Course Description and Objectives

Our lives are filled with images. We encounter them in many forms ranging from paintings, film, and television to magazines, newspapers and the Internet. Images saturate our world in other places as well: pictures of loved ones in our living rooms, billboards on streets, graffiti on subway stations, road signs, advertisements, postcards, photographs in our cell phones or tattoos on our bodies. In this visual culture, images play a central role in how we represent, make meaning and communicate. Images are also immaterial, they are memories and computer data, that travel through mobile technologies and appear and disappear constantly in our lives.

This course offers a critical analysis of visual culture, and an overview of a range of theories to address the following questions: What is the role of images in understanding, knowing and communicating? How does vision determine what we know? Is an image material or immaterial? What is the relation between what we know and what we see? How are images constituted? How do power and vision shape each other? What role does politics play in what we see and not see? How do we see? Through what forms do we see? How do we come to be spectators? How do we see racial or sexual difference? What is the role of images in consumer culture and in the context of contemporary globalized societies?

From the syllabus items marked with * are mandatory readings. Others are suggested readings which are chosen according to students’ needs.
<table>
<thead>
<tr>
<th>Lecture 1</th>
<th>Introduction and Overview</th>
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<tbody>
<tr>
<td></td>
<td>This class is an introduction to the coursework and the whole of the semester. We will discuss a range of activities and methodologies in order for students to be able to carry out the necessary coursework successfully.</td>
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<td>The class will provide an overview of how to best write a response paper.</td>
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<td>Learning Outcomes</td>
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<td>The students will:</td>
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<td>Communicate ideas effectively by written means</td>
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<td>Identify the basic concepts of research methodology</td>
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<td>Describe the importance, relevance and relationship of:</td>
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<td>Title</td>
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<td>Introduction</td>
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<td>Body of the essay</td>
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<td>Conclusions</td>
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<td>Differentiate between primary and secondary sources</td>
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<td>Differentiate between footnotes and bibliography</td>
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<td>Describe a methodological approach in the form of a personal statement</td>
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</table>
Lecture 2

**WHAT IS VISUAL CULTURE?**

* Please note attendance to this class is mandatory (absence/s from mandatory classes will be considered as double absence).
* Nicholas Mirzoeff, “What is visual culture?” in An Introduction to Visual Culture (London and New York: Routledge, 1999), 1 - 34.


**Learning Outcomes**

- The students will: Describe the concepts and role of visual culture
- Discuss the relevance of visual culture to their specific discipline
- Define the specificities of visual culture as a subject area
- Identify the interdisciplinary nature of visual culture
**PART I: TECHNOLOGIES**  
Visual technologies and reproduction


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**Learning Outcomes**

The students will:
Describe the role of images in shaping cultural perceptions  
Discuss the relevance of image analysis to their specific discipline  
Define the roles played by film, photography and digital media in contemporary visual culture  
Identify the role of photographic and cinematic theories in shaping the new media debates
### Lecture 4

**Visual Technologies and Reproduction**


Arild Fetveit, “Reality TV in the digital era,” in *Media, Culture and Society* 21, no. 6 (1999), 787 -804.

### Learning Outcomes

The students will:
- Describe the concepts of post-modernism in visual culture
- Discuss the relevance of rhizomic methodologies and fragmentation as an aesthetic tool
- Define the specific characteristics of post-modernity and compare and contrast it with previous historical periods
- Name and describe the following concepts:
  - Simulacrum
  - Precession of simulacra
  - Illusion
  - Simulation
PART II: INSTITUTIONS AND PRACTICES
Visuality and the urban space


Screening and Discussion:
* Man with a Movie Camera
Suggested Films: Metropolis, Blade Runner

Learning Outcomes
The students will:
Describe the concepts and role of visual culture in interpreting the landscape
Differentiate between modern and post-modern landscapes
Discuss the relevance of the gaze in mapping the visual landscape
Define and describe the role of the flaneur
Identify and describe the following concepts:
Flaneur
Gaze
### Lecture 6

**Visual culture, consumer culture and advertising**


### Learning Outcomes

**The students will:**

- Describe the concepts and role of consumerism and advertising in visual culture
- Discuss the relevance of visual culture to theoretical interpretation to the student’s specific discipline
- Define the role played by visual pollution in the contemporary visual landscape
- Identify and name the theoretical contributions offered by Paul Virilio to the field of visual culture through the concepts of:
  - Dromology
  - Visual Pollution
  - Instantaneity
  - Telepresence
<table>
<thead>
<tr>
<th>Lecture 7</th>
<th>Vision and science</th>
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<tbody>
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<td>Screening and Discussion :</td>
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<td>* The Matrix</td>
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<td>Suggested Films: Terminator Series, X-Men, I-Robot or Nip/Tuck</td>
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<th>Learning Outcomes</th>
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<tr>
<td>The students will:</td>
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<tr>
<td>Describe the concept of the cyborg</td>
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<td>Name theoreticians that have analyzed the role of the cyborg in postmodern society</td>
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<tr>
<td>Discuss the relevance of the cyborg in shaping contemporary visual culture</td>
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<td>Describe the role played by contemporary representations of dystopia</td>
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<tr>
<td>Define the concept of the Matrix</td>
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<tr>
<td>Describe the interrelation between vision and art, science and technology in visual culture</td>
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## Lecture 8

