New Course Request

Check Appropriate Boxes: Undergraduate credit ☐ Graduate credit ☑ Professional credit ☐

1. School/Division Herron School of Art and Design 2. Academic Subject Code HER-H

3. Course Number H590 (must be cleared with University Enrollment Services) 4. Instructor Varies

5. Course Title Topics in Art History Recommended Abbreviation (Optional)

6. First time this course is to be offered (Semester/Year): Fall, 2008

7. Credit Hours: Fixed at ______ or Variable from ______ to ______

8. Is this course to be graded S-F (only)? Yes ☑ No ☐

9. Is variable title approval being requested? Yes ☑ No ☐

10. Course description (not to exceed 50 words) for Bulletin publication: Special topics in the history and study of the visual arts and visual culture. May be repeated with a different topic for a total of 9 credit hours.

11. Lecture Contact Hours: Fixed at ______ or Variable from ______ to ______

12. Non-Lecture Contact Hours: Fixed at ______ or Variable from ______ to ______

13. Estimated enrollment: ______ of which ______ percent are expected to be graduate students.

14. Frequency of scheduling: every semester □ Will this course be required for majors? No □

15. Justification for new course: The course will enable electives in art history and visual culture for Herron's new graduate programs.

16. Are the necessary reading materials currently available in the appropriate library? Yes ☑

17. Please append a complete outline of the proposed course, and indicate instructor (if known), textbooks, and other materials.

18. If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant.

19. A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of the new course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus consulted.

Submitted by: Date

Approved by: Date

Dean of Graduate School (when required) Date

University Enrollment Services Date

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.
It is obviously impossible to provide a descriptive syllabus for a variable title course. Thus, we include here a general syllabus that articulates the principles of courses that would be offered under this number. We also include three syllabi for courses already developed, in order to provide examples of the types of art history courses that we believe are appropriate for students pursuing the MFA degree. While specific topics will vary, these courses collectively demonstrate our expectations.
Indiana University
Herron School of Art and Design | IUPUI

I. COURSE TITLE: Topics in Art History (1-3 credits)

Course Number: HER H590
Proposed instructor: Varies
Prerequisites: Graduate student enrolled in degree-seeking program or permission of instructor

II. COURSE DESCRIPTION AND RATIONALE:

H590 is a variable title course that will offer specialized topics in the history and study of the visual arts or visual culture at the graduate level. Particular topics will match the training and expertise of individual art history faculty who teach the course in a given semester. H590 will enable graduate students to deepen their awareness of specialized art history topics as well as learn skills in research that will enhance their own practice as professional artists, designers, and art educators. H590 may be repeated with a different topic for a total of nine credit hours. By offering elective courses in art history at the graduate level, the H590 topics courses will support the graduate programs offered at Herron School of Art and Design, including the existing Master of Art Education, the Master of Fine Arts in Visual Communication (which began in fall, 2007), and the Master of Fine Arts in Visual Art (which will commence in fall, 2008).

III. EDUCATIONAL OBJECTIVES

Students will understand cultural context as a determining factor for both the creation and interpretation of art.

Students will recognize the interdependence between artists and society in the period covered by the course, and by extension, in all periods and places.

Students will deepen their understanding of the specialized topic of the course.

Students will apply a critical interpretive method to major works of art.

Students will hone their critical reading skills by reading and discussing both primary sources and secondary scholarly texts.

Students will sharpen their visual skills of contextualized analysis and interpretation.

Students will develop and practice research methods.

Students will practice defining a research project and writing a paper that makes a historical argument.
IV. COURSE CONTENT

The course content will vary depending on the individual instructor and particular topic. In general, a course will be a combination of lecture and discussion, augmented by field trips to arts institutions in central Indiana. Students will undertake research on a well-defined topic and write a substantial research paper. They will present research findings in formal oral presentations in class.

V. REQUIRED AND RECOMMENDED TEXTS

These will vary depending on the particular topic. In general, assignments will be a combination of primary sources and secondary scholarly writings.

VI. EVALUATION AND GRADING

Particular assignments may vary depending on the instructor, but a typical special topics graduate art history course will include the following:

Term Tests 1 and 2 (15% each) - not cumulative. Students will be tested on knowledge of artworks discussed in class, and be expected to answer short-answer questions about readings and materials under discussion.

