paths including further academic study.

The course aims to help students develop both the intellectual framework and skills-based knowledge necessary to employ a range of novel and unconventional practices as they begin to hone a fuller understanding of possibilities within the discipline. The first year provides the basis for each student's final research project – through seminars, workshops and research modules, students will explore topics such as investigative methodologies, project development, contemporary discourses, documentation, archiving, publishing and radical architectural media practices. In the second year students will develop a self-initiated thesis that conceptualises and realises their work at an advanced graduate level. In addition to a written explanatory component, the thesis might take on a number of forms – such as an extended photo-essay, cine-essay, film- or sound-based work, or non-traditional publication materials – allowing the author to test and deepen arguments through practice.

The following document sets out the intellectual agenda and structure of the taught MPhil in Media Practices. It outlines the pedagogical and learning strategies, assessment procedures and resources of the course. The programme guide should be read in conjunction with the current versions of the *AA School Academic Regulations* and the QAA 'UK Quality Code for Higher Education' and 'Masters Degree Characteristics'.

## 2 - PROGRAMME SPECIFICATION

Programme Name:	MPhil in Media Practices
Degree Award:	Master of Philosophy in Architecture
Teaching Institution:	Architectural Association School of Architecture (AA)
Duration of Programme:	5 Terms fulltime
External Examiner:	Professor Murray Fraser, Bartlett School of Architecture

The AA is an Approved Institution and Affiliated Research Centre of The Open University (OU). All graduate degrees at the AA are validated by the OU, which is the awarding body for graduate degrees at the AA. The AA Graduate School follows the guidance of the Quality Assurance Agency for Higher Education (QAA) - the independent body entrusted with monitoring, and advising on, standards and quality in UK higher education.

### 2.1 - Programme Requirements

Application to the programme is open to students with a four- or five-year degree in architecture or related discipline (BArch/Diploma or equivalent). As with other research masters degrees in the AA Graduate School, students are required to successfully complete a total of 360 credits to qualify for the degree of Masters of Philosophy in Architecture. Students are awarded 120 credits at HE Level 6 by prior learning (Part A in table below). The assessment of prior learning credits is part of the application procedure and is an entry requirement to the programme. Prior grades are not considered in the final MPhil degree grade.

240 credits at Higher Education (HE) Level 7 are achieved by completing the taught and research components of the MPhil programme at the AA (Part B in table below). In accordance with AA Graduate School practice, credits are awarded on the basis of 1 credit per 10 'notional' hours of learning. The proportion of 'contact hours' / 'independent learning' is typically divided 20% / 80%, but can vary according to individual student's abilities and research experience. Assessable coursework is assigned by course and submitted according to the deadlines listed in the 'Submission and Resubmission Map' (Section 7.6).

### 2.2 - Programme Credit Distribution

The programme credits are distributed as table overleaf:

**A. CREDITS ACHIEVED BY PRIOR LEARNING**

<b>PRIOR LEARNING</b>		<b>Credits</b>	<b>% of MPhil Degree Grade</b>
1 Year (30 weeks)	<b>Final previous degree project(s) and/or paper(s)</b>	120	0
<b>Subtotal (at HE Level 6)</b>		<b>120</b>	<b>0.00</b>

**B. CREDITS ACHIEVED BY PROGRAMME LEARNING**

<b>YEAR 1</b>	<b>PHASE I - TAUGHT COMPONENT (24 weeks)</b>		<b>Credits</b>	<b>% of MPhil Degree Grade</b>
	Autumn Term 1 (12 weeks)	Seminar 1, Research Seminar 1, Workshop 1	48	20.00
	Winter Term 2 (12 weeks)	Seminar 2, Research Seminar 2, Workshop 2	48	20.00
	<b>Subtotal for PHASE I Terms (at HE Level 7)</b>		<b>96</b>	<b>40.00</b>
	<b>PHASE II - RESEARCH COMPONENT (36 weeks)</b>		<b>Credits</b>	<b>% of MPhil Degree Grade</b>
	Spring Term 3 (12 weeks)	Thesis Proposal	48	20.00
<b>YEAR 2</b>	Autumn Term 4 (12 weeks)	Thesis Draft & Thesis Progress	48	20.00
	Winter Term 5 - (12 weeks)	Thesis Submission	48	20.00
	<b>Subtotal for PHASE I Terms (at HE Level 7)</b>		<b>144</b>	<b>60.00</b>
<b>PROGRAM TOTAL</b>			<b>360</b>	<b>100.00</b>
<b>60 weeks</b>				



### **3 - PROGRAMME STRUCTURE**

The MPhil in Media Practices is part of the AA Graduate School, which comprises 13 postgraduate programmes offering advanced studies in the dynamic learning environment of the Architectural Association. Students within the programme will study within the creative environment of the AA, participating and being involved with activities across the school in addition to the school's public programme. On the successful completion of the Media Practices course, candidates are awarded the degree of MPhil in Architecture.

Media Practices is a five-term full-time postgraduate programme, consisting of three terms in Year 1 and two terms in Year 2. Each term commences at the start of each term of the AA's trimester calendar.

The first two terms of Year 1 (Terms 1 & 2) comprise the Phase I - Taught Component, which consists of seminars, research seminars and workshops that prepare students for the formulation of the thesis and its associated media explorations. The final term of the first year and 2 terms of the second year (terms 3,4 & 5) comprise the Phase II - Research component, during which students, under the close supervision of the programme staff, formulate, develop and produce their individual written thesis and associated media component. The development of the student's research abilities, explored through both the thesis and media component, is essential to the ambitions of the course.

#### **3.1 Phase I - Taught Component**

The first two terms of Year 1 (Terms 1 & 2) comprise the Phase I - Taught Component, which consists of seminars, research seminars and workshops that prepare students for the formulation of the thesis and its associated media explorations.

Seminar 1 - Static Media (Term 1) and Seminar 2 - Time-based Media (Term 2) introduce the intellectual scope and pedagogical methodology of the programme, providing students with the historical, conceptual and precedent understanding necessary to explore the relation between architecture and contemporary media practices. Students are required to submit a max. 3000 word essay for each module.

Research Seminar 1 (Term 1) and Research Seminar 2 (Term 2) expand on the relationship between the academic seminar's theorisation of media and the exploration of media that occurs in the workshop modules. These seminars provide students with knowledge of research methodologies and the various skills necessary to formulate and complete an independent research project. Students will undertake a series of self-initiated research explorations that will be combined and submitted as a single research report for each module.

Workshop 1 - Static Media (Term 1) and Workshop 2 - Time-based Media (Term 2) allow the practical skill-based exploration of ideas, concepts and self-initiated research developed in the Seminar and Research Seminar modules. These experiments in media practices are designed to allow students to exercise technical

and analytical skills and develop their ideas for the media component of the thesis. Students are required to submit a media component for assessment that has been pre-agreed with programme staff for each module.

The role of analysis, enquiry and experimentation is crucial to these modules. In addition to the submitted component of each module, a minor component (approx. 15%) of the summative assessments during the Phase I - Taught Component will comprise of a formative assessment that considers progress made during regular tutorials and presentations.

### **Student Progression - Phase I - Phase II**

In order to progress to the Phase II - Research Component, all students are required to successfully complete all coursework and submissions for the modules of the Phase I - Taught Component. Following AA Graduate School practice, a failed submission is eligible to be reworked and resubmitted for reassessment. Students are only allowed to resubmit for each course once and the grade of any resubmission is capped at 50%.

The Assessed Work / Credits necessary for the student's progression from Phase I to Phase II is indicated in the Table opposite (Section 3.3) and the timetable of the progression path is indicated in the 'Submission and Resubmission Map' (Section 7.6).

### **3.2 Phase II - Research Component**

The final term of Year 1 and two terms of Year 2 (Terms 3,4 & 5) comprise the Phase II - Research Component. Throughout the Research Component, students are closely guided by their personal thesis supervisor(s) and have access to other programme staff and external consultants for further or specialist advice as needed.

Term 3 (Year 1) is dedicated toward the development of the thesis proposal - a max. 4000 word submission with an associated media component. This proposal should contain the subject-area, intellectual scope, approach and time-frame for the thesis. It should also propose the media investigations that will inform the thesis.

Term 4 (Year 2) is divided sequentially into the thesis draft, a max. 6000 word submission that provides an update to the earlier thesis proposal (submitted at mid-term), and the thesis progress undertaken under close supervision.

Term 5 (Year 2) is dedicated to the completion of the final thesis submission, which comprises a 10,000-15,000 word written research document and associated media submission. Both the written and media component should be used to explore the research topic. The constituency of the media component must augment the thesis and needs to be presented by the student and pre-agreed by programme staff. This final submission occurs at the end of Term 5.

## **Research Environment**

The MPhil in Media Practices will establish an appropriate environment in which to produce and learn about research. This environment will allow:

- exposure to high-level researchers in the student's chosen field and related disciplines
- opportunities and encouragement to work and exchange ideas with people and organisations using research outcomes for their own purposes and with colleagues in the wider research environment
- opportunities for research students to develop peer support networks where issues or problems can be discussed informally
- supervision that encourages the development and successful pursuit of a programme of research
- support in developing research-related skills and access to a range of development opportunities that contribute to the student's ability to complete the programme successfully.

## **Student Progression - Year I - Year II / Exit Award**

At the successful completion of Year 1 students will have completed 50% of the course credits and will be eligible for the Exit Award of an AA Graduate Diploma in Architecture should they need to abandon the course for reasons other than failure or expulsion. This award is the standard Exit Award offered by the AA Graduate School for a MPhil programme.

## **3.3 Assessed Work / Credits**

The requirements for coursework submission and distributed credits are listed in the table overleaf. The percentile totals refer to the overall degree total and the temporal breakdown (by hours) follows the AA Graduate School practice of awarding 1 credit per 10 'notional' hours of learning.

<b>YEAR 1</b>	<b>PHASE I - TAUGHT COMPONENT (2 TERMS / 24 WEEKS)</b>				
<b>AUTUMN TERM 1 (12 WEEKS)</b>					
<b>Seminar 1 - Static Media</b>	<b>Hours</b>	<b>Credits</b>	<b>% Total</b>	<b>Assessed Work</b>	
Contact Time	36	18	7.50	Essay (3000 wd)	
Independent Learning	144				
<b>Research Seminar 1</b>	<b>120</b>	<b>12</b>	<b>5.00</b>	<b>Research Report (with media component)</b>	
Contact Time	24				
Independent Learning	96				
<b>Workshop 1 - Static Media</b>	<b>180</b>	<b>18</b>	<b>7.50</b>	<b>Media Submission</b>	
Contact Time	36				
Independent Learning	144				
<b>SUBTOTAL - AUTUMN TERM 1</b>	<b>480</b>	<b>48</b>	<b>20.00</b>		
<b>WINTER TERM 2 (12 WEEKS)</b>					
<b>Seminar 2 - Time-Based Media</b>	<b>180</b>	<b>18</b>	<b>7.50</b>	<b>Essay (3000 wd)</b>	
Contact Time	36				
Independent Learning	144				
<b>Research Seminar 2</b>	<b>120</b>	<b>12</b>	<b>5.00</b>	<b>Research Report (with media component)</b>	
Contact Time	24				
Independent Learning	96				
<b>Workshop 2 - Time-Based Media</b>	<b>180</b>	<b>18</b>	<b>7.50</b>	<b>Media Submission</b>	
Contact Time	36				
Independent Learning	144				
<b>SUBTOTAL - WINTER TERM 2</b>	<b>480</b>	<b>48</b>	<b>20.00</b>		
<b>TOTAL for PHASE I - TAUGHT COMPONENT (TERMS 1 &amp; 2)</b>	<b>960</b>	<b>96</b>	<b>40.00</b>		
<b>PHASE II - RESEARCH COMPONENT (3 TERMS / 36 WEEKS)</b>					
<b>SPRING TERM 3 (12 WEEKS)</b>					
<b>Thesis Proposal</b>	<b>480</b>	<b>48</b>	<b>20.00</b>	<b>Thesis Proposal (4000 wd essay and media component)</b>	
Contact Time	96				
Independent Learning	384				
<b>SUBTOTAL - SPRING TERM 3</b>	<b>480</b>	<b>48</b>	<b>20.00</b>		
<b>YEAR 2</b>					
<b>AUTUMN TERM 4 - PART I (6 WEEKS)</b>					
<b>Thesis Draft</b>	<b>240</b>	<b>24</b>	<b>10.00</b>	<b>Thesis Draft ( 6000 wd)</b>	
Contact Time	48				
Independent Learning	192				
<b>AUTUMN TERM 4 - PART II (6 WEEKS)</b>					
<b>Thesis Participation</b>	<b>240</b>	<b>24</b>	<b>10.00</b>		
Contact Time	48				
Independent Learning	192				
<b>SUBTOTAL - AUTUMN TERM 4</b>	<b>480</b>	<b>48</b>	<b>20.00</b>		
<b>WINTER TERM 5 (12 WEEKS)</b>					
<b>Thesis Completion</b>	<b>480</b>	<b>48</b>	<b>20.00</b>	<b>Dissertation (10,000-15,000 wd with media submission)</b>	
Contact Time	96				
Independent Learning	384				
<b>SUBTOTAL - WINTER TERM 5</b>	<b>480</b>	<b>48</b>	<b>20.00</b>		
<b>TOTAL for RESEARCH COMPONENT (TERMS 3, 4 &amp; 5)</b>	<b>1440</b>	<b>144</b>	<b>60.00</b>		

## 4 - AIMS AND LEARNING OUTCOMES

The MPhil in Media Practices is a research-based degree with a taught (structured learning) component that aims to prepare students for independent research. The programme is conceived as a stand-alone degree that provides training in research methods and thesis work, which offers students the skills for considering further study. The programme provides support for students to develop their subject-specific, research, communication and other skills to become effective researchers, enhance their employability and assist their career progress after the completion of the degree.

Graduates should be capable of demonstrating a systematic understanding of knowledge, which is at the forefront of the discipline, field of study or area of professional practice. They should be capable of demonstrating originality in their application of that knowledge and in addressing problems. They will also have demonstrated a comprehensive understanding of the techniques, particularly in terms of media practices, applicable to their own research.

### 4.1 - Programme Aims and Outcomes

The programme provides skills, subject-specific and general knowledge to allow students to undertake and execute independent research in the field of architecture. This study includes an academic and skills-based understanding and appreciation of various media that provides students with the basis to conceive of and execute a thesis.

The ambition of the programme is to: prepare students for the next stage in their careers, whether pursuing further research or entering employment of different kinds; and enable those undertaking the programme to contribute towards research in the discipline.

### 4.2 - Learning Outcomes (A Descriptors)

The learning outcomes of the MPhil in Media Practices are concentrated on the student acquiring and testing research-based skills, together with an understanding of the uses and possibilities of media practices in the exploration of architecture as a critical subject area. The MPhil in Media Practices degree will be awarded to students who have demonstrated:

- A1** - a systematic understanding of knowledge, and a critical awareness of current problems and/or new insights, much of which is at, or informed by, the forefront of their academic discipline, field of study or area of professional practice
- A2** - a comprehensive understanding of techniques applicable to their own research or advanced scholarship
- A3** - originality in the application of knowledge, together with a practical under

standing of how established techniques of research and enquiry are used to create and interpret knowledge in the discipline

- A4** - conceptual understanding that enables the student:
- to evaluate critically current research and advanced scholarship in the discipline
  - to evaluate methodologies and develop critiques of them and, where appropriate, to propose new hypotheses.

### **Teaching and Learning Methods**

Knowledge and skills are acquired in the MPhil in Media Practices through subject seminars, research seminars and workshops. Intellectual and research skills are developed across the programme, especially in the seminar courses and thesis modules, while the workshop modules allows students to explore the critical use of media practices. Individual research, media components, presentations, written materials and the thesis allow students to formulate and articulate ideas and make critical observations into architecture.

Students are introduced to research methods, academic work and media practices throughout the programme. A comprehensive list of academic and reference works is provided at the commencement of the programme, informing the seminars and thesis work. Research methodologies, techniques and media skills are discussed and developed through coursework. Students benefit from regular individual, tutorial and group feedback through the course that assists, directs and monitors progress.

### **Assessment**

The major assessment of knowledge and understanding occurs through course submissions, which constitute the summative assessment, with workshop exercises and seminar presentations also minorly contributing to student assessment as formative assessment. All methods of assessment consider the student's demonstration of research, academic and critical abilities, together with their knowledge of media practices and methodological rigour.

Descriptors are drawn from the QAA 'Masters Degrees Characteristics' (2010).

### **4.3 - General Attributes (B Descriptors)**

Typically, holders of the MPhil in Media Practices will be able to:

- B1** - deal with complex issues both systematically and creatively, make sound judgements in the absence of complete data, and communicate their conclusions clearly to specialist and non-specialist audiences
- B2** - demonstrate self-direction and originality in tackling and solving problems, and act autonomously in planning and implementing tasks at a professional or equivalent level

**B3** - continue to advance their knowledge and understanding, and to develop new skills to a high level.

Holders the MPhil in Media Practices will have:

- B4** - the qualities and transferable skills necessary for employment requiring:
- the exercise of initiative and personal responsibility
  - decision-making in complex and unpredictable situations
  - the independent learning ability required for continuing professional development.