### PART III: CULTURE

#### Images, power and politics


### Learning Outcomes

- The students will:
  - Describe the concepts and role of myth in contemporary society
  - Discuss the relevance of visual culture to their specific discipline
  - Define the specificities of Visual Culture as a subject area
  - Identify the interdisciplinary nature of Visual Culture

## Lecture 9

### Vision, power and knowledge


### Learning Outcomes

- The students will:
  - Describe the concept of the Panopticon
  - Discuss the relevance of video and earlier forms of technology to contemporary new media and visual culture
  - Describe the role played by surveillance in contemporary visual culture
  - Discuss the conflict between truth and its mediated representation
<table>
<thead>
<tr>
<th>Lecture 10</th>
<th>Prep session for final project</th>
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<tbody>
<tr>
<td><strong>Lecture 11</strong></td>
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<tr>
<td><strong>Globalization and visual culture</strong></td>
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<tr>
<td><strong>Screening and Discussion:</strong></td>
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<tr>
<td>* Indiana Jones I</td>
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<td>Suggested Films: James Bond 007: From Russia with Love, The Mummy, Haremin Buyusu</td>
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<td><strong>Learning Outcomes</strong></td>
<td>The students will: Describe role played by gender in visual culture Discuss the relevance of gender studies to their specific discipline Define the theoretical differences between a range of approaches to the gender gaze Identify key theoreticians in the field of gender studies and visual culture</td>
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### Lecture 12

**The gaze, the body and sexuality**


**Screening and Discussion:**

* Peeping Tom

Suggested Films: Aahhh Belinda, Harem, Rear Window, Boys Don’t Cry

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### Learning Outcomes

The students will:

- Describe the relevance of the representation of the body and sexuality in visual culture
- Discuss the relationship between identity and sexual representation
- Define the concept of fetishism
- Identify key authors that contributed to gender studies and fetishism in film, photography and new media
### Lecture 13

**“Seeing” racial difference**


**Screening and Discussion:**

* The Color Purple

Suggested Films: Cocuklar Duymasın, Vizontele, Lukus Hayat, Gone with the Wind

### Learning Outcomes

<table>
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<th>The students will:</th>
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<tr>
<td>Describe the theoretical concepts and role played by race in visual culture</td>
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<tr>
<td>Discuss the relevance race issues to the student's specific discipline</td>
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<tr>
<td>Define the relationship between new media, technology, power and race</td>
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<tr>
<td>Identify key filmmakers and theoreticians who analyze racial differences</td>
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</table>

### Lecture 14

Session for presentations

### Lecture 15

Preparation for submission of final assignment

**Date to be announced**

Submission of final assignment
Bibliography

Books

Articles

Films
*Gone with the Wind*, dir. Victor Fleming, 1939.


Man with a Movie Camera, dir. Dziga vertov, 1929.

Metropolis, dir. Fritz Lang, 1927.


311 314 316. 313 315 317. MAIN TERRACE. 308 309 310 312. MAIN TERRACE. 308 309 310 312. "B0070 Ocular Inflammation in Patients with Herpes Simplex Virus IgM Positivity: A Case Series. Heather Tamez, S. Kim. Vanderbilt Eye Institute, Nashville, TN." 915 A0094 Early versus long-term changes in visual acuity (VA) with continuous 0.2 Âµg/day fluocinolone acetonide (FAc) microdosing. Vishak J. John. Ophthalmology, Wake Forest Baptist Health, Winston-Salem, NC. "CR. Visual Culture™ is an interdisciplinary Master’s programme that is thematically focused on studies of social, cultural and cognitive functions of various visual media, as well as visualization techniques ranging from art and architecture to cinema and virtual spaces. The objective of this programme is to train specialists in the field of contemporary visual culture who are well versed in imaging technology and have a deep knowledge of the history and theory of media, visual arts, visual design, and other areas related to the production and consumption of visual content. Culture Studies for Teacher Certification Concentration in Foreign Language Major (Bachelor of Arts). Foreign Language Concentration in the Business Administration Major (French, German, Spanish). Foreign Language Minor. Directions, functions, influences of visual imagery and structures in world culture. Nonart majors may use 181 in lieu of 282 or 283 as prereq for upper level art history courses. (181 does NOT count if you have already taken a higher level art history course.) Study of nature, limits, and bases of human knowledge. PHIL 315/515. Philosophy of Law. 3 cr.