One 15-25 page research paper (30%). Early stages of the paper will be considered in this grade. The papers must be typed, double spaced, 12 point font, and the research paper should be accompanied by footnotes and bibliography prepared according to an established format (i.e., The Chicago Manual of Style or Kate L. Turabian, A Manual for Writers of Term Papers, Theses and Dissertations). Papers must be proofread for grammar and style, which will be considered in grading. Hard copies must be submitted.

Each student will take responsibility for leading discussion on an assigned article. On the assigned day, the student should come prepared with several questions that will stimulate conversation and direct the class toward the most relevant aspects of the article. (10%)

15-20 minute Class Presentation of research project (10%)

Class participation and discussion of readings (20%). Readings will not repeat lecture material, but will focus on primary materials and points for discussion. You must be present to participate.
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Note: Graduate courses completed with grades below C (2.0) are not counted towards degree requirements, but such grades will be counted in calculating a graduate student’s grade point average.

Incomplete. An incomplete grade in this course will only be permitted in exceptional circumstances, such as a documented serious illness or injury. No one may have an incomplete simply to gain more time to complete course requirements.

Late Work: Assignments are due as specified unless an extension is requested and received at least two days before the due date. Late assignments submitted without an extension will be docked half a letter grade for each day late, including weekends.

Attendance: Consistent attendance is expected except in case of emergency or illness. More than two unexcused absences will result in a reduction of the course grade (1/2 a letter grade per absence).

Participation: Class participation is more than just attendance. It includes consistent preparation, active listening, and contributing to discussions and projects. Your grade for participation will be based on the following criteria:

1. **Preparation:** Did you read the required material thoughtfully and critically? Did you come to class with questions to ask and issues to consider? Have you prepared work for presentation in a timely manner? Graduate students will be called upon to start discussion with thought-provoking questions from the readings—write these down in advance.

2. **Engagement:** Do you ask questions of all members of the class? Do your questions close the conversation, or stimulate it? Are they deliberate and relevant to the discussion? Do you try to apply the material you have learned, relating and synthesizing information with previous discussions, readings, and experiences, as well as other classes and intellectual interests.

3. **Courtesy:** Do you listen to others as they speak? Are you considerate of opposing viewpoints? Do you contribute to an atmosphere of mutual respect?
Learning Disabilities
Accommodations will be given to any student needing accommodations because of disability, provided the student has registered with Adaptive Educational Services (AES) at IUPUI and completed the appropriate forms issued by that office. Students requesting disability-related accommodations should contact AES at (317) 274-3241. AES is located in Cavanaugh Hall (CA) 001E.

VII. BIBLIOGRAPHY

See section V above.

VIII. CHEATING AND PLAGIARISM

Cheating and plagiarism undermine the very principles upon which higher education is founded. Any violation of the academic policies of IUPUI is forbidden and will result in a failing grade for the course and a letter to the Dean requesting further investigation.

Cheating: A student must not use or attempt to use unauthorized assistance, materials, information, or study aids in any academic exercise, unless the instructor specifically has authorized such assistance. A student must not allow others to conduct research or to prepare any work for him or her without advance authorization from the instructor to whom the work is being submitted. A student must not collaborate with other persons on a particular project and submit a copy of a written report that is represented explicitly or implicitly as the student’s individual work. A student must not submit substantial portions of the same academic work for credit more than once without permission of the instructor to whom the work is being submitted. A student must not alter a grade or score in any way.

Fabrication: A student must not falsify or invent any information or data in an academic exercise including, but not limited to, records or reports, laboratory results, historical documentation, and citations to the sources of information.

Plagiarism: A student must not adopt or reproduce ideas, words, or statements of another person without appropriate acknowledgement. A student must give credit to the originality of others and acknowledge an indebtedness whenever he or she: quotes another person’s actual words, either oral or written; paraphrases another person’s words, either oral or written; uses another person’s idea, opinion, or theory; or borrows facts, statistics, illustrative material, unless the information is common knowledge.