### Teaching and Learning Methods

The course requires students to take responsibility in planning their own research and provides regular opportunities to present their work through visual, mediated, written and oral means. During the coursework, students develop independently and learn how to frame concepts, techniques and ideas in creative and academically rigorous means. Regular feedback is provided through tutorials, submission assessments and discussion.

### Assessment

Effective communication of analysis, media concepts and research speculations and findings are important criterion in all areas of student work and are continuously assessed. Time management, organisation and the skills to work individually or with others are generally reflected in the quality of submitted coursework.

Descriptors are drawn from the QAA 'Masters Degrees Characteristics' (2010).

### 4.4 Curriculum Map

This Curriculum Map shows how learning outcomes are organised across the programme. It relates the delivery and assessment of learning outcomes to the different inputs and outputs of each module - identified in terms of delivery (X) and assessment (A).

MEDIA PRACTICES								
COURSE	LEARNING OUTCOMES				GENERAL ATTRIBUTES			
	A1	A2	A3	A4	B1	B2	B3	B4
Seminar 1	A	X		A	X	A		
Research Seminar 1	X	A	A		A		A	
Workshop 1		A	X			A	X	A
Seminar 2	A	X		A	X	A		
Research Seminar 2	X	A	A		A		A	
Workshop 2		A	X			A	X	A
Thesis	A	X	A	A	A	X	A	X





## 5 - ADMISSION CRITERIA

Following the Admissions Criteria of the AA Graduate School, the Admissions Criteria for the Taught MPhil in Media Studies comprises the Academic Requirements, Portfolio Requirements and English Language Requirements. As an entry requirement to students are required to provide an official academic transcript of their prior degree and evidence of their previous degree project(s) and paper(s).

All applicants are required to complete an application form, which is available online ([www.aaschool.ac.uk](http://www.aaschool.ac.uk)). The application needs to be accompanied by the appropriate registration fee and original evidence of qualifications and the standard attained (copies will not be accepted). Academic and/or work references should also be provided. All documentation must be provided in English.

Information on the MPhil in Media Practices programme, including application deadline updates, will be published on the programme's micro-site: <http://mediapractices.aaschool.ac.uk>.

The Admissions Criteria for the AA Graduate School is available at: <http://www.aaschool.ac.uk/APPLY/ADMISSIONS/postgradApp.php>. Additional information on the school, its programmes, and facilities is published in the AA Prospectus. A copy of the prospectus and application form is available on request from:

Graduate School Admissions Coordinator  
Architectural Association School of Architecture  
36 Bedford Square  
London WC1B 3ES  
United Kingdom  
T: +44 (0)20 7887 4067  
E: [graduateadmissions@aaschool.ac.uk](mailto:graduateadmissions@aaschool.ac.uk)

### 5.1 - Academic Requirements & Prior Learning

The Academic Requirements for application to the MPhil in Media Practices (five terms) consist of a four- or five-year degree in architecture or related discipline (BArch/Diploma equivalent). The relevance of prior learning in related disciplines is determined by the student's research and skills-related abilities, in addition to their capacity for forward learning within the MPhil in Media Practices. The suitability of a prior degree in related disciplines is assessed on the basis of the programme learning outcomes - as listed in Section 4.2 of this handbook (A Descriptors).

This submission is assessed by programme staff on the basis of 'prior experiential (or informal) learning' and 'prior certified learning', as defined by 'Chapter B6: Assessment of Students and the Recognition of Prior Learning' in the QAA UK Quality Code for Higher Education. Examples of 'prior experiential learning' might include work- or practice-based learning, or self-initiated media explorations, which can be assessed in terms of the applicant's suitability to the course through the applicant's personal statement and portfolio materials.

Recognition of ‘prior certified learning’ is assessed in relation to the applicant’s official academic transcript and evidence of their previous degree project(s) and paper(s) during the application to the programme. The programme learning outcomes - as listed in Section 4.2 of this handbook (A Descriptors) - provide the basis on which prior certified learning is recognised and 120 credits for prior learning are awarded as a credit transfer.

This assessment will determine whether or not previous degree studies are comparable to 120 study credits at HE Level 6 - the equivalent of 1,200 notional study hours, or 30 weeks of 40 hours study per week. For example, a full year of study at BArch, Diploma or equivalent degree level will usually satisfy this requirement. ‘Prior experiential learning’ is not considered in the determination of credit allocations.

The assessment of ‘prior certified learning’ is part of the application criteria for the course and allows incoming students to receive a credit transfer of 120 credits toward the degree award of the MPhil in Media Practices. Grades from the previous degree do not form part of the final Taught MPhil in Media Practices degree mark.

<b>PRIOR LEARNING CREDITS</b>			
<b>TERM / PERIOD</b>	<b>WEEKS</b>	<b>CREDITS</b>	<b>% of MPhil Degree Grade</b>
Minimum Entry Requirement: 1 year full-time study at degree level	30	120	0.00
<b>TOTAL</b>	<b>30 (HE Level 6)</b>	<b>120</b>	<b>0.00</b>

The Curriculum Table below shows indicators of how learning outcomes are assessed for prior learning - identified in terms of delivery (X) and assessment (A).

<b>PRIOR LEARNING</b>								
<b>COURSE</b>	<b>LEARNING OUTCOMES</b>				<b>GENERAL ATTRIBUTES</b>			
	A1	A2	A3	A4	B1	B2	B3	B4
Previous Degree Course	A	A	X	A	A			

## **5.2 - Portfolio Requirements**

All applicants to the MPhil in Media Practices must submit a hard copy, bound portfolio of design work, no larger than A4 format, showing a combination of both academic and professional work. The AA does not accept digital portfolios. The portfolio should demonstrate the applicant's experience, skills and engagement with media practices. Where applicable, it should also illustrate the applicant's past visual and media-based research,

The portfolio should be clearly labelled with a complete Portfolio Cover Sheet (PDF) and be addressed and sent to: Graduate Admissions, No 36 Bedford Square, London, WC1B 3ES. It is the applicant's responsibility to ensure the portfolio arrives by the deadline - as listed on the AA and programme websites. If it arrives after final application deadline, it may be accepted at the discretion of the School.

All courier fees, including import charges, must be paid when sending your portfolio. Failure to pay these fees may result in your portfolio being returned to you. Alternatively, the AA may accept the package, but you will be required to pay the outstanding charges before your application will be processed.

Portfolios will be returned / available to pick up when the AA no longer requires them for assessment purposes. Therefore, please ensure that you have copies of your work if you require them for other purposes. If you cannot collect your portfolio in person, a £50 fee will be charge to have it couriered to you.

## **5.3 - English Language Requirements**

The English Language Requirements for the AA Graduate School stipulate that all applicants must be able to provide evidence of competency in both spoken and written English. The AA reserves the right to make a place in the school conditional on gaining a further English language qualification if deemed necessary.

To meet both the AA and the Home Office/UKVI English language requirements applicants will need to have one of the acceptable language qualifications listed below, unless they are from one of the following groups:

- They are a national of a majority English-speaking country as defined per the list on the UKVI website
- They have successfully completed an academic qualification of at least three years' duration, equivalent to a UK bachelor's degree or above, which was taught in a majority English-speaking country as defined by the UKVI (Tier 4 Policy Guidance version 06/11/2014 paragraph 129), or
- They successfully completed a course in the UK as a Tier 4 (Child) student visa holder. The course must have lasted for at least six months, and must have ended no more than two years prior to the visa application.

If a place is given conditional on providing an English language qualification the following qualifications satisfy both the requirements of the Home Office/UKVI and the entry requirements of the AA:

- Trinity College London (Integrated Skills in English) - AA requirement – C1 (ISEIII) or C2 (ISEIV)
- IELTS Academic (IELTS SELT Consortium – Cambridge English Language Assessment) - AA Requirement – 6.5 overall with a 6.0 in each band

Applicants are required to meet the scores in each category and overall. The AA reserves the right to make a place in the school conditional on gaining a further English language qualification if deemed necessary.

#### **5.4 - Fees**

Tuition fee for the student intake starting in the 2016-17 academic year is £40,335 for both years, payable pro rata per term or year. Fees are thereafter subject to review annually.

#### **5.5 - Bursaries**

AA Bursaries are offered to new AA Graduate School students for an academic year. An AA Bursary award covers a portion of a student's fees for up to one term of the academic year's tuition fees. Bursaries are awarded on the understanding students are not in receipt of an additional award that is more than the value of one term's fees.

Students must apply by the January application deadline for admission to the AA in order to be considered for an AA Bursary. (Students must indicate on the application form that they wish to be considered for the AA Bursary.) Following an official offer of a place in the AA Graduate School, a completed AA Bursary Form must be returned to the Registrar's Office by the March deadline. The award of bursaries is assessed on the references of AA Graduate School Programme Director/s and the applicant's academic merit and financial need - assessment is conducted by the AA Graduate Bursary Committee, which meets in late March / early April to distribute the awards. Media Practices students are also eligible to apply for an AA Bursary for their second year of study.

## **6 - TEACHING AND LEARNING STRATEGIES**

The programme's seminar courses, research courses and workshops are thematically and pedagogically related, providing students with the information, knowledge, skills, and guidance needed to undertake the required project work and complete the programme. The course has been established to utilise internal adjacencies and collaborative possibilities within the AA and other external partners.

Students in the MPhil in Media Practices will work within the creative environment of the AA. Students will have access to other Graduate and Undergraduate programmes, such as attending agreed seminars and workshops, together with participating and being involved in activities across the school in addition to the school's public programme. On the successful completion of the Media Practices course, candidates are awarded the degree of MPhil in Architecture.

### **6.1 - Prior Learning**

Students are expected to have previously gained basic academic abilities and levels of competency that allow them to fully engage with the programme. A familiarity with teaching and learning methods that are common to seminars and design studios is a prerequisite that the programme develops upon.

### **6.2 - Seminar Courses**

The seminars equip students with the knowledge and understanding of architectural and media-related histories and theories, while developing their intellectual and research skills. All seminar courses have a common structure and method, with appropriate minor variation in delivery. They are led by programme staff or invited lecturers and run for 12 weeks during Term 1 and Term 2. Each session takes 2-3 hours and typically consists of a lecture by the instructor, together with oral and written presentations by students, followed by open discussions.

Students are asked to read preparatory, or follow-up material, and make short group or individual presentations. Each seminar course has a written submission of max. 3000 words, which is discussed and developed throughout the term, with an outline submission in week 11 and final submission at the commencement of the following term (e.g. the Term 1 submission is made on the first day of Term 2.). Seminars are also supported by tutorials that aid students in their essay development. Students present an essay outline toward the end of the term for discussion and approval.

### **6.3 - Research Courses**

The development of student research skills is essential to the MPhil degree award. The research seminars expand on the relationship between the academic seminar's theorisation of media and the exploration of media that occurs in the workshop modules. These seminars are taught by programme staff and aim to provide students with knowledge of research methodologies and the various skills necessary to formulate and complete an independent research project. Students will undertake a

series of small group, individual and self-initiated research explorations that explore various aspects of their research and various modes in which it can be represented. Students are required to document their progress for tutorials each week and regularly present to their peers, programme staff, and external reviewers. The work is compiled and submitted at the end of each term in the form of a single research report for assessment.

#### **6.4 - Workshops**

The workshops allow the practical skill-based exploration of ideas, concepts and self-initiated research developed in the Seminar and Research Seminar modules. These experiments in media practices are designed to allow students to exercise technical and analytical skills and develop their ideas for the media component of the thesis. Workshops are run by programme consultants and students have at least twice a week individual or group tutorials to discuss their media-related work.

Students are required to document their progress for tutorials each week and regularly present to their peers, programme staff, and external reviewers. The work is compiled and submitted at the end of each term in the form of a media submission for assessment.

#### **6.5 - Thesis Proposal**

During Term 3 students first clarify their interests and area of research, and then formulate a research and associated media-based agenda. Throughout the proposal phase, additional seminars and tutorials aid students to define their research enquiry. At the end of Year 1 (Term 3) students present their Thesis Proposal in a formal review with programme staff and invited external reviewers for final comments prior to submission.

At the end of Term 3 students submit the thesis proposal - a max. 4000 word submission with an associated media component. This proposal should contain the subject-area, intellectual scope, approach and time-frame for the thesis. It should also propose the media investigations that will inform the thesis.

#### **6.6 - Thesis**

The Thesis represents 60% (including the thesis proposal) of the total credits for the Masters of Philosophy degree. The Thesis is the means to undertake a significant and original piece of research that reflects the programme's areas of research and a student's personal interests, background, special skills and knowledge.

Thesis supervision is provided through the programme staff, consultants, or external experts, assigned by agreement with the Programme Director. Students are able to meet their personal supervisor(s) at least twice a week for advice and guidance. In addition, students can seek direction from other programme staff or external consultants as required.

Supervision and progress monitoring of thesis students takes place through the following formats:

- Individual tutorials with supervisor(s) twice a week
- A monthly thesis forum in which students present and discuss their work and progress with supervisor(s) and external consultants
- Once a term internal progress review with programme staff

A thesis draft of max. 6000 words is submitted midway through Term 4 for assessment and progress review. In addition, there is a Thesis Progress Review at the end of Term 4 and a Final Thesis Presentation midway through Term 5 with invited critics. Students receive a written report on these reviews and can discuss the feedback in tutorials prior to submission of the Thesis.

The minimum requirement to qualify for the MPhil degree is the submission of a 10,000-15,000 word thesis with an associated and integrated media component. The composition of the media component is agreed with programme staff and can also be explored in reference to external experts. The thesis needs to demonstrate academic rigour and generate meaningful discussing the relationship between architecture and contemporary media practices.

## **6.7 - Teaching Formats**

### **Tutorials**

The overall progress of student work within all modules is aided and monitored during regular weekly individual and group tutorials. Students can expect a minimum of one dedicated 30 minute individual tutorial per week - however, in practice, directed staff contact with students is typically more frequent. All programme modules have appointed tutors from the programme's teaching staff. Teaching staff are generally available for additional tutorials by appointment or can be consulted at pre-scheduled times in the programme's designated teaching spaces if necessary.

### **Thesis Supervisions**

The research student / supervisor relationship is of paramount importance. Systematic and clear supervision arrangements will be established with each student to provide: opportunities for access to regular and appropriate supervisory support; encouragement to interact with other researchers; and advice from one or more independent sources. Students can expect a minimum of one 30 minute individual thesis tutorial every two weeks - however, in practice, directed staff contact with students is typically more frequent.

### **Presentations and Reviews**

Individual and group presentations are regular events and part of all modules. They are aimed at developing oral, graphical, media-related and written presentation skills, together with serving as a means to monitor progress.

## **Study Trips and Special Events**

Study trips involve visits to buildings, cities and locations of interest. External meetings with experts, consultants, designers and researchers will also be held outside the school. Special events - such as symposia, reviews with other students, or cross-disciplinary discussions - will depend on the evolving topics and interests associated with the programme's and individual's ongoing research agendas.

## **Student Feedback**

Feedback is essential for the continued development, improvement, and updating of the MPhil in Media Practices. Student feedback on the programme structure, content, delivery and methodology is welcomed. In addition to any informal feedback, students have a formal feedback meeting with programme staff at the end of Term 1, annual meetings with the AA Director and an anonymous Programme Evaluation Form when submitting their Thesis.



## 7 - ASSESSMENT PROCEDURES

Students are summatively assessed through their coursework submissions, including academic essays, research reports, media components and workshop components, and the draft and final thesis. Students are also formatively assessed during tutorials, presentations and reviews in addition to their participation and contribution in the taught modules. Summatively assessed work is required to be submitted to the Graduate School Coordinator at given deadlines.

All submissions are assessed and marked by two members of the programme's teaching staff and written reports and grades are given to the students within four weeks of submission. Students receive informal feedback on their assessment during tutorials.

The Examination Board is composed of programme staff and the external examiner(s). This board is held after the end of Term 5 and reviews all marks and assessments for final approval and confirmation. The role of the external examiner(s) is to ensure fair and objective marking and the maintenance of academic standards. The external examiner(s) will receive samples of submissions in time for the meeting of the Examination Board. The Examination Board has the responsibility for final marking and recommendations for distinctions or the need for resubmission. All decisions of the Examination Board are final.

The Examination Board reports to the Joint Assessment Board, which in turn reports to the AA Graduate School's Management Committee (GMC). The GMC reports to The Open University, the validating body for the AA School's masters programmes. Notification of all results is provided to students by the Registrar's Office through the Graduate School's Administrative Coordinator.

### 7.1 - Assessment Criteria

The assessment of submitted work is based on the overall assessment criteria below in addition to specific criteria for each module. The MPhil in Media Practices is awarded to students who have demonstrated:

- A1** - a systematic understanding of knowledge, and a critical awareness of current problems and/or new insights, much of which is at, or informed by, the fore front of their academic discipline, field of study or area of professional practice
- A2** - a comprehensive understanding of techniques applicable to their own research or advanced scholarship
- A3** - originality in the application of knowledge, together with a practical understanding of how established techniques of research and enquiry are used to create and interpret knowledge in the discipline
- A4** - conceptual understanding that enables the student:
  - to evaluate critically current research and advanced scholarship in the discipline
  - to evaluate methodologies and develop critiques of them and, where-appropriate, to propose new hypotheses.

## 7.2 - Assessment Grading

Assessment of course submissions is based on the satisfaction of the specific assessment criteria for graduate level study (A1 - A4 listed above) and the individual assessable criteria listed for each submission (listed after each course description). In addition, the student's response to the premise of the MPhil in Media Practices - concerning the potential of utilising media in a critical assessment of architecture and the built environment - provides an informal assessment criteria for all work produced within the course.

Coursework is marked numerically on a percentage scale. Grades are given on the basis of the assessment criteria above and the requirements of each module: All coursework is marked by two internal assessors. These marks are averaged to establish the moderated mark for each graded submission. Where the result of the assessment calculation creates a mark of 0.5% or greater, this will be rounded up to the next full percentage point (e.g. 69.5% is rounded to 70; 59.5% to 60%; and so on). Where the calculation creates a mark below 0.5% this will be rounded down to the next full percentage point (e.g. 69.4% is rounded to 69%; 59.4% to 59%; and so on). For the purposes of rounding up or down, only the first decimal place is used.

Submitted work will be graded and returned to students with written comments within four weeks from the date of submission.

The grading matrix is shown below:

GRADING		
MARK	GRADE	PERFORMANCE
70% or above	<b>A</b>	Distinction Outstanding work with only marginal mistakes or shortcomings
65-69%	<b>B+</b>	High Pass Some mistakes or shortcomings, but overall very good
60-64%	<b>B</b>	Good Pass Above average work with some mistakes or shortcomings
57-59%	<b>C+</b>	Satisfactory Pass Sound work, but with some basic mistakes or shortcomings
54-56%	<b>C</b>	Adequate Pass An average piece of work, clearly showing deficiencies
50-53%	<b>D</b>	Low Pass The work fulfils the minimum criteria
49% or below	<b>F</b>	Fail

To qualify for the MPhil degree the candidates must attain the 50% threshold mark on the coursework average and thesis mark. The overall degree mark is calculated as the weighted average of course work and thesis. All attained grades are kept on the AA transcript but do not appear on the degree certification. MPhil degrees are awarded with 'Distinction' when the overall mark - that is, the combined weighted average of coursework and thesis - is a minimum of 70%.

Students who fail to attain a pass mark of 50% for any module, including the thesis module, will be required to resubmit and pass the module in order to be allowed

to progress to the thesis. All resubmissions are only allowed once. All resubmission grades are capped at 50%. Resubmitted theses are only allowed for be submitted to the Examination Board of the following year. Failure to obtain a passing grade of 50% from any module will result in disqualification from the degree.

In cases where there are no accepted extenuating circumstances and coursework is submitted late, marks will be deducted. Any assessable work submitted up to seven days after the deadline will be marked and 10% and will be deducted from the grade for each calendar day of lateness incurred. Any piece of work submitted seven or more days after the deadline will not be assessed and assigned a mark of 0%.

The Exit Degree of an AA Graduate Diploma Certificate in Architecture will be available to students who have to abandon the course for reasons other than failure or explosion and have completed more than 50% of the course credits.

### **7.3 - Academic Misconduct**

Academic misconduct is defined as improper activity or behaviour by a student that may give that student, or another student, an unpermitted academic advantage in a summative assessment. The most serious instances of academic misconduct are plagiarism and student substitution.

Plagiarism can be defined as ‘the action or practice of taking someone else’s work, idea, etc., and passing it off as one’s own; literary theft.’ (Oxford Extended Dictionary, online.) Plagiarism is a serious offence and will be penalised. If plagiarism occurs unknowingly, students will be asked to resubmit the work. In cases where plagiarism is intended to deceive, penalties can include - removal from the AA without right of resubmission; suspension from registration at the AA or in particular courses for such period as it thinks fit; denial of credit or partial credit in any module; and an official letter of warning. (See AA School Academic Regulations.)

Plagiarism can usually be avoided by citing the sources, but includes:

- Submitting someone else’s work as your own
- Copying and using words or ideas from someone else without giving credit
- failing to put a quotation in quotation marks
- Giving incorrect information about the source of a quotation
- Changing words but copying the sentence structure of a source without giving credit
- Copying so many words or ideas from a source that it makes up the majority of your work, whether a credit has been given or not

See Appendix 4 for recommended referencing format or use [www.citethemright-online.com](http://www.citethemright-online.com), which is available through the AA online portal. Essays and theses are subject to submission to Turnitin, an internet-based service to check for unoriginal content.

#### **7.4 - Extenuating Circumstances**

Any student who is unable to attend or complete a formal assessment, or who feels that their performance would be seriously impaired by extenuating circumstances, may submit a request for deferred submission. Students are responsible for ensuring the course director is notified of any extenuating circumstances when they occur and for providing supporting documentation not later than seven days after the deadline for official submission.

Extenuating circumstances have to be agreed by the course director and ratified by the GMC, after which the student will be given the opportunity to submit the assessment(s) in the first instance without any grade capping.

#### **7.5 - Appeals and Complaints**

The formal procedure for appealing a decision and for registering a complaint is laid out in the current version of the *AA School Academic Regulations*. Any complaints that cannot be dealt with informally by the programme staff must be lodged with the Registrar.

Students may appeal against the result of an assessment or submission on one of the following grounds - that there were special circumstances affecting the student's performance such as illness or close family bereavement; there is evidence of procedural irregularity in the conduct of the examination; or there is evidence of unfair or improper assessment on the part of one or more of the examiners.

A complaint is an expression of dissatisfaction with a service provided or the lack of a service for which the AA School is responsible and which impacts directly and substantively on the student's programme of study. It must relate to services that students were led to believe would be provided by the AA School.

## 7.6 Submission and Resubmission Map

All submissions are to be made to the AA Graduate School Administration Office by 5pm Friday of the week indicated, unless otherwise agreed by programme staff. Submitted work will be graded and returned to students with written comments within four weeks from the date of submission.

Please note - calendar dates for the submission, assessment, reassessment and progression from Phase 1 to Phase 2 within the MPhil in Media Practices are subject to possible revision to align to a new proposed common calendar for AA postgraduate programmes.

PHASE I - TAUGHT COMPONENT (2 TERMS)	WEEK	SUBMISSION	RESUBMISSION
<b>AUTUMN TERM 1 (12 WEEKS)</b>			
	Week 11	Seminar 1 - Essay Outline / Presentation	
	Week 12	Research Seminar 1 - Report with Media Component Workshop 1 - Media Submission	
<b>WINTER TERM 2 (12 WEEKS)</b>			
	Week 1	Seminar 1 - Essay Submission	Research Seminar 1 - Report with Media Component Workshop 1 - Media Resubmission
	Week 8		Seminar 1 - Essay Resubmission
	Week 9	Seminar 2 - Essay Outline / Presentation	
	Week 11	Research Seminar 2 - Report with Media Component Workshop 2 - Media Submission	
<b>PHASE II - RESEARCH COMPONENT (3 TERMS)</b>			
<b>SPRING TERM 3 (12 WEEKS)</b>			
	Week 1	Seminar 2 - Essay Submission	Research Seminar 2 - Report with Media Component Workshop 2 - Media Resubmission
	Week 4		Seminar 2 - Essay Resubmission
* Confirmation of Student Progression to Phase II (following resubmission)	Week 6		
	Week 9	Thesis Proposal / Presentation with Media Component	
<b>AUTUMN TERM 4 (12 WEEKS)</b>			
	Week 1		Thesis Proposal / Presentation with Media Component
	Week 6	Thesis Draft - Essay Submission	
	Week 12		Thesis Draft - Essay Resubmission
<b>WINTER TERM 5 (12 WEEKS)</b>			
	Week 1		
	Week 11	Thesis Submission with Media Component	* Any resubmission of the Thesis with Media Component at conclusion of following academic year

Following AA Graduate School practice, any submission that has been awarded a fail grade is eligible to be reworked and resubmitted for reassessment. Students are only permitted to resubmit for each course once and the grade of any resubmission is capped at 50%.

## 7.7 Submission Format

All submissions must comply with academic referencing conventions. The preferred conventions are those established by the Modern Humanities Research Association (MHRA) or the Chicago Manual of Style (CMS), but other reference systems are permitted, as long as they are agreed with the Programme Staff prior to submission and followed consistently by the student. An online site available at the AA to create references is [www.citethemrightonline.com](http://www.citethemrightonline.com). An MHRA guide on referencing can be downloaded at [www.style.mhra.org.uk](http://www.style.mhra.org.uk). A CMS guide on referencing can be down-

loaded at [www.chicagomanualofstyle.org](http://www.chicagomanualofstyle.org). All texts must be spell-checked and when requested, submission of some course work will include an upload to Turnitin.

Essays submissions are at A4 paper size. The size and format of research reports, workshop submissions and media components must be agreed with the module tutor or supervisor(s) prior to submission.

All submissions must include:

- 2 securely bound hard copies of work
- 1 signed Authorship Declaration Form
- 1 digital copy (DVD/Memory Stick)

### **Submission Cover Page**

All submissions must have a cover page that contains the following information:

- Title: Subtitle - e.g. Mixed Messages: Marshall McLuhan's Writing on Collage
- Student Name - by first and family name(s)
- MPhil in Media Practices 2016-17 - provide years of study
- Architectural Association School of Architecture Graduate School
- Module Name - e.g. Seminar 1 - Static Media
- Submission Date - by term, month and year, e.g. Term 1 December 2016

### **Authorship Declaration Form**

All submissions for assessment must include an Authorship Declaration Form signed by the student or student(s) concerned to certify the contents of the document are their own work and the use of reference material by others is duly acknowledged. The form should be bound into the document after the cover page. The form is available from the Graduate School Coordinator.

### **Formatting of Written Submissions**

Submission requirements for the content of the written component of the thesis are listed separately in section 8.7. All written submissions for the seminars, research seminars and workshops must include:

- Cover page - as above
- Abstract - providing a brief summary of the submission
- Main Text - including introduction, main body and conclusion
- Endnotes
- Bibliography and References - including all cited works and subject-area references and precedents

The maximum numbers of words for written submissions excludes the abstract, endnotes, bibliographies, appendices and other supplemental material. A word count provided. Text should be formatted as follows:

- Body text in a legible font at approx. 12 pt (e.g. Helvetica)
- Line spacing to be at least 1.2
- Use Endnotes rather than Footnotes
- All illustrations and graphic information must be captioned and correctly referenced
- Pages to be numbered
- Margins / layout are at the student's discretion but must allow for legible reading and document binding.

## **Binding Requirements**

Written Submissions and Research Reports - minimum metal spiral bound, or perfect bound with soft cover

Thesis Proposal and Thesis Draft- minimum metal spiral bound, or perfect bound with soft cover

Thesis - 1 copy hard bound and 1 copy securely bound (perfect bound with soft cover, but not spiral bound).

All theses must be printed on minimum matt 160gsm fine-grained cartridge paper or matt photo-quality paper.

Printed and binding services can be obtained by:

- City Binders - <http://www.citybinders.co.uk/>
- Imprint Digital - <http://www.imprint.co.uk/digital/randomorder.html>
- Inky Little Fingers - <http://www.inkylittlefingers.co.uk/>

Recommended hardbindings services can be obtained by:

- The Wyvern Bindery, 56-58 Clerkenwell Road, London EC1M 5PX  
<http://www.wyvernbindery.com/>
- City Binders, 1st Floor, 39 Ludgate Hill, London, EC4M 7JN  
<http://www.citybinders.co.uk/>

## **Digital Submissions**

A digital copy of all submissions, including written and media components, should be copied to a DVD or Memory Stick and submitted at the same time as the hard copy submissions. The DVD or Memory Stick should be contained within a hard cover that must be labelled with the following information:

- Title: Subtitle - e.g. Mixed Messages: Marshall McLuhan's Writing on Collage
- Student Name - by first and family name(s)
- MPhil in Media Practices 2016-17 - provide years of study
- Architectural Association School of Architecture Graduate School
- Module Name - e.g. Seminar 1 - Static Media
- Submission Date - by term, month and year, e.g. Term 1 December 2016

This digital submission of to contain a complete copy of the submitted document(s) or media component in standard file formats, e.g. PDF, .mov, .mp4, .aiff, etc. The file format of all media submissions is to be pre-approved by the module tutor(s) or supervisor(s).



## 8 - COURSE DESCRIPTIONS

The intention of the MPhil in Media Practices is to question and experiment with the ways in which various media can inform a reading of architecture. By examining the histories, theories, methodologies and uses of these media the course will allow students to expand their investigations into the contemporary built environment. The programme courses are designed to stimulate, inform and facilitate these experimentations.

The seminar courses consider and develop upon ideas and histories of different media, while examining how these media allow a critical rereading of architecture. The research seminar courses allows students to pursue self-initiated research projects under the guidance of programme staff, exploring the potential for describing architecture and the built environment through the use of media. The workshop courses allow students to explore the use and conceptual ideas behind various media, taught by expert practitioners in these fields. The seminars, research seminars and workshops courses are structured to prepare students to complete a substantial and independent research project. Term 1 is focused on an introduction to media studies and the exploration of static media. Term 2 develops on the ideas explored in Term 1 by expanding into a consideration of time-based media. From Term 3 onward students are expected to formulate, develop and complete a thesis with an associated media component. This preparation will lead to the production of a thesis that draws on the critical ideas and skills generated by the taught component, while expanding this investigation to include diverse media practices as a means of investigating current architectural issues.

The following sections describe the courses and detail the submissions, credits, aims, learning outcomes, and assessment criteria.



## 8.1 - Seminar 1 - Static Media

This seminar begins a discussion of how an understanding of the histories and theories associated with various media can provide a means to critically discuss the formation of the contemporary built environment. In Term 1 this seminar examines static media - media that record and embed a record of built conditions and the notion of historical time within its forms. This process of recording and representation is primarily discussed in relation to the image, whether literary, in the case of writing, or visual, in the case of photography. (This is opposed to time-based media, such as film, which evidences the passage of time within the media itself.) This seminar poses and addresses three interlinked questions. Firstly, what is the role of these media in the creation of the contemporary built environment? (How can these evolutions in media be described in architectural detail?) Secondly, what are the histories of these media representations of the built environment? (How can these histories be read? And what is the larger context and significance of these representations?) Finally, how can the media itself be understood? What does an understanding of specific media open out as a larger question of the relation of such technologies to the built environment? In these terms, the discussion on static media and writers on media in this seminar course is directed toward fostering the student's understanding of the capacity of these media to inform a critical consideration of the contemporary built environment.

### Session Descriptions:

#### Week 1 - Introduction to Media Practices

This seminar introduces the course by firstly considering the affect(s) media can have on the formation of the built environment, before discussing how an understanding of media might inform a critical consideration of these specific built environments. The affect of media is discussed through a significant historical event, which not only constituted the first instance of continuous 24-hour media coverage, but also reconfigured the architecture in which this event occurred through its representation in media. A remaking that illustrates the potential feedbacks between architecture and media. The import of considering various forms of media is then discussed in reference to the ongoing work of the architectural historian Beatriz Colomina, which illustrates the coincidental emergence of modern media and modern architecture through to the contemporary era.

#### References:

Campbell, Mark. 'Dealey Plaza, Dallas, Texas. November 22, 1963'

Colomina, Beatriz ed. *Sexuality and Space*. New York: Princeton Architectural Press, 1992.

Colomina, Beatriz. *Privacy and Publicity: Modern Architecture as Mass Media*. Cambridge, MA: MIT Press, 1994

\_\_\_\_\_. *Domesticity at War*. Barcelona: Actar, 2006.

Beatriz Colomina, Annmarie Brennan and Jeannie Kim eds. *Cold War Hothouses: Inventing Postwar Culture, from Cockpit to Playboy*. New York: Princeton Architectural Press, 2004.

Beatriz Colomina, ed. *Clip/Stamp/Fold: The Radical Architecture of Little Magazines 196X-197X*. Barcelona: Actar, 2010.

Beatriz Colomina, director, "Radical Pedagogies: Action, Reaction, Interaction," (2014-ongoing).

Dayan, Daniel and Katz, Elihu. *Media Events: The Live Broadcasting of History*. Cambridge, MA: Harvard University Press, 1994.

Debord, Guy. *Society of the Spectacle*. Trans. Donald Nicholson Smith. New York: Swerve Editions, 1990.

Frederic Jamison, *Postmodernism, or, the Cultural Logic of Late Capitalism*. Durham: Duke U. Press, 1992.

## **Week 2 - The Frankfurt School**

This seminar is the first of a three-seminar mini-series that examines the work of important writers on media. This seminar discusses the work of the Frankfurt School, the cultural theorists centred Theodor W. Adorno and Max Horkheimer, including the seminal figure of Walter Benjamin. For these writers, the notion of criticism - often considered in the form of a binary dialectic - was essential to understanding the contemporary epoch. (This was opposed to the positivism, materialism and determinism they thought marked philosophy.) The seminar begins with a discussion of Adorno and Horkheimer's notion of the 'culture industry', in which media, the environment and contemporary existence are fused. This is followed by a discussion of Benjamin's unfinished 'Arcades Project', in which ideas on technology, architecture and media are outlined, before focussing on his important writings on photography, 'A Little History of Photography' (1931) and, especially, 'The Work of Art in the Age of its Technological Reproducibility' (1939), in which photography can be read as an analogy of historical understanding.

### References:

Adorno, Theodor. *Prisms*. Trans. S. Weber and S. Weber (Cambridge, Mass.: MIT Press, 1981)

\_\_\_\_\_. *Aesthetic Theory*. Trans. R. Hullot-Kentor (Minneapolis: University of Minnesota Press, 1997)

Adorno, Theodor and Max Horkheimer. "The Culture Industry," *The Dialectic of Enlightenment*. Trans. John Cumming. New York: Seabury Press, 1972.

Benjamin, Walter. *The Arcades Project*. Trans. Howard Eiland and Kevin McLaughlin. Harvard: Harvard University Press, 1999.

\_\_\_\_\_. *Selected Writings* Vols. I-IV., ed. Michael Jennings. Harvard: Harvard University Press, 2004.

Jennings, Michael, and Tobias Wilke. "Walter Benjamin's Media Tactics: Optics, Perception, and the Work of Art". *Grey Room* 39 2010.

Kracauer, Siegfried. *The Mass Ornament: Weimar Essays*. Trans. Tom Levin. Cambridge, MA: Harvard University Press, 1995.

### Week 3 - Marshall McLuhan

This seminar examines the work of the postwar media theorist Marshall McLuhan, whose work prefigures the interlinked media space of the contemporary era, while also considered key notions such as cybernetics and feedback systems. Three key ideas of McLuhan are discussed in this seminar. Firstly, his notion that media is an 'extension of man', in the sense that provides a new sensory environment that extends and reconfigures human perception. Secondly, how this reconfiguration offers the possibility of reordering and reorganising human society and its built forms. (A reconfiguration dependent, in his terms, on the 'persuasiveness' of media and prevalence of popular culture.) And thirdly, his key idea assertion that it is important to study the media, rather than its message - a suggestion that considers how these media embed notions of time, space and environment.

#### References:

- Levinson, Paul. *Digital McLuhan: A Guide to the Information Millennium*. London: Routledge, 1999.
- McLuhan, Marshall. *The Mechanical Bride: Folklore of Industrial Man*. New York: Vanguard Press, 1951.
- \_\_\_\_\_. *The Gutenberg Galaxy: The Making of Typographic Man*. Toronto: University of Toronto Press, 1962.
- \_\_\_\_\_. *Understanding Media: The Extensions of Man*. New York: McGraw Hill, 1964.
- \_\_\_\_\_. *The Medium is the Massage: An Inventory of Effects*. New York: Random House, 1967.
- \_\_\_\_\_. *War and Peace in the Global Village*. New York: Bantam, 1968.
- \_\_\_\_\_. *From Cliché to Archetype*. New York: Viking, 1970.
- Marchand, Philip. *Marshall McLuhan: The Medium and the Messenger*. Cambridge, MA: 1998.

### Week 4 - Friedrich Kittler

The final session of this three-seminar mini-series examines the work of media theorist Friedrich Kittler, whose work provided an important critique of McLuhan's conflation of media with technology. Kittler's two principal works - *Discourse Networks, 1800/1900* (1992) and *Gramophone Film Typewriter* (1999) - are key to the understanding of media in the course. In these works Kittler makes two important interconnected points, which are framed by this seminar. Firstly, he considers how media has its own relative autonomy (negating McLuhan's point that it is an 'extension of man'), which allows specific case-histories of media to be considered in their own terms. (In this way, medias leave behind their own histories, or 'traces'.) Secondly, that the histories of these media can be considered in relation to their intersection with the larger epistemological and ontological trajectories of modernity.

#### References:

- Kittler, Friedrich. *Discourse Networks, 1800/1900*. Stanford: Stanford University Press, 1992.
- \_\_\_\_\_. *Gramophone Film Typewriter*. Stanford: Stanford University Press, 1999.

## Week 5 - The Written Image

Following the discussion of these key thinkers, this seminar examines a form that these writers all considered an originary media - writing. This seminar firstly examines the primacy of writing in the formation of ideas and culture. Writing, Jacques Derrida noted, is the act that comes before all others. The pleasures of the text and reading - together with the possibilities of communication and miscommunication - are discussed through the work of Roland Barthes, who embedded these signs and aesthetic systems in the everyday world. This seminar then considers the invention of the mechanical printing press as an event that began a series of mechanical - then eventually digital - processes, which allowed the rapid dissemination of information and ideas and progressively formed visual culture.

### References:

- Barthes, Roland. *Critical Essays*. Evanston Il: Northwestern University Press, 1972.
- \_\_\_\_\_. *The Pleasure of the Text*. Trans. Richard Miller. New York: Hill and Wang, 1975
- \_\_\_\_\_. *Image-Music-Text*. Trans. Stephen Heath. New York: Hill and Wang, 1977.
- \_\_\_\_\_. *Empire of Signs*. New York: Hill and Wang 1983.
- Bejamin, Walter. 'The Author as Producer' (1934), *Selected Writings* Vols. I-IV., ed. Michael Jennings. Harvard: Harvard University Press, 2004.
- Derrida, Jacques. *Of Grammatology*. Trans. Gayatri Chakravorty Spivak. Baltimore: Johns Hopkins University Press, 1998.
- \_\_\_\_\_. *Writing and Difference*. Trans. Alan Bass. London: Routledge, 2001.
- Eisenstein, Elizabeth L. *The Printing Revolution in Early Modern Europe*. Cambridge: Canto, 2012.
- Febvre, Lucien. *The Coming of the Book: The Impact of Printing, 1450-1800*. London: Verso, 2010.
- Fischer, Steven R. *A History of Writing*. London: Reaktion Books, 2003.
- Hoe, Robert. *A Short History of the Printing Press*. London: Leopold Classic Library, 2015.
- Kittler, Friedrich. *Gramophone Film Typewriter*. Stanford: Stanford University Press, 1999.
- Man, John. *The Gutenberg Revolution*. New York: Bantam, 2009.

## Week 6 - The Visual Image

This seminar examines the critical importance of the visual image. An image that Plato - in the form of the shadow cast on a cave wall - considered the first form of representation. Rather than examining the significance of the singular image (in an art historical sense), this seminar considers how an image can operate within a constellation of images, which, in turn, act as a form of index or archive. In such assemblages, the sequences or connections that can be drawn between images, together with the space which lies between them, becomes more significant than the privileging of any singular image. This notion of visual archiving is examined through two image-works. The unfinished 'Mnemosyne Atlas' of Aby Warburg, assembled between 1927-29 as a means of writing a pictorial history, and Gerhard Richter's ongoing Atlas project that examines the connections, linkages and misunderstandings of the contemporary era.

#### References:

- Buchloh, Benjamin H.D. ed. *Gerhard Richter*. Cambridge MA: October Files / MIT Press: 2009.
- Buchloh, Benjamin H.D. and others. *Gerhard Richter: Atlas: The Reader*. London: Whitechapel Art Gallery, 2012.
- Derrida, Jacques. *Archive Fever: A Freudian Impression*. Trans. Eric Prenowitz. University of Chicago Press, 1998.
- Elger, Dietmar and Hans Ulrich Obrist. *Gerhard Richter - Text: Writings, Interviews and Letters 1961-2007: Writings and Interviews, 1961-2007*. London: Thames & Hudson, 2009.
- Ferretti, Silvia. *Cassirer, Panofsky and Warburg: Symbol, Art and History*. New Haven CN: Yale University Press, 1989.
- Ginzburg, Carlo. 'From Aby Warburg to E.H. Gombrich: A Problem of Method', *Clues, Myths, and the Historical Method*. Trans. John and Anne C. Tedeschi. Baltimore MY: The Johns Hopkins University Press, 1986.
- Gombrich, Ernst H. *Aby Warburg. An Intellectual Biography*. The Warburg Institute, London, 1970.
- Johnson, Christopher D. *Memory, Metaphor, and Aby Warburg's Atlas of Images*. Ithaca NY: Cornell University Press, 2012.
- Mereweather, Charles ed. *The Archive*. London: Whitechapel Gallery, 2006.
- Michaud, Philippe-Alain. *Aby Warburg and the Image in Motion*. Cambridge MA: MIT Press, 2007.
- Mitchell, W.J.T. *Picture Theory: Essays on Verbal and Visual Representation*. Chicago: University of Chicago Press, 1986.
- Podro, Michael. *The Critical Historians of Art*. New Haven: Yale University Press, 1982.
- Warburg, Aby. *L'Atlas Mnémosyne*. Paris: L'écarquillé, 2012.

### **Week 7 - The Photographic Image**

This seminar outlines a brief conceptual history of photography in the terms of its industrialised production and dissemination of visual imagery. This notion is considered through a discussion of the histories of the media by Susan Sontag (*On Photography*, 1973) and, especially, Roland Barthes, whose *Camera Lucida* (1981) includes a number of critical insights into the media. The most important of which to this course is the notion that the photographic image is uniquely capable of both evidencing the passage of time, in its record of the photographed subject, and stilling those forces of decline and power it illustrates. Following this suggestion, this seminar concludes with a discussion of Walter Benjamin's insight that photography can be productively considered as a form of writing history - drawn in 'words of light'.

#### References:

- Barthes, Roland. *Camera Lucida: Reflections on Photography*. New York: Hill and Wang 1981.
- Cadava, Eduardo. *Words of Light: Theses on the Photography of History*. Princeton: Princeton University Press, 1998.
- Jeffrey, Ian. *Photography: A Concise History*. London: Thames and Hudson, 1981.

Marien, Mary Warner. *Photography: A Cultural History*. London: Laurence King, 2014.

Sontag, Susan. *On Photography*. Farrar, Straus and Giroux 1973.

## Week 8 - 'Documentary Style'

This seminar discusses the paradoxical capacity of photography for both objective or subjective recording. It examines the history of photograph's use in anthropological and ethnographic investigation, including the documentation of social and environmental conditions. The notion of an objective record is considered through the photographic methods of Alphonse Bertillon, who invented the concept of forensics in the late-nineteenth century, before discussing the 'forensic architectures' of the contemporary critic Eyal Weizman. The notion of 'documentary style' is then considered through the work of the photographer Walker Evans, who coined the phrase in recognition of the intellectual and aesthetic decisions evident in every photographic record. (A decision making that is opposed to its apparent objectivity.) Evan's seminal image of the 1930s, which describe the social and architectural conditions of depression-era America, are then contrasted against the work of Susan Meiselas, whose contemporary practice considers the ethical dilemma of using photography.

### References:

Campany, David. *Walker Evans: The Magazine Work*. Göttingen: Steidl, 2014

\_\_\_\_\_. *Walker Evans: Labor Anonymous*. Cologne: Walther König, 2016.

Collier, John. *Visual Anthropology: Photography as a Research Method*. Albuquerque: University of New Mexico Press, 1986.

Edwards, Elizabeth and Christopher Morton. *Photography, Anthropology and History: Expanding the Frame*. London: Routledge, 2009.

Ellenbogen, Josh. *Reasoned and Unreasoned Images: The Photography of Bertillon, Galton, and Marey*. London: Eurospan, 2013.

Ginzburg, Carlo. 'Clues: Roots of an Evidential Paradigm', *Clues, Myths, and the Historical Method*. Trans. John and Anne C. Tedeschi. Baltimore MD: The Johns Hopkins University Press, 1986.

Evans, Walker. *American Photographs*. London: Tate 2013.

Evans, Walker and James Agee. *Now Let Us Praise Famous Men*. London: Penguin 2006.

Lévi-Strauss, Claude. *Tristes Tropiques*. London: Penguin, 2001.

Meiselas, Susan. *Nicaragua: June 1978 - July 1979*. London: Aperture 2008.

\_\_\_\_\_. *In History*. Göttingen: Steidl 2008.

Pink, Sarah. *Doing Visual Ethnography*. London: SAGE, 2013.

Rose, Gillian. *Visual Methodologies: An Introduction to Researching with Visual Materials*. London: SAGE, 2016.

Weizman, Eyal. *Forensic Architecture: Notes from Fields and Forums*. Berlin: Hatje Cantz, 2012.

Weizman, Eyal and Tom Keenan. *Mengele's Skull: The Advent of a Forensic Aesthetics*. Berlin: Sternberg Press, 2012.

\_\_\_\_\_. *Images of Conviction - the Construction of Visual Evidence*. Paris: Editions Xavier Barral, 2015.



## Week 9 - 'The Man-Altered Environment'

This seminar examines the historic relationship of architecture, the built environment and its photographic representation - a depiction that is coincidental with the invention of the media. This seminar briefly introduces the work of Eugène Atget, the first important architectural photographer, whose images of nineteenth-century were famously likened by Walter Benjamin to 'scenes of a crime'. A record that evidences the complexity of modernity. The use of photography in documenting the built environment is then considered in reference to the hugely influential *New Topographics: Photographs of the Man-Altered Landscape* exhibition staged in 1975. An exhibition that directly informed our contemporary examination of such conditions. Following the precedent of Atget and Walker Evans, the photographers represented in this show - including Lewis Baltz and Stephen Shore - represented the postwar built environment as an entropic landscape, one in which the natural, artificial and man-altered were indistinguishable from one another.

### References:

- Adams, Robert. *Why People Photograph*. New York, NY: Aperture, 1994.
- Lewis, Baltz. *Texts*. Göttingen: Steidl, 2002.
- \_\_\_\_\_. 'Lewis Baltz in conversation with David Company'. *AA Files* 69 (London, 2014).
- David Company, 'Architecture as Photography: Document, Publicity, Commentary, Art', *Constructing Worlds: Photography and Architecture in the Modern Age*. London: Prestel, 2014.
- Campbell, Mark. *Paradise Lost*. AA Publications, 2016.
- Castleberry, May ed. *Perpetual Mirage: Photographic Narratives of the American West*. New York, NY: Whitney Museum of American Art, 1996.
- Foster-Rice, Greg and John Rohrbach, *Reframing the New Topographics*. Chicago: University of Chicago Press, 2013.
- Lange, Kirsty. *Stephen Shore*. London: Phaidon Press, 2007.
- Nesbit, Molly. *Atget's Seven Albums*. New Haven CT: Yale University Press, 1992.
- Phillips, Sandra S. *Crossing the Frontier: Photographs of the Developing West, 1849 to the Present*. San Francisco: San Francisco Museum of Art, 1996.
- Picon, Antoine. 'Anxious Landscapes', *Grey Room* 01 (2001).
- Salvesen, Britt and Alison Nordström. *New Topographics*. Steidl, 2009.
- Trachtenberg, Alan. *Reading American photographs: Images as History, Mathew Brady to Walker Evans*. New York: Hill and Wang, 1989.

## Week 10 - Open Seminar

The concluding seminar session will discuss student questions on concepts raised during the seminar series. Students will be expected to make a formal presentation of their paper topic and outline.

### Course Specification:

Tutors: Mark Campbell, Pier Vittorio Aureli, Mark Cousins  
Delivery: seminars, tutorials, student presentations  
Submissions: max. 3000 word essay  
Credits: 18

### **Aims and Learning Outcomes:**

- A1 - a systematic understanding of knowledge, and a critical awareness of current problems and/or new insights, much of which is at, or informed by, the fore front of their academic discipline, field of study or area of professional practice
  
- A4 - conceptual understanding that enables the student:
  - to evaluate critically current research and advanced scholarship in the discipline
  - to evaluate methodologies and develop critiques of them and, where appropriate, to propose new hypotheses.
  
- B2 - demonstrate self-direction and originality in tackling and solving problems, and act autonomously in planning and implementing tasks at a professional or equivalent level

### **Assessment Criteria:**

The assessment of the course presentations and essay is based on the following:

- A critical knowledge and understanding of the concepts, principles and histories examined in the seminars.
- A critical understanding of the media discussed.
- The ability to select and discuss relevant case studies and precedent material in support of developing rigorous arguments.
- The ability to clearly and persuasively present and debate original arguments.
- The ability to reference sources of information using agreed academic conventions.
- The ability to verbally present information.

## 8.2 - Research Seminar 1

The formulation, exploration and execution of research projects is essential to the MPhil in Media Practices - key to this exploration is the critical assessment and implementation of research methodologies that utilise media. Research Seminars 1 & 2 will explore research as a 'process of investigation' that can itself be explored, developed, formalised and articulated through a multitude of mediated forms.

Research Seminar 1 concentrates on architecture-based modes of research. In 2016-17 the seminar will begin by focusing on the use of static visual media by contemporary architects as a mode of research, examining examples such as Pier Vittorio Aureli's consideration of the city and Eyal Weizman's notion of forensic architecture. The construction of the static image and its articulation of information will be decoded and reassembled. Forms of research discussed and explored will include: books, journals, pamphlets and other publications, photo-essays, collage and appropriated visual material, drawn documentation, informational graphics and other forms of written and visual-based presentation. The seminar will subsequently expand on a critical exploration of the possibilities and limitations of using such methods in documenting, analysing and considering architecture-based research topics and subject areas. This exploration is essential as it forms the basis on which a larger investigation will be conducted during Term 2 on how less-overtly architectural research might be pursued.

The research seminar facilitates each student's exploration of self-initiated research projects that explore and expand upon the central concerns of the seminar. Projects within the seminar should evolve from ideas which have been generated in response to the course seminars and workshops, allowing an extension and advanced exploration of these ideas. The seminar is largely structured around supervisory tutorials, but also includes informal seminars and lectures by academics, critics and consultants, together with associated readings and reference material.

Students will work on a series of separate components that are collated and submitted as a research report, accompanied with a media component, at the end of Term 1. The constituency of these components is to be agreed with the programme staff, but is generally dependent on the parameters and evolution of each project. For example, a student may seek to work on four 3-week projects, or six 2-week projects, throughout the term. Integral to the research report is a media component that has been pre-agreed with programme staff. This component allows the exploration of critical ideas developed in the seminar and research seminar modules through media practices. For example, sections of the media component might include written experiments, photo-essays or other media works.

Central to the research seminar is the notion of 'exporting' work, which acknowledges the different forms and stages in the evolution of research material - from the sketch to the draft, revised draft and finally, the completed work. As such, the operation of the research seminar in the MPhil in Media Practices is analogous to a research studio, with the added allowance of an increased and in-depth exploration of these intellectual ideas through a variety of media.

### Key References:

- Aureli, Pier Vittorio. *The City as Project*. Ruby Press 2013.  
Campbell, Mark. *Paradise Lost*. AA Publications 2016.  
Lahoud, Adrian. *Nomos and Cosmos*. MIT Press 2016.  
Rose, Gillian. *Visual Methodologies*. Sage 2016.  
Simon, Taryn. *An American Index of the Hidden and Unfamiliar*. Hatje Cantz 2013.  
Weizmann, Eyal. *Forensic Architecture*. Hatje Cantz 2012.

### Course Specification:

Tutors: Mark Campbell, others

Delivery: tutorials, student presentations, seminars, workshops

Submissions: Research Report with media component

Credits: 12

### Aims and Learning Outcomes:

- A2 - a comprehensive understanding of techniques applicable to their own research or advanced scholarship
- A3 - originality in the application of knowledge, together with a practical understanding of how established techniques of research and enquiry are used to create and interpret knowledge in the discipline
- B1 - deal with complex issues both systematically and creatively, make sound judgements in the absence of complete data, and communicate their conclusions clearly to specialist and non-specialist audiences
- B3 - continue to advance their knowledge and understanding, and to develop new skills to a high level.

### Assessment Criteria:

The research report and associated media component is assessed on the following:

- The ability to critically assess and expand on prior learning.
- The depth of disciplinary knowledge and understanding of applicable research methodologies.
- The ability to demonstrate a clear methodology and structure in planning and executing a research-based inquiry.
- The ability to critically analyse, interpret, compare and contextualise research material.
- The ability to use media as a research tool.
- Competence in using and experimenting with pertinent media as a means of critical investigating a subject area.
- Originality and rigour in formulating and exploring a research brief.
- The ability to clearly communicate concepts and evaluate research methodologies and media.
- The ability to verbally present information.

### **8.3 - Workshop 1 - Static Media**

The workshop is complimentary to the ideas discussed in Seminar 1 - Static Media. As such, it explores the means by which the production of static media - such as photography - can inform a consideration of architecture and the built-environment. The workshop also introduces conceptual ideas and technical skills that can be implemented and developed further through self-initiated work in the research seminar.

Following workshops on the crucial role of writing, the remainder of the workshops are an experiment in the production of visual documentation. It develops the possibility of producing photographic images, including documentary photography, landscape photography, architectural photography, interior photography and portrait photography, together with the use of natural, artificial, flash and reflected lighting. It explains the use of different camera and software systems and the importance of understanding format. Visual precedents include the work of the photographers: Lewis Baltz, Mitch Epstein, Walker Evans, Susan Meiselais, Alec Soth and Vanessa Winship.

Workshops typically run as either one full-day session per week, or two half-day sessions per week. Workshop topics run for multiple weeks. Student progress and the acquisition of technical skills in the workshops is addressed through tutorials and field-work. Constant feedback is provided and each student's work individual and group work will be reviewed at the conclusion of each workshop topic.

#### **Session Descriptions:**

##### **Week 1 - Short-Form Writing**

This workshop explore the relationship between the visual image and short-form writing. It examines the principles and production of short forms of writing, such as captions, project descriptions and the crucial role of format.

##### **Week 2 - Long-Form Writing**

This workshop explore the relationship between the visual image and long-form writing. It examines the principles and production of longer forms of writing, such as articles and screenplays and how these forms inform the production of imagery and the formulation of argument and narrative.

#### **References:**

Adorno, Theodor. 'Essay as Form'. *Aesthetic Theory*. University of Minnesota Press 1997.

Barthes, Roland. *The Pleasure of the Text* (1975), Hill and Wang 1975.

\_\_\_\_\_. *S/Z: An Essay*. Hill and Wang. 1975.

\_\_\_\_\_. *Roland Barthes by Roland Barthes*. Hill & Wang 1977.

Eco, Umberto. *How to Write a Thesis*. MIT Press 2015.

Koolhaas, Rem. *Delirious New York*. Monacelli 1978.

Towne, Robert. 'Shampoo'. 1975.

\_\_\_\_\_. *Chinatown, The Last Detail: Two Screenplays*. Grove Press, 1997.

### **Week 3 - Photography: Process and Concept I**

### **Week 4 - Photography: Process and Concept II**

This workshop explores the conceptual and technical qualities that underpin a photographic way of seeing. From an understanding of these elements, together with an appreciation of how they have driven photographic strategies throughout the history of the media, the workshop will examine the conceptual scope of using photography to document the built environment.

#### References:

Barthes, Roland. *Camera Lucida: Reflections on Photography*. Hill and Wang 1981.  
Calvino, Italo. 'The Adventure of a Photographer.' *Difficult Loves*. Mariner, 1985.  
Flusser, Vilém. *Towards a Philosophy of Photography*. Reaktion Books 2000.  
Pardo, Alona and Elias Redstone eds. *Constructing Worlds: Photography and Architecture in the Modern Age*. Prestel 2014.  
Sontag, Susan. *On Photography*. Farrar, Straus and Giroux 1973.

### **Week 5 - Documentary Photography: Field-Work I**

This workshop discusses how to approach a particular subject, explored through an onsite investigation of West Bromwich, focusing on a case study of 'The Public' - a failed digital arts centre. It involves landscape, architectural and internal photography as 'sampling' methods and interviewing local people.

### **Week 6 - Documentary Photography: Image Review I**

The workshop explains the principles of image reviewing and photo-editing. It involves the critical appraisal of images and discusses the research and conceptual use of past precedents.

### **Week 7 - Documentary Photography: Field-Work II**

This workshop explores a comparative example to West Bromwich by examine the success of the Turner Contemporary Museum in Margate. It involves landscape, architectural and internal photography as 'sampling' methods and interviewing local people.

### **Week 8 - Documentary Photography: Preliminary Document & Research**

This workshop involves the design and initial setting of workshop document. Critical self-assessment of the work to date informs the next phase of photographic documentation.

### **Week 9 - Documentary Photography: Field-Trip III**

Returning to the original case study in West Bromwich, this workshop explores the possibilities of the 're-photographic' project. Examining the work involved in repeatedly returning to document the same topic.

## **Week 10 - Documentary Photography: Image Review II**

This workshop will assess the potentials and possibilities of the preliminary work to establish the modes of production that follow.

## **Week 11 - Documentary Photography: Low-Res Production**

This workshop focuses on the preparation, compilation, exporting and production of low-resolution forms of production. As such, it examines and will aim to produce flyers, fanzines, risoprints, newspapers, maquettes and other non-conventional publications.

## **Week 12 - Documentary Photography: High-Res Production**

This workshop focuses on the preparation, compilation, exporting and production of conventional high-resolution forms of production, such as photographic prints, exhibitions and photo books.

### References:

- Baltz, Lewis. *Work*. Steidl 2000  
\_\_\_\_\_. *Texts*. Steidl 2012.
- Mitch Epstein, *Family Business*. Steidl 2003.  
\_\_\_\_\_. *American Power*. Steidl 2009.
- Evans, Walker. *American Photographs*. Tate 2013
- Evans, Walker and James Agee. *Now Let Us Praise Famous Men*. Penguin 2006.
- Fusco, Paul. *The Photo Essay*. Crowell 1974.  
\_\_\_\_\_. *Chernobyl Legacy*. de.Mo, 2001.  
\_\_\_\_\_. *RFK: Funeral Train*. Aperture 2008.
- Frank, Robert. *The Americans*. Steidl 2008.
- Meiselas, Susan. *Carnival Strippers*. Steidl 2003.  
\_\_\_\_\_. *Nicaragua: June 1978 - July 1979*. Aperture 2008.  
\_\_\_\_\_. *In History*. Steidl 2008.
- Simon, Taryn. *An American Index of the Hidden and Unfamiliar*. Hatje Cantz 2013.
- Shore, Stephen. *American Surfaces*. Phaidon 2008.  
\_\_\_\_\_. *Uncommon Places*. Thames & Hudson 2014.
- Soth, Alec. *Sleeping by the Mississippi*. Steidl 2003.  
\_\_\_\_\_. *Niagara*. Steidl 2006.  
\_\_\_\_\_. *Dog Days, Bogotá*. Steidl 2007.  
\_\_\_\_\_. *Broken Manual*. Steidl 2010.  
\_\_\_\_\_. *From Here to There: Alec Soth's America*. Walker Art Center 2010.  
\_\_\_\_\_. *Songbook*. Steidl 2015.  
\_\_\_\_\_. *Gathered Leaves*. Mack 2015.
- Winship, Vanessa. *Sweet Nothings*. Images En Manoeuvres 2008.  
\_\_\_\_\_. *Schwarzes Meer*. Mareverlag GmbH 2007.  
\_\_\_\_\_. *Vanessa Winship*. Fundacion Mapfre Vida 2014.

## **Course Specification:**

Tutors: Mark Campbell, Thomas Heywood, Polly Braden

Delivery: seminars, tutorials, student presentations

Submissions: Media Submission

Credits: 18

## **Aims and Learning Outcomes:**

- A2 - a comprehensive understanding of techniques applicable to their own research or advanced scholarship
  
- B2 - demonstrate self-direction and originality in tackling and solving problems, and act autonomously in planning and implementing tasks at a professional or equivalent level
  
- B4 - attain the qualities and transferable skills necessary for employment requiring:
  - the exercise of initiative and personal responsibility
  - decision-making in complex and unpredictable situations
  - the independent learning ability required for continuing professional development.

## **Assessment Criteria:**

The media submission is assessed on the following:

- The depth of disciplinary knowledge and technical understanding of applicable media practices.
- Competence in exploring and using media as a means of investigation.
- The ability to critically assess, analyse, interpret, compare and contextualise workshop material.
- The ability to produce various forms of documentation that explore and clearly communicate research material.
- The ability to verbally present information.



## 8.4 - Seminar 2 - Time-based Media

Following on from Seminar 1 - Static Media, this seminar begins a discussion of the histories and theories associated with various time-based media as a means to discuss the relations between these specific media and the built environment. Time-based media are primarily understood here as those forms that evidence the passage of time within the media itself. In Term 2 the seminar examines these media primarily through film and sound recording. As with the discussions of the preceding term, this seminar continues to pose and address three interlinked questions. Firstly, what is the role of these media in the creation of the contemporary built environment? (How can these evolutions in media be described in architectural detail?) Secondly, what is the crucial role of the indexing of time and the histories of these media in representations of the built environment? (How can these histories be read? And what is the larger context and significance of these representations?) Finally, how can the media itself be understood? What does an understanding of specific media open out as a larger question of the relation of such technologies to the built environment? In these terms, the discussion on time-based media and writers on media in this seminar course is directed toward fostering the student's understanding of the capacity of these media to inform a critical consideration of the contemporary built environment.

### Session Descriptions:

#### Week 1 - Cinema Time

This seminar begins a discussion of the transformation of time and space through the time-based media of film. This transformation is foregrounded here through a description of the historical and technological evolution of early-cinema. (Itself an important precursor to modern architecture.) For Jonathan Crary, the emergence of certain visual devices in the nineteenth-century not only tricked the viewer into imaging movement, but also enabled a form of visual training, which fostered a disconnect between the represented image and reality. The potential of film to represent and embody time in a fluid form was recognised from the first experiments in moving image undertaken by Étienne-Jules Marey and Eadweard Muybridge and popularised by Thomas Edison. This burgeoning relationship between the animated cinematic image and its registration of time and space is discussed in relation to the writings of Gilles Deleuze.

#### References:

- Braun, Marta. *Picturing Time: The Work of Etienne-Jules Marey (1830-1904)*. Chicago: University Of Chicago Press, 1995.
- Brookman, Phillip. *Eadweard Muybridge*. London: Tate Publishing, 2010.
- Crary, Jonathan. *Techniques of the Observer: On Vision and Modernity in the 19th Century*. Cambridge, MA: MIT Press, 1992.
- Dagognet, François. *Etienne-Jules Marey: A Passion for the Trace*. Cambridge, MA: Zone: 1993.
- Deleuze, Gilles. *Cinema 1: The Movement-Image*. Trans. Hugh Tomlinson and Barbara Habberjam, London: Athlone Press, 1989.

\_\_\_\_\_. *Cinema 2: The Time-Image*. Trans. Hugh Tomlinson and Robert Galeta, Minneapolis: University of Minnesota Press, 1989.

Doane, Mary Ann. *The Emergence of Cinematic Time*. Cambridge, MA: Harvard University Press, 2002.

Elsaesser, Thomas and Adam Barker eds. *Early Cinema: Space, Frame, Narrative Paperback*. London: BFI Publishing, 1990.

Grieverson, Lee and Peter Kramer eds. *The Silent Cinema Reader*. London: Routledge, 2003.

Hendricks, Gordon. *The Edison Motion Picture Myth*. Berkeley: University of California Press, 1961.

Melosi, Martin V. *Thomas A. Edison and the Modernization of America*. Glenview, Illinois: Scott, Foresman/Little, Brown Higher Education, 1990.

Musser, Charles. *Before the Nickelodeon: Edwin S. Porter and the Edison Manufacturing Company*. Berkeley: University of California Press, 1991.

Musser, Charles. *Edison Motion Pictures, 1890-1900: An Annotated Filmography*. Smithsonian Institution Press, 1997.

Solnit, Rebecca. *Motion Studies: Time, Space and Eadweard Muybridge*. Bloomsbury, 2004.

## Week 2 - Constructed Space

This seminar discusses how the registration of time and space by cinema also transformed the built environment into a representative cinematic space. A transformation that occurred in both the form of the existing location and the increasingly elaborate studio-set. The idea of a constructed media architecture is discussed first in relation to the nineteenth-century panorama - a specific amalgam of painting, affect and architecture, which depicted historic events in proto-cinematic form. The use of architecture was essential to narrative legibility and the 'pleasurability of cinema', as Laura Mulvey noted of this affect. This notion of a cinematically constructed space is examined through three works by Alfred Hitchcock, which evidence the spatial malleability and strategic use of this form of modern architecture.

### References:

Albrecht, Donald. *Designing Dreams: Modern Architecture in the Movies*. New York: Hennessey & Ingalls, 2000.

Flinn, Caryl. *Strains of Utopia*. Princeton: Princeton University Press, 1992.

Erkki Huhtamo, *Illusions in Motion: Media Archaeology of the Moving Panorama and Related Spectacles*. Cambridge, MA: MIT Press, 2013.

Jacobs, Steven. *Framing Pictures: Film and the Visual Arts*. Edinburgh: Edinburgh University Press, 2011.

McBride, Ryan. *Fatal Spaces: Alfred Hitchcock, Fritz Lang, and the Art of Murder*. Berlin: VDM Verlag, 2007.

Mulvey, Laura. *Visual and Other Pleasures*. Bloomington, IN: Indiana University Press, 1989.

Neumann, Dietrich. *Film Architecture: Set Designs from "Metropolis" to "Bladerunner"*. New York: Prestel, 2000.

Stephan Oettermann, *The Panorama: History of a Mass Medium*. Cambridge, MA: MIT

Press, 1997.

Spiegel, Lynn. *Welcome to the Dreamhouse: Popular Media and Postwar Suburbs*. Durham, NC: Duke University Press, 2001.

Truffaut, Francois. *Hitchcock: A Definitive Study of Alfred Hitchcock*. New York: Simon & Schuster, 1986.

Filmography:

Hitchcock, Alfred. *Rear Window*. 1954.

*North by Northwest*. 1959.

*Psycho*. 1960.

### **Week 3 - Expanded Cinema**

Following the first two seminars in this course, which are largely concerned with the singular image, this seminar examines how the postwar use of multi-screen projections convert information and create a very different form of immersive mediated space. This notion is discussed through two different examples. Firstly the commercial multi-screen projection work undertaken by Charles and Ray Eames is discussed in reference to their design of a specific architectural environment in which to project the image, as in *Glimpses of the USA* (1959, shown in Moscow's Worlds Fair), together with the 'information overload' of this barrage of visual imagery, as in *Think* (1964, shown in the IBM Pavilion of the New York Worlds Fair). In contrast to the Eames commercial practice, the avant-garde notion of 'expanded cinema', explored by artists and media provocateurs like Carolee Schneemann and Stan Vanderbeek, is discussed as a radical reformulation of the conventions of spectatorship and the architecture of viewing.

References:

Joseph, Branden W. "My Mind Split Open: Andy Warhol's Exploding Plastic Inevitable". *Grey Room* 08 (2002).

Colomina, Beatriz. 'Enclosed by Images: The Eameses' Multimedia Architecture'. *Grey Room* 02 (2001).

Rees, A.L. *Expanded Cinema: Art, Performance and Film*. London: Tate Publishing, 2011.

Schuldenfrei, Eric. *The Films of Charles and Ray Eames: A Universal Sense of Expectation*. London: Routledge, 2014.

Sutton, Gloria. *The Experience Machine: Stan Vanderbeek's Movie-Drome and Expanded Cinema*. Cambridge, MA: MIT Press, 2015.

Turner, Fred. *The Democratic Surround: Multimedia and American Liberalism from World War II to the Psychedelic Sixties*. Chicago: University of Chicago Press, 2013.

Youngblood, Gene. *Expanded Cinema*. E. P. Dutton, 1970.

Uroskie, Andrew V. *Between the Black Box and the White Cube: Expanded Cinema and Postwar Art*. Chicago: University of Chicago Press, 2014.

### **Week 4 - Film as Art Practice**

Following the discussion on expanded cinema, this seminar traces a selective history of artist's engagement with film. (As a divergent history to the production of mass-consumed cinema.) This radical exploration was coincidental with the advent

of the media, forming a creative means through which several artists have explored the boundaries of art-practices. The works examined in this seminar offer a consideration of the animated image (Len Lye), experimentation (Maya Deren and Stan Brakhage), found imagery (Bruce Connor), immersion in media culture (Andy Warhol), leading up to the contemporary works of Pierre Huyghe (*The Third Memory*, 1999; *Untitled, Human Mask*, 2014) and Amie Segel (*Provenance*, 2013), in which the resonances between architecture, history and the filmic image are essential.

#### References:

- Angell, Callie. *Andy Warhol Screen Tests: v. 1: The Films of Andy Warhol Catalogue Raisonne*. New York: Harry N. Abrams, 2006.
- Blickle, Ursula and others. *Bruce Conner: The 70s*. Nuremberg: Verlag fur moderne Kunst Nürnberg, 2010.
- Brakhage, Stan. *Brakhage Scrapbook: Collected Writings 1964-1980*. Ed. Robert A. Haller. New Paltz, NY: Documentext, 1982.
- Comer, Stuart. *Film and Video Art Paperback*. London: Tate Publishing, 2008.
- Crimp, Douglas. *"Our Kind of Movie": The Films of Andy Warhol*. Cambridge, MA: MIT Press, 2012.
- Deren, Maya. *An Anagram of Ideas of Art Form and Film*. New York: Alicat Bookshop Press, 1946.
- Hatch, Kevin. *Looking for Bruce Connor*. Cambridge, MA: MIT Press, 2012.
- Rees, A.L. *A History of Experimental Film and Video*. London: Palgrave Macmillan, 2011.
- Trodd, Tamara. *Screen/Space: The Projected Image in Contemporary Art*. Manchester: Manchester University Press, 2011.

### **Week 5 - Documentary**

This seminar traces a selective history of the description of the built environment in documentary filmmaking. As with the 'documentary style' in photography, the depiction of architecture in documentary is conflicted and subject to manipulation. The seminar first discusses Robert J. Flaherty's controversially staged ethnographic work, *Nanook of the North* (1922), before considering the depiction of decayed and manipulated architectures, *Titicut Follies* (1967) / *Grey Gardens* (1975) and *Russian Ark* (2002), respectively, before concluding with the multi-camera set-up description of an extreme operating environment, the industrialised trawler fishing of *Leviathan* (2012).

- Barnouw, Erik. *Documentary: A History of the Non-Fiction Film*. New York: Oxford University Press, 1993.
- Kahana, Jonathan. *The Documentary Film Reader: History, Theory, Criticism*. New York: OUP USA, 2016.
- McLane, Betsy. *A New History of Documentary Film*. New York: Continuum, 2012.
- Nichols, Bill. *Introduction to Documentary*. Bloomington, IN: Indiana University Press, 2010.
- Speaking Truths with Film: Evidence, Ethics, Politics in Documentary*. Berkeley: University of California Press, 2016.
- Pearce, G. and C. McLaughlin. *Truth or Dare Art and Documentary*. Bristol: Intellect

Books 2007.

Ward, Paul. *Documentary: The Margins of Reality*. New York: Columbia University Press 2006.

Filmography:

Flaherty, Robert J. *Nanook of the North*. 1922.

Wiseman, Frederick. *Titicut Follies*. 1967.

Maysles, Albert and David Maysles. *Grey Gardens*. 1975

Sokurov, Alexander. *Russian Ark*. 2002.

Castaing-Taylor, Lucien and V  r  na Paravel. *Leviathan*. 2012.

## **Week 6 - Film and the City**

This seminar examines selective ways in which the city has been represented in filmic terms. In the first instance, the seminar first discusses the classic examples of FW Murnau's *Sunrise* (1927), Walter Ruttmann's *Berlin, Symphony of a City* (1927) and Dziga Vertov's *Man with a Camera* (1929) in their depiction of the early-modernist city, as it transitions from the agrarian to the machinic. The seminar then considers Martin Scorsese's dystopic description of the post-industrial city in *Taxi Driver* (1978), before concluding with a discussion of the crossover between the cinematic and real city as illustrated by Thom Andersen's *LA Plays Itself* (2003), in which the city represents itself in a myriad of forms.

References:

Barber, Stephen. *Projected Cities: Cinema and Urban Space*. London: Reaktion Books, 2002.

Clarke, David B. *The Cinematic City*. London: Routledge, 1997.

Mennel, Barbara. *Cities and Cinema*. London: Routledge, 2008.

Penz, Francois. *Urban Cinematics: Understanding Urban Phenomena Through the Moving Image*. Chicago: University of Chicago Press, 2012.

Shiel, Mark. *Hollywood Cinema and the Real Los Angeles*. London: Reaktion Books, 2012.

*Cinema and the City: Film and Urban Societies in a Global Context*. London: John Wiley & Sons, 2009.

Shiel, Mark and Tony Fitzmaurice. *Screening The City*. London: Verso, 2003.

Webb, Lawrence. *The Cinema of Urban Crisis: Seventies Film and the Reinvention of the City*. Amsterdam. Amsterdam University Press, 2014.

Webber, Andrew. *Cities In Transition: The Moving Image and the Modern Metropolis*. New York: Columbia University Press, 2008.

Filmography:

Murnau, F.W. *Sunrise*. 1927

Ruttmann, Walter. *Berlin, Symphony of a City*. 1927.

Vertov, Dziga. *Man with a Movie Camera*. 1929

Scorsese, Martin. *Taxi Driver*. 1976

Andersen, Thom. *LA Plays Itself*. 2003.

## Week 7 - Soundtrack

This seminar begins a transition from the filmic image to the consideration of the aural environment. The seminar not only discusses the importance of the soundtrack to the reception of the filmic image, but also the ways in which it creates its own unique representation of filmic space. These considerations are first discussed in historic terms, before being considered through a detailed example that illustrates the significance of this cinematic component - Francis Ford Coppola's *The Conversation* (1974). A film that suggests the way in which surveillance, editing and the reconstruction of the fragment into a misconstrued whole is an analogy of the contemporary experience of the relationship between technology, media and architecture.

Adorno, Theodor. *Sound Figures*. Trans. Rodney Livingstone. Stanford: Stanford University Press, 1999.

Alten, Stanley. *Audio in Media*. Belmont, CA: Wadsworth, 1990.

Attali, Jacques. *Noise: Political Economy of Music*. Trans. Brian Massumi. Minneapolis: University of Minnesota Press, 1985.

Cage, John. *Silence: Lectures and Writings*. New York: Marion Boyars, 1994.

Chion, Michel. *Audio-Vision: Sound on Screen*, ed. and trans. by Claudia Gorbman. New York: Columbia University Press, 1994.

\_\_\_\_\_. *Voice in Cinema*. ed. and trans. by Claudia Gorbman. New York: Columbia University Press, 1998.

Grubbs, David. *Records Ruin the Landscape: John Cage, the Sixties, and Sound Recording*. Bloomington, IN: Duke University Press, 2014.

Reay, Pauline. *Music in Film: Soundtracks and Synergy*. London: Wallflower Press, 2004.

Rice, Charles. 'Urban Interiority: Listening in to Coppola's *The Conversation*', *Breaking and Entering: The Contemporary House Cut, Spliced, and Haunted*. McGill-Queens University Press: Montreal 2015.

Weis, Elisabeth and John Belton, eds. *Film Sound: Theory and Practice*. New York: Columbia University Press, 1985.

## Week 8 - Soundscape

This seminar introduces and discusses the potential of considering 'soundscapes' - audio recordings that recreate a particular acoustic environment - as a form of media that describes the built environment. Referencing R Murray Schaffer's 'World Soundscape Project', the seminar explains the terms that define soundscape terminology and environmental sound classification, before offering a brief history of soundscape studies and the means by which it has represented and reframed the urban or natural environment. The seminar concludes by discussing contemporary approaches to soundscape and its incorporation in urban design and architectural practice, in addition to arts-based practices.

### References:

Altman, Rick. *Sound Theory and Practice*. New York: Routledge, 1992.

Augaitis, Daina, and Dan Lander, Eds. *Radio Rethink: Art, Sound and Transmission*. Bnaff: Walter Phillips Gallery, 1994.

Kang, Jian and Schulte-Fortkamp, Brigitte. "Soundscape and the Built Environment." CRC Press 2016.

Schafer, R. Murray. "The Soundscape: Our Sonic Environment and the Tuning of the World." Inner Traditions 1993.

Thompson, Emily. *The Soundscape of Modernity: Architectural Acoustics and the Culture of Listening in America, 1900-1933*. Cambridge, MA: MIT Press, 2004.

Truax, Barry. "Acoustic Communication." Greenwood 2001.

## **Week 9 - Sound Culture**

This seminar takes a cross-disciplinary approach to the idea of considering sound, focusing on the method and approaches that sound artists have used to consider the built environment. Various audio theories are discussed in reference to similar theories from the visual arts, emphasising the capacity of sound objects to describe the contemporary world. These approaches will be presented in the context of recent sound art practices and manner in which they create and manipulate an auditory signature of the contemporary built environment.

References:

Bregman, Albert S. *Auditory Scene Analysis: The Perceptual Organization of Sound*. Cambridge, MA: MIT Press, 1990.

Pinch, Trevor and Bijsterveld, Karin. *The Oxford Handbook of Sound Studies*. Oxford University Press, 2012.

Sterne, Jonathan. *The Sound Studies Reader*. Routledge, 2012.

Yost, William A. *Auditory Perception of Sound Sources*. Berlin: Springer, 2008.

## **Week 10 - Open Seminar**

The concluding seminar session will discuss student questions on concepts raised during the seminar series. Students will be expected to make a formal presentation of their paper topic and outline.

## **Course Specification**

Tutors: Mark Campbell, Pier Vittorio Aureli, Mark Cousins, Laura Tunbridge

Delivery: seminars, tutorials, student presentations

Submissions: max. 3000 word essay

Credits: 18

## **Aims and Learning Outcomes:**

- A1 - a systematic understanding of knowledge, and a critical awareness of current problems and/or new insights, much of which is at, or informed by, the forefront of their academic discipline, field of study or area of professional practice
  
- A4 - conceptual understanding that enables the student:
  - to evaluate critically current research and advanced scholarship in the discipline

- to evaluate methodologies and develop critiques of them and, where appropriate, to propose new hypotheses.
- B2 - demonstrate self-direction and originality in tackling and solving problems, and act autonomously in planning and implementing tasks at a professional or equivalent level

**Assessment Criteria:**

The assessment of the course presentations and essay is based on the following:

- A critical knowledge and understanding of the concepts, principles and histories examined in the seminars.
- A critical understanding of the media discussed.
- The ability to select and discuss relevant case studies and precedent material in support of developing rigorous arguments.
- The ability to clearly and persuasively present and debate original arguments.
- The ability to reference sources of information using agreed academic conventions.
- The ability to verbally present information.



## 8.5 - Research Seminar 2

Leading on from the discussion and exploration of architecture-based modes of research in Term 2, Research Seminar 2 concentrates on the possibilities of alternate modes of research drawn from associated disciplines, such as anthropology, the social sciences and, especially, art-based practices, film and other media practices. In 2016-17, Research Seminar 2 will primarily focus on how time-based visual media can be utilised as a form of research in terms of investigation and the critical presentation of materials. Key to this discussion are the appropriative found footage works of Bruce Connor and films of such contemporary artists Omar Fast, Pierre Huyghe and Amie Segel. These investigations will be undertaken as a means to critique and open out the ways in which media practices are typically employed in architectural research. Integral to this discussion are faculty and guest seminars by academics, critics, curators, visual artists, photographers, filmmakers and others that will explore and explain various research methodologies and research projects associated with these media. Forms of research discussed and explored will include: artists films, short documentary films, cine-essays, sequenced slide shows and multi-channel video work.

Following the explorations of Term 1, the research seminar is intended to extend each student's exploration of self-initiated research projects, which expand upon the central concerns of the seminar. Projects within the seminar should evolve from ideas which have been generated in response to the course seminars and workshops. The seminar is largely structured around supervisory tutorials, but also includes informal seminars and lectures by academics, critics and consultants, together with associated readings and reference material.

Students will work on a series of separate components that are collated and submitted as a research report, accompanied with a media component, at the end of Term 2. The constituency of these components is to be agreed with the programme staff, but is generally dependent on the parameters and evolution of each project and must explore the possibilities of a time-based media conception of the topic.

### Key References:

Anderson, Thom. *LA Plays Itself*. 2003.

Evans, David. *Appropriation*. MIT Press 2009.

Keiler, Patrick. *The Possibility of Life's Survival on the Planet*. Tate Publishing 2012.

Marker, Chris. *Sans Soleil*. 1983

Uroskie, Andrew V. *Between the Black Box and the White Cube: Expanded Cinema and Postwar Art*. Chicago University Press 2014.

### Course Specification:

Tutors: Mark Campbell, others

Delivery: tutorials, student presentations, seminars, workshops

Submissions: Research Report with media component (format pre-agreed with programme staff)

Credits: 12

### **Aims and Learning Outcomes:**

- A2 - a comprehensive understanding of techniques applicable to their own research or advanced scholarship
- A3 - originality in the application of knowledge, together with a practical understanding of how established techniques of research and enquiry are used to create and interpret knowledge in the discipline
- B1 - deal with complex issues both systematically and creatively, make sound judgments in the absence of complete data, and communicate their conclusions clearly to specialist and non-specialist audiences
- B3 - continue to advance their knowledge and understanding, and to develop new skills to a high level.

### **Assessment Criteria:**

The research report and associated media component is assessed on the following:

- The ability to critically assess and expand on prior learning.
- The depth of disciplinary knowledge and understanding of applicable research methodologies.
- The ability to demonstrate a clear methodology and structure in planning and executing a research-based inquiry.
- The ability to critically analyse, interpret, compare and contextualise research material.
- The ability to use media as a research tool.
- Competence in using and experimenting with pertinent media as a means of critical investigation of a subject area.
- Originality and rigour in formulating and exploring a research brief.
- The ability to clearly communicate concepts and evaluate research methodologies and media.
- The ability to verbally present information.

## 8.6 - Workshop 2 - Time-based Media

The workshop is complimentary to the ideas discussed in Seminar 2 - Time-based Media. It explores the production of time-based media - such as film or sound recording - can inform a consideration of architecture and the built-environment. The workshop also introduces conceptual ideas and technical skills that can be implemented and developed further through self-initiated work in the research seminar.

The workshop is an experiment in visual and aural documentation. It develops the possibility of producing time-based moving images and sound in the documentation of the built-environment through a series of exercises and projects. It discusses the critical role of different forms of media and the planning, implementation and workflows of these media. The work stages of pre-production, researching, production, post production, completion and distribution are discussing throughout the workshops.

Workshops typically run as either one full-day session per week, or two half-day sessions per week. Workshop topics run for multiple weeks. Student progress and the acquisition of technical skills in the workshops is addressed through tutorials and field-work. Constant feedback is provided and each student's work individual and group work will be reviewed at the conclusion of each workshop topic.

### Session Descriptions:

#### Week 1 - Found Imagery I

#### Week 2 - Found Imagery II

The found photograph opens onto a range of practices and possibilities - appropriation, deformation and critique. This two week workshop explores instances of appropriation, deformation and critique, before working on student's own found photographic images. How can generic spaces be reorganised through their visual appropriation? What type of fictions, histories and fantasies start to infect photographs when we rework them?

#### References:

- Evans, David ed. *Appropriation*. Whitechapel Gallery. London and MIT Press 2009.
- Allen, Greg. *Canal Zone Richard Prince YES RASTA, Selected Court Documents and Canal Zone Richard Prince YES RASTA 2, The Appeals Courts Decision*. greg.org, 2011.
- Goldsmith, Kenneth. *Uncreative Writing*. Columbia University Press 2011.
- Ades, Dawn and Michael Bracewell. *John Stezaker*. Ridinghouse 2010.
- Weber, John S and Gordon McDonald. *Joachim Schmid Photoworks 1982-2007*. Steidl 2007.
- Respini, Eva and Jennifer Jae Gutierrez. *Robert Heinecken – Object Matter*. Museum of Modern Art 2014.
- Gordon, Daniel and Eva Respini. *Daniel Gordon – Still Lives, Portraits and Parts*. Morel Books, 2013.
- Newman, Michael. *Richard Prince Untitled (Couple)*. MIT Press 2006.

### **Week 3 - Film I - The Animate Still**

The first workshop in the film topic series examines the use and animation of still images in short films. Students will create a 1min. film that uses their own and appropriated images, experimenting with various formats and ratios and using reframing and post-movement editing.

#### Filmography:

Vertov, Dziga. *Man with a Movie Camera*. 1929.

Powell, Michael and Emeric Pressburger. *A Matter Of Life and Death*. 1946.

Marker, Chris. *La Jetée*. 1962.

Varda, Agnes. *Salut Les Cubains*. 1963.

Scorsese, Martin. *What's a Nice Girl Like You Doing in a Place Like This?* 1963.

Antonioni, Michelangelo. *Blow Up*. 1966.

Houston, John. *Fat City*. 1972.

#### References:

Barthes, Roland. *Camera Lucida: Reflections on Photography*. Vintage Classics 1993.

Brunette, Peter. *The Films of Michelangelo Antonioni*. Cambridge Film Classics 1998.

Davis, David. 'Ontology'. *The Routledge Companion to Philosophy and Film*. Routledge 2009

Mulvey, Laura. 'Death 24x a Second: Stillness and the Moving Image'. 2006.

Neidich, Warren. *Blow-Up: Photography, Cinema and the Brain*. D.A.P. Distributed Arts Publishers 2003.

Rascaroli, Lauta and John Rhodes. *Antonioni: Centenary Essays*. BFI 2011

Remes, Justin. *Motion(less) Pictures: The Cinema of Stasis*. Columbia University Press 2015.

Rohdie, Sam. *Antonioni*. BFI 1990.

Rossaak, Eivind. *Between Stillness and Motion Film, Photography, Algorithms*. Amsterdam University Press 2007.

### **Week 4 - Film II - Found Footage**

This workshop explores using found footage and copyright free material in film-making. It also questions the use of multiple formats and ratios in short film form. Students will create a 1min. film that uses found footage with various formats and ratios, together with output options for different uses - internet, TV, film and theatre.

#### Filmography:

Connor, Bruce. *A Movie*. 1958.

Lipsett, Arthur. *21-87*. 1963.

Arnold, Martin. *Piece Touchee*. 1989.

Berliner, Alan. *Nobody's Business*. 1996.

Tscherkassky, Peter. *Outer Space*. 1999.

Morrison, Bill. *Light is Calling*. 2004.

References:

- Baron, Jamie. *The Archive Effect: Found Footage and the Audiovisual Experience of History*. Routledge 2013
- Rees, A.L. *A History of Experimental Film and Video*. Palgrave Macmillan 2011.
- Ronduda, Lukasz and Florian Warsaw. *Avant-Gardes, Film/Art between Experiment and Archive*. Sternberg 2007.
- Wees, William. *Recycled Images: The Art and Politics of Found Footage Films*. Anthology Film Archives 1993.

### **Week 5 - Film III - Sampling**

This workshop examines the use of 'sampling' and psychogeography in short film. Students will create a 1min. film by randomly selecting an area of London to explore and document by making architectural, historical, personal or poetic observations on site.

Filmography:

- Keiller, Patrick. *London*. 1994.
- \_\_\_\_\_. *Robinson in Space*. 1997.
- Rogers, John. *The London Perambulator*. 2009.
- Kotting, Andrew. *By Our Selves*. 2015.

References:

- Coverley, Merlin. *Psychogeography*. Pocket Essentials 2010.
- Ellard, Colin. *Places of the Heart: The Psychogeography of Everyday Life*. Bellevue Literary Press 2015
- Keiller, Patrick. *The Possibility of Life's Survival on the Planet*. Tate Publishing 2012.
- Prescott-Steed, David. *The Psychogeography of Urban Architecture*. Brown Walker Press 2013.
- Richardson, Tina. *Walking Inside Out: Contemporary British Psychogeography (Place, Memory, Affect)*. Rli 2015.

### **Week 6 - Film IV - The Void**

This workshop examines filmic ways of illustrating architectural space and the void. Students will create a 1min. film that captures architectural space and explores the possibility of conveying cinematic content or psychological states.

Filmography:

- Antonioni, Michelangelo. *L'Aventura*. 1960.
- \_\_\_\_\_. *La Notte*. 1961.
- \_\_\_\_\_. *L'Eclisse*. 1962.
- Snow, Michael. *Wavelength*. 1967.

References:

- Bonitzer, Pascal. 'The Disappearance'. *L'avventura*. Rutgers University Press 1989.
- Brunette, Peter. *The Films of Michelangelo Antonioni*. Cambridge Film Classics 1998.

Chatman, Seymour. *Antonioni, or the Surface of the World*. University of California Press 1992.

Deleuze, Giles. *Cinema 1 The Movement-Image*. Trans. Hugh Tomlinson. Athlone Press 1992.

Perez, Gilberto. *The Martial Ghost*. Johns Hopkins University Press 1998.

Remes, Justin. *Motion(less) Pictures: The Cinema of Stasis*. Columbia University Press 2015.

Rohdie, Sam. *Antonioni*. BFI 1990.

### **Week 7 - Film V - Looping**

This workshop examines the use of 'looping' in film. Students will create a 1min. film that utilises movement, frame, narrative, time, shape and sound to loop narrative.

Filmography:

Deren, Maya and A. Hamid. *Meshes of an Afternoon*. 1943.

Marker, Chris. *La Jetée*. 1962.

Widrich, Virgil. *Copy Shop*. 2001.

Jonze, Spike. *Adaptation*. 2002.

Arnold, Robert. *Zeno's Paradox*. 2003.

Carruth, Shane. *Primer*. 2004.

References:

Alter, Nora M. *Chris Marker*. University of Illinois Press 2006.

Hofstadter, Douglas. *Gödel, Escher, Bach: An Eternal Golden Braid*. Basic Books 1999.

Rhodes, John David. *Meshes of an Afternoon*. BFI 2011

Sitney, P. Adams. *Visionary Film: The American Avant-Garde, 1943-2000*. Oxford University Press 2002.

### **Week 8 - Film VI - Documentary**

This workshop explores using interviews in a documentary form. Students will create a 1min. film from conducted interviews, using scripted questions and various camera and microphone set-ups.

Filmography:

Clarke, Shirley. *Portrait of Jason*. 1967.

Zwigoff, Terry. *Crumb*. 1994.

Dvortsevov, Sergei. *In The Dark*. 2004.

Rice, Callum. *Mining Poems or Odes*. 2016.

References:

Pearce, G. and C. McLaughlin. *Truth or Dare Art and Documentary*. Intellect Books 2007.

Plantinga, Carl. 'Documentary'. *The Routledge Companion to Philosophy and Film*. Routledge 2009.

Rabiger, Michael. *Directing the Documentary*. Focal Press 1998.

Ward, Paul. *Documentary: The Margins of Reality*. Columbia University Press 2006.

## **Week 9 - Film VII - Memory**

This workshop examines methods of how to portray memory or history in short film. Students will create a 1min. film that explores editing with a non-linear system and constructing structures on a time-line, in order to create a complete whole - whether linear or abstract.

### Filmography:

Resnais, Alain. *Night and Fog*. 1955.

\_\_\_\_\_. *Hiroshima Mon Amour*. 1959.

\_\_\_\_\_. *Last Year at Marienbad*. 1961.

Marker, Chris. *Sans Soleil*. 1983.

### References:

Foster, Jonathan. 'Memory: A Very Short Introduction'. *Cinema 2 The Time Image*. Oxford University Press 2008.

Hoerl, C. and T. McCormack. *Time and Memory*. Oxford University Press 2001.

Ward, John. *Alain Resnais: Or the Theme of Time*. Martin Secker & Warburg Ltd 1968.

Wilson, Emma. *Alain Resnais*. Manchester University Press 2009.

## **Week 10 - Sound I - Sound Capture & Location Recording**

This workshop provides an introduction to microphone theory, types and operation. Location recording techniques, including binaural and multichannel arrays, are discussed with particular reference to the challenges of sound capture in urban environments.

### References:

Dorritie, Frank. *The Handbook of Field Recording*. Pro Audio Press 2003.

Holman, Tomlinson. *Sound for Film and Television*. Focal Press 2010.

Lane, Cathy and Carlyle, Angus. *In the Field: The Art of Field Recording*. Uniform Books 2013.

## **Week 11 - Sound II - Digital Audio Montage / Approaches to Sound Diffusion**

This workshop discusses elements of digital audio theory and basic Digital Audio Workstation signal flow and operation. Topics examined include signal processing basics, such as mixing, filtering, effects and noise reduction. It also discusses the configuration of multichannel systems for sound installations. This encompasses network audio systems, including audio over IP and Open Sound Control.

### References:

Crook, Tim. *The Sound Handbook*. Routledge 2012.

Collins, Nicolas. *Handmade Electronic Music: The Art of Hardware Hacking*. Routledge 2006.

Roads, Curtis. *Composing Electronic Music: A New Aesthetic*. Oxford University Press 2015.

Elsa, Peter. *The Art and Technique of Electroacoustic Music*. A-R Editions 2013.

Fries, Bruce and Fries, Marty. *Digital Audio Essentials*. O'Reilly 2003.

## **Course Specification:**

Tutors: Eva Stenram, Yoni Bentovim, Reuben de Latour

Delivery: workshops tutorials, student presentations

Submissions: Media Submission

Credits: 18

## **Aims and Learning Outcomes:**

- A2 - a comprehensive understanding of techniques applicable to their own research or advanced scholarship
  
- B2 - demonstrate self-direction and originality in tackling and solving problems, and act autonomously in planning and implementing tasks at a professional or equivalent level
  
- B4 - attain the qualities and transferable skills necessary for employment requiring:
  - the exercise of initiative and personal responsibility
  - decision-making in complex and unpredictable situations
  - the independent learning ability required for continuing professional development.

## **Assessment Criteria:**

The media submission is assessed on the following:

- The depth of disciplinary knowledge and technical understanding of applicable media practices.
- Competence in exploring and using media as a means of investigation.
- The ability to critically assess, analyse, interpret, compare and contextualise workshop material.
- The ability to produce various forms of documentation that explore and clearly communicate research material.
- The ability to verbally present information.



## 8.7 - Thesis

In order to qualify for an Masters of Philosophy in Architecture, candidates are required to demonstrate proficiency and rigour in research, written and media explorations, as well as knowledge of the subject context, literature and relevant precedents. This is demonstrated in an original thesis - the final and most substantial piece of work in the programme - which proposed in Term 3, then developed and refined to submission in Term 4 and Term 5.

The supervision, formulation and completion of the thesis are intended to give the student a grounding in the skills required to effectively undertake future self-initiated research projects. Essential to this ambition is the key fostering of an understanding that allows students to research and utilise media as means to critically consider and describe architecture as a subject area.

The thesis is undertaken under the supervision of a primary and secondary supervisor. As students conduct their independent research under the close guidance of their supervisors, they will have access to other programme staff and specialist consultants as required. Where applicable, students will also be able to utilise external consultants in a supervisory capacity. Supervision to the thesis is undertaken through a variety of methods, including supervisory sessions, tutorials, group presentations and reviews. The supervisor(s) role is to aid in the development of ideas and encourage critical and independent thinking.

### **Course Description:**

The taught MPhil in Media Practices questions the ways in which various media can inform a reading of architecture, opening up new possibilities for an expanded investigation of contemporary architecture. The thesis must demonstrate a clear research topic and knowledge of the related subject area. This topic must be agreed with supervisor(s) and should be clearly formulated and examined through the thesis and associated media component. The thesis should be an innovative and original piece of work, which opens up and establishes new possibilities for the student's future practice.

The thesis's research topic is developed through both the written and media practices components of the thesis. The two parts are integral to one another. Following the taught component of the MPhil in Media Practices, the thesis should draw on the theories, histories and conceptions of media discussed in the course seminars and develop from the student's self-initiated research projects in the research seminar. The consideration and technical proficiency with the production of the media discussed and experimented with in the workshops should also inform the thesis, in particular through the formulation and experimentation of the integral media component. This component is essential to the ambition of the thesis.

The media component of the thesis might take on a number of forms – such as an extended photo-essay, cine-essay, film- or sound-based work, or non-traditional publication materials – allowing the student to test and deepen arguments through practice.

The thesis is formulated, researched, documented, written and refined throughout the Phase II - Research Component (36 weeks) of the MPhil in Media Practices. Students are expected to present updated work during regular supervision tutorials, reviews and student presentations. The thesis is developed and critiqued through the following stages:

### **A. Thesis Proposal**

12 weeks / 48 credits

Submission: max. 4000 word proposal with media component

The thesis proposal is submitted for review at the end of Term 3. At the beginning of Term 3 students need to propose and then clarify their interests, field of research and specific topic. This material then needs to be investigated and formulated throughout the term to outline the research and associated media-based agenda of the thesis in the proposal. During this formulation, additional seminars and tutorials aid students to define their research enquiry. At the end of Year 1 (Term 3) students present their thesis proposal in a formal review with programme staff and invited external reviewers for final comments prior to submission.

The submission of the thesis proposal comprises a written component and an associated media component. This proposal should contain the subject-area, intellectual scope, approach and time-frame for the thesis. It should also propose the media investigations that will inform the thesis.

The written component of the proposal must include:

- Abstract
- Thesis Structure - including Introduction, Chapters and Conclusion
- Sample Chapter
- Indicative Bibliography and References
- Timetable for Completion

The media component of the proposal must include:

- An outline of the scope of project - explaining how the media component specifically examines the research topic
- Example Works
- Indicative References and Precedent Studies
- Timetable for Completion

### **B. Thesis Draft**

6 weeks / 24 credits

Submission - max. 6000 word draft

An updated draft of the written component of the Thesis is submitted for comment at the midpoint of Term 4. Typically, this submission should be an expansion and refinement of the written argument, rather than an updated proposal.

### **C. Thesis Progress**

6 weeks / 24 credits

Submission - none

Progress on the written and media components of the thesis is formatively assessed through supervisory tutorials and reviews.

### **D. Thesis Completion**

12 weeks / 48 credits

Submission - 10,000-15,000 word thesis with media submission

The final thesis is submitted at the end of final Term 3 for assessment. The thesis comprises two parts - a written component and a media component. The two parts are integral to one another in their consideration of the thesis research topic. Assessment of the thesis is conjointly based on both components and the critical relation between the two components.

The written component of the thesis submission must include:

- Abstract - statement regarding the research topic, relevancy and key findings of the thesis
- Table of contents - a numbered and paginated list of the chapters and appendices
- Acknowledgments - recognition of individuals or institutions who have assisted in the completion of the thesis (including acknowledgment of financial support)
- Introduction - outlining the research topic, methodological, academic and media-based approaches to this topic and the relevance to the wider field of knowledge. The introduction should frame the research question and should outline the structure of the thesis, relative role of the individual chapters and relevant precedents, references and projects.
- Main body - divided into chapters as needed. The main body states, expands upon and develops the central argument of the thesis. It draws on the student's original research and relevant references, precedent studies and analysed material. While students are encouraged to formulate the thesis in innovative ways, a conventional model of the main body would involve: Thesis (principal argument), Counter-Thesis (opposing argument) and Synthesis (resolution of the opposing views).
- Conclusion - restates the principal findings of the thesis and their relevance to the wider field of study. It should also offer a critical assessment of the capacity of media practices to engage in an examination of contemporary architecture.
- Endnotes - references to cited works and references in the thesis
- Bibliography - a primary bibliography of cited and subject-specific references, and a secondary bibliography of references related to the general field of enquiry
- Appendices - additional references, information, interviews or other relevant material

The media component of the thesis submission must include:

- Abstract - a introductory statement regarding the methodology and relevancy of the media component to the research topic
- Media Component - comprising a critical examination of the research topic through media practices (e.g. a photographic essay or short film)
- References and Precedent Studies

### **Course Specification:**

Tutors: programme director, programme staff, external consultants

Delivery: supervisory tutorials, student presentations

Submissions:

- Thesis Proposal of max. 4000 words with media component
- Thesis Draft of max. 6000 words
- Thesis Submission 10000-15000 words with media component

Credits: 144

### **Aims and Learning Outcomes:**

The Thesis is the demonstration of a significant and comprehensive piece of research, including its planning and execution. It should reflect the programme's area of research and students' personal interests, background, special skills and knowledge. The Thesis must include a critical theoretical argument and a comprehensive associated media component.

On completion of the Thesis, students can be expected to be able to:

- A1 - a systematic understanding of knowledge, and a critical awareness of current problems and/or new insights, much of which is at, or informed by, the fore front of their academic discipline, field of study or area of professional practice
- A3 - originality in the application of knowledge, together with a practical understanding of how established techniques of research and enquiry are used to create and interpret knowledge in the discipline
- A4 - conceptual understanding that enables the student:
  - to evaluate critically current research and advanced scholarship in the discipline
  - to evaluate methodologies and develop critiques of them and, where appropriate, to propose new hypotheses.
- B1 - deal with complex issues both systematically and creatively, make sound judgements in the absence of complete data, and communicate their conclusions clearly to specialist and non-specialist audiences

- B2 - demonstrate self-direction and originality in tackling and solving problems, and act autonomously in planning and implementing tasks at a professional or equivalent level
- B3 - continue to advance their knowledge and understanding, and to develop new skills to a high level.

Holders the MPhil in Media Practices will have:

- B4 - the qualities and transferable skills necessary for employment requiring:
  - the exercise of initiative and personal responsibility
  - decision-making in complex and unpredictable situations
  - the independent learning ability required for continuing professional development.

### **Assessment Criteria:**

The Thesis is assessed as the culmination of the course, illustrating the students understanding of the use of media in the examination of architecture. The thesis is assessed based on the following basis:

- The ability to understand and utilise the concepts and methodologies introduced on the course, including the understanding of historical and contemporary ideas, references and case studies.
- The ability to generate and formulate a self-initiated research project that expands on the concepts and use of media in the course.
- The ability to critically assess and undertake various pertinent research methodologies, including media practices in an examination of the thesis topic.
- The understanding of concepts, strategies, representations, modes of productions, and analytical methods and tools used in the critical consideration of architecture.
- The ability to demonstrate clear methodology and structure in the planning and execution of the research, including the formulation of research questions, hypotheses, and arguments.
- The ability to explore and develop the research project in the production of a thesis, including the development of the media component as an integral part of the project.
- The ability to comparatively analyse, interpret and meaningfully generalise; the ability to critically reason, conceptualise, judge and synthesise.
- The ability to think originally and creatively, demonstrated in the written and media components of the thesis, together with the integration of these two elements into the thesis.
- The ability to precisely communicate, format, present and discuss work, adhering to all academic conventions and addressing the course's stated ambition of using media to critically consider an understanding of contemporary architecture and the built environment.



## 9 - PROGRAMME STAFF

### Programme Director

Dr Mark Campbell is the Director of the MPhil in Media Practices and 'Paradise Lost' AA Research Cluster and has taught history and design at the AA since 2005. He completed his PhD and MA at Princeton University and is also a Visiting Professor of Architecture at Southeast University, Nanjing. He is the Vice-Director of the AS Research Centre for Architectural Theory and co-editor of Expanded Content for The Journal of Architecture. He previously taught at the Cooper Union, Princeton University and Auckland University and served as the managing editor of Grey Room and the Cooper Union Archive. Recent publications include *Paradise Lost* (2016), 'The Overlook' in *The Building* (2016), 'Unreal Estates' (2014), 'Blood Simple' (2014) and *Guns, Household Objects, Road Trips, Bodies, Acts of Devotion & TVs* (2013).

### Programme Staff

Dr Pier Vittorio Aureli is an architect and educator. He is the author of *The Possibility of an Absolute Architecture* (2011), *The Project of Autonomy: Politics and Architecture Within and Against Capitalism* (2008), and other books. His writings and research focus on the relationship between architecture, the city and political theory. Together with Martino Tattara he is the co-founder of Dogma.

Yoni Bentovim is an award-winning documentarian who graduated with distinctions in directing and editing from the London Film School. He has since gone on to direct many films from award winning short dramas to broadcast television documentaries and has collaborated on projects with many important film figures such as Abbas Kiarostami (Palm D'or winner), Ashvin Kumar (Academy Award nominee), Larry Sider, Etgar Keret and more. Yoni is also a dedicated writer on film who has published articles in prominent film magazines such as Film Waves and Cinemateque. He produces films with Indivision Films.

Polly Braden is a photographer who explores the relationship between everyday life, work, leisure and economics. She works on long-term, self-initiated projects, as well as commissions for international publications including The Guardian, The Saturday Telegraph magazine, Ei8ht magazine, Portfolio, ICON, Photoworks, and Frieze. Her publications include *Great Interactions* (2016) *China Between* (2010) and *Street Photography Now* (2010) and, in recent years, she has collaborated with journalists to produce extended photo-essays in the UK, the Middle East, Morocco, Kenya and China. She has exhibited at many venues including the Institute of Contemporary Arts (2005), Museum of Contemporary Photography (2006), Format International Photography Festival (2011), Museum of London (2011), Krakow Photomonth (2011), Minnie Weisz Gallery (2011), London Festival of Photography (2011) and the Hua Gallery (2012). She is winner of the Joanna Drew Bursary (2013).

Mark Cousins directs the AAs Histories & Theories programmes at both graduate and undergraduate levels. He is also Visiting Professor of Architecture at Columbia University and Visiting Professor designate at the University of Navarre, Pamplona. He is a founding member of the London Consortium graduate school.

Thomas Haywood is a photographer who originally studied history and anthropology before graduating with a Masters in Photography at the Royal College of Art in 2008, winning the Photographers' Gallery RCA Prize for his final show. His interest in anthropology, history and possibilities of photographic language, and thus my work has become an ongoing experiment in the different strategies available to the photographer to allude to meaning, understanding and experience. His solo shows include 'Everything Together,' at Exhibit, London, 2010, and group shows, 'At Home,' LoBe in Berlin, 'From my tongue the sea is visible,' Round the Corner in Lisbon, 'Mirror Mirror,' Jerwood Gallery, and 'Survey,' at Standpoint Gallery in London. He is an Associate Lecturer at Camberwell College of Art and a visiting tutor at Copenhagen School of Film and Foto.

Reuben de Lautour is a composer, sound artist and musician. He composes music for solo or ensemble instruments and electronics, and writes about music, theories of sound reproduction, and listening practices. He teaches instrumental and electroacoustic composition at Istanbul Technical University's Center for Advanced Studies in Music, where he founded the Program in Sonic Arts in 2012. His music has been performed and recorded by artists such as Evelyn Glennie, the Nash Ensemble, and UMS 'n JIP. He received his PhD from Princeton University, where he studied composition with Paul Lansky and Steven Mackey.

Eva Stenram is a kind of photographic archaeologist, sifting through past and present artefacts, interacting with and re-interpreting the imagery she encounters. She holds a BA (Hons) in Fine Art from the Slade School of Fine Art, London, and an MA in Photography from the Royal College of Art, London. She has participated in numerous group exhibitions worldwide and has recently had solo exhibitions at Siobhan Davies Dance (London, 2015), Panoptikon/Fotografins Hus (Stockholm, 2014) and Open Eye Gallery (Liverpool, 2013), amongst others. Stenram was a finalist in Le Prix Découverte des Rencontres d'Arles in 2012. Stenram's work is represented in international collections including Victoria and Albert Museum and Tate Collection. She lives and works in London.

Laura Tunbridge is Associate Professor of Music at St. Katharine's College, Oxford. She has previously taught at the University of Manchester and University of Reading and has been a Visiting Scholar at Columbia University in New York and at the History of Listening Emmy Noether Research Group at the Max Planck Institute for the History of Science in Berlin, and the recipient of grants from the Arts and Humanities Research Council, the Leverhulme Trust, and the British Academy. She is currently editor of the Journal of the Royal Musical Association and is completing a book on early recordings, radio and sound film. Her previous publications include *Rethinking Schumann* (2011), *The Song Cycle* (2010) and *Schumann's Late Style* (2007).



## Programme Consultants

In addition to the programme staff, who are actively engaged in teaching on the course, there are a number of programme consultants who will participate within the programme in a more informal manner. This activity might include giving guest lectures and seminars, attending reviews and running workshops. One of the intentions of the programme is to expand the potential base of consultants and to engage with cultural institutions in London and beyond.

Barbara Ann Campbell-Lange was until recently Head of Teaching at the AA. She is a graduate of UCL, the AA, Cooper Union NY and Cambridge University and has practiced, written on, taught, governed and examined design in Europe and the USA since 1988. She is a registered architect, has worked in both public and private sectors, for the construction industry, the engineering profession and for six RIBA Gold Medallists. Editor of *An Engineer Imagines* by Peter Rice (1995), author of *Paris* (1997), *John Lautner: Disappearing Space* (1999/2005) and *A Book of Hours* forthcoming for Copy Press. Recent short texts on thinking and making include 'The Question of the Present' for the *Public Occasion Agency 2012*, 'The Question of Honours' for *AArchitecture 2013*, 'Towards a Prosody of Non-qualities' for *Little Worlds 2014* and 'Riddles of Perception' for *Research Observe Make 2015*. She participates in the Fine Art Research Programme at the Royal College of Art where she supervises research in Painting and Photography. Her studio is part of the Campbell-Lange Workshop.

Emily Harris is an award-winning documentary filmmaker who has a background in fine art and theatre. She studied at the Glasgow School of Art and ran a successful theatre company in Scotland, before studying film-making at the London Film School and Royal Holloway University. Her works include *Tovarisch, I am not Dead, Love Arranged* and the Bertha BritDoc Award winner *We the People (aka 17NRI)*. In 2012 she joined the Victoria and Albert Museum in London as Head of Digital Recording, Theatre and Performance Department, producing *David Bowie Is* (2014). She continues to produce films for the V&A alongside her work with Indivision Films.

Catherine Ince is a Senior Curator at the Victoria and Albert Museum where she is developing the curatorial programme for V&A East, a new museum planned for the Olympic Park. She was formerly a curator at the Barbican Art Gallery and organised *The World of Charles and Ray Eames* (2015), *Bauhaus: Art as Life* (2012), *Future Beauty: 30 Years of Japanese Fashion* (2011) and Junya Ishigami's installation *Architecture as Air* (2011).

Charles Rice is Professor of Architecture at the University of Technology, Sydney. He has previously taught at the University of New South Wales, the Architectural Association and Kingston University London, where he was Head of the School of Art and Design History from 2010-2014. His research considers questions of the interior across art, architecture and design. Publications include *Interior Urbanism: Architecture, John Portman and Downtown America* (2016) and *The Emergence of the Interior: Architecture, Modernity, Domesticity* (2007), amongst others, and he is co-editor of *The Journal of Architecture* (Routledge & RIBA).

Mark Wasiuta is an Assistant Professor of Architecture, Planning and Preservation at Columbia University, New York, where he is also the Co-Director of the Critical, Curatorial, and Conceptual Practices in Architecture Program and Director of Exhibitions. His publications include *Documentary Remains* (2016), *Collecting Architecture Territories* (2013) and *Dan Graham's New Jersey* (2011).

Edwin Zwakman is a visual artist whose works explore the interaction between reality and photography, explored through scaled models and public installations. He studied in Rotterdam, Amsterdam and Frankfurt and has exhibited in the Stedelijk Museum, Amsterdam, the European Museum for Photography, Paris, the Museum of Modern Art Kyoto, Taipei/Venice Biennials and has had solo exhibitions in the Van Abbe Museum, Eindhoven, the Huis Marseille Museum for Photography, Amsterdam, and Ludwig Forum, Germany. His publications include *Fake but Accurate* (2008), *Het Gat. Een kunstwerk van Edwin Zwakman* (2005), *Façades. Rotterdam* (1999) and *Edwin Zwakman* (1997).

### **External Examiner**

Professor Murray Fraser is a qualified architect and Professor of Architecture and Global Culture and Vice-Dean of Research at the UCL Bartlett School of Architecture. He has lectured and published extensively and is a former member of the RIBA Awards Group, ARB Assessment Panel and has served as an external examiner and advisor at Bath University, Nottingham University, University of East London, Westminster University, University College Dublin, UCL Bartlett, Central St Martin's College of Art, Scott Sutherland School, Innsbruck University, KTH Stockholm, Royal Danish Academy of Fine Arts, Technical University of Malaysia, and Queensland University in Australia. He is also a student mentor for the Stephen Lawrence Trust and previously served as Director of Design at Oxford Brookes and the Director of Postgraduate Studies and Research at Westminster.

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## **11 - RESOURCES**

The current versions of the AA School Academic Regulations provide general information on all aspects of the AA School's organisation, resources and facilities, as well as academic and administrative policies. All students automatically become members of the Architectural Association (Inc.) and enjoy the privileges that come with the membership. Students are also part of the AA School, an independent school of architecture governed by the Architectural Association.

### **11.1 - Internal AA School Resources**

The main facilities available to all students, such as the Archives, Audiovisual Lab, Bookshop, Computer Room, Digital Prototyping Workshop, Digital Photography Studio, Drawing Material Shop, Exhibitions, Hooke Park, Library, Model-making Workshop, Photo Library, Restaurant and Bar, and Wood and Metal Workshops, will be introduced at the beginning of the academic year to new students if needed.

Media equipment can be borrowed from the AA AV Lab, however additional sources include: CVP.com, KEH.com and B&H.com

#### **Computing**

Students are expected to at least own a laptop. Each student has access to a full suite of design software and the school's Intranet, internet, and other resources. Software introduced in the programme is available on the computers in the Computer Room and students are required to observe software licensing at all times. Computers, printers, and scanners are accessible in the school's Computer Room and AA Library.

#### **Model Making & Prototyping**

The AA School has its own Workshop, Model Workshop, and Digital Prototyping Workshop in which most types of models can be produced. Modelling materials can be either purchased through them or at the AA Materials Shop. The School also has a Digital Photo Studio for photographing models and drawings.

#### **Studio Space**

All students have their individual workspace within the programme studios. They are open during term time from 10am - 10pm on weekdays and from 10am - 5pm on Saturdays.

#### **Communication**

Students on the programme are required to confirm their contact details at the beginning of the course and notify the programme director of any changes to their contact details. Students are required to check their emails on a daily basis for updates on weekly events, tutorials, and reviews. All AA students are eligible to open an AA

email account, the use of which is subject to AA's Internet and Email Usage Policy. The AA School provides wireless internet access within its premises.

## **Pastoral Care**

All students experiencing difficulties personally or with their studies should initially consult with and notify their Programme Director. Following this initial meeting the student should then contact and arrange to meet with the AA Registrar.

In addition, meetings can be arranged with the Head of the Graduate Management Committee, if the matter is related to academic or study activities. Students are encouraged to inform programme staff immediately of any issues or concerns that arise at any time throughout the year.

The AA School has access to psychological counselling services and appointments can be arranged during term times through the office of the AA Registrar. All information given is treated in the strictest confidence. Information given to the counsellor is not reported to the School unless the student is deemed to be a danger to him/herself or to others. The AA School may, in some circumstances, refer students for treatment at the recommendation of a tutor or other School or Association employee. These references are also handled in the strictest confidence and information given to the counsellor is not reported to the School.

## **11.2 - External Resources**

### **Reference Material and Libraries**

All printed items on the programme's reading lists will be available in the AA Library or will be made available by the programme (digitally or as hard-copy). In addition, London has a wealth of specialised libraries that include:

British Library  
[www.bl.uk/](http://www.bl.uk/)

University College London, Bartlett Library  
[www.bartlett.ucl.ac.uk/architecture/about-us/facilities/library](http://www.bartlett.ucl.ac.uk/architecture/about-us/facilities/library)

University of London, Library  
[www.london.ac.uk/libraries](http://www.london.ac.uk/libraries)

RIBA British Architectural Library and Drawing Collection  
[www.architecture.com/RIBA/Visitus/Library/TheRIBALibrary.aspx](http://www.architecture.com/RIBA/Visitus/Library/TheRIBALibrary.aspx)

Victoria & Albert Museum, National Art Library  
[www.vam.ac.uk/page/n/national-art-library/](http://www.vam.ac.uk/page/n/national-art-library/)

Courtauld Institute of Art, Library  
<http://courtauld.ac.uk/study/resources/book-library>

The Warburg Institute, Library  
<http://warburg.sas.ac.uk/library/>

Royal College of Art, Library  
<http://www.rca.ac.uk/studying-at-the-rca/facilities/college-wide-facilities/library/>

British Film Institute, Reuben Library  
<http://www.bfi.org.uk/education-research/bfi-reuben-library>

Open University Library  
[www.open.ac.uk/library](http://www.open.ac.uk/library)

All students may in addition request material not held in the AA Library through the Inter- Library Loan scheme that sources books from the British Library and other UK Higher Education libraries, or where necessary from across the world.





## **12 - 2016-17 ACADEMIC CALENDAR**

### **2016-2017 MPhil in Media Practices Programme Dates**

Please note - calendar dates for the submission, assessment, reassessment and progression from Phase 1 to Phase 2 within the MPhil in Media Practices are subject to possible revision to align to a new proposed common calendar for AA postgraduate programmes.

#### **Introduction Week** (incoming students only)

Monday 19 September - Friday 23 September 2016

#### **Term 1: 2016** (12 Weeks)

Monday 26 September – Friday 16 December 2016

Friday 9 December - Seminar 1 Essay Outline Submission

Friday 16 December - Research Seminar 1 & Workshop 1 Submission

#### **Term 2: 2017** (11 Weeks)

Monday 9 January – Friday 24 March 2017

Monday 9 January - Seminar 1 Essay Submission

Friday 24 March - Seminar 2 Essay Outline Submission

Friday 31 March - Research Seminar 2 & Workshop 2 Submission

#### **Term 3: 2017** (9 Weeks)

Monday 24 April – Friday 23 June 2017

Monday 24 April - Seminar 2 Essay Submission

Friday 14 July - Thesis Proposal Submission

### **2016 - 2017 AA Term Dates**

#### **Term 1: 2016** (12 Weeks)

Monday 26 September – Friday 16 December 2016

AA Premises Closed: Saturday 17 December to Monday 2 January inclusive

#### **Term 2: 2017** (11 Weeks)

Monday 9 January – Friday 24 March 2017

AA Premises Closed: Saturday 1 April to Monday 17 April inclusive

#### **Term 3: 2017** (9 Weeks)

Monday 24 April – Friday 23 June 2017