For further information on Student Misconduct, see the following section of the IUPUI Student Code of Conduct: http://life.iupui.edu/help/code.asp
GRADUATE SYLLABUS

H523 / HISTORY OF PRINTMAKING
HERRON SCHOOL OF ART AND DESIGN IUPUI
Instructor: Varies
3 credits. One weekly meeting, 2 1/2 hours
Pre-requisites: No formal pre-requisites. Some previous art history coursework preferred. Suggested preparation: H102 History of Art II (undergraduate) and/or one or more courses in Renaissance, Baroque or 19th Century art history

COURSE DESCRIPTION AND CONTENT

This is a graduate level art history course exploring the history, development and significance of printmaking in Western Europe, with a focus on the period from about 1400 to 1900. This historical period encompassed two revolutionary inventions, the printing press and the photograph, as well as the development of four major printmaking processes (woodcut, engraving, etching, and lithography) and the careers of significant graphic artists such as Dürer, Goltzius, Rembrandt, Callot, Goya, Blake and Whistler. We will examine the development, mechanics and aesthetic properties of these media, the accomplishments of key artists in each historical period, and the ways in which printmaking (succinctly defined by William Ivins as "the exactly repeatable visual statement") functioned to express and disseminate meaning in a variety of cultural contexts.

Students will complete assigned readings and participate in weekly discussions for each class meeting. Additional course requirements include three short papers (response to a discussion topic, visual analysis of a work of art, critique of a reading assignment), a 15-page research paper, and an oral presentation. We will also visit the Indianapolis Museum of Art to study original prints first-hand. As part of the research project, students have the option to complete and present to the class a work of art produced in emulation of historical printmaking techniques.

This course is recommended for M.F.A., M.A.E. and M.A. in Museum Studies students and for any graduate student interested in the history of visual culture. Participants are expected to have some familiarity with the history of art from the Renaissance through the 19th century. If you have not taken at least an introductory undergraduate art history course (equivalent to Herron H102 History of Art II), it is strongly recommended that you read the relevant sections in Gardner's Art through the Ages or a similar survey text within the first two weeks of class.

EDUCATIONAL OBJECTIVES

Students who complete this course successfully will be able to
• demonstrate understanding of the significance of printmaking as an aesthetic and social practice
• demonstrate familiarity with major artists and trends in the history of printmaking from its introduction in the 1500s to the present day
• analyze works of art in a variety of graphic media, with attention to medium, style, content and historical significance
• communicate ideas related to course content effectively in oral and written form
• formulate a specific research question, conduct research using both library materials and visual analysis of works of art, and produce a well-organized and well-defended thesis to be presented as both an oral report and a research paper

SCHEDULE OF TOPICS

Week 1  Introduction: plans, goals and expectations
The history of art and the invention of the exactly repeatable visual statement: context, goals and consequences (Read: Ivins)
First paper assigned

Week 2  Basic techniques of printmaking: relief, intaglio, planographic
Discussion and analysis of methods
Demonstration in Herron printmaking lab

Week 3  Printmaking in 15th century Europe
First paper due. Second paper assigned (reading response).

Weeks 4-5  The Sixteenth Century: Albrecht Dürer and contemporaries
Role of prints in the Reformation and Counter-Reformation
Week 6  The Mannerist Print: Goltzius and and graphic virtuosity
Week 7  The Baroque era: Holland, Italy, Spain, France
Rembrandt and innovative techniques in etching
Genre prints and the politics of everyday life
Second paper due. Third paper assigned (visual analysis).

Week 8  VISIT TO INDIANAPOLIS MUSEUM OF ART Print Study Room.
First-hand study of prints from 15th-17th centuries

Week 9-10  Rococo to Revolution: The 18th Century
Mezzotints and the quest for printed tone
Nature and imagination: Tiepolo, Piranesi, Canaletto
Prints as social satire (Hogarth, Goya et al.)
William Blake et al.; new techniques of commercial illustration

Week 11-12  Printmaking and the birth of modernity: The 19th Century
Advent and impact of lithography and photographic processes
Role of printmaking in Impressionism and other movements
Whistler and the Etching Revival
Third paper due.

Week 13  VISIT TO INDIANAPOLIS MUSEUM OF ART Print Room
First-hand study of works from the 18th-19th centuries
Weeks 14-15 Oral reports on research projects
Research papers due one week from last class meeting.

TEXTBOOKS
Required:
• Linda C. Hults, *The Print in the Western World*, Madison 1996

Recommended:
For additional reading and reference sources, see below.

BIBLIOGRAPHY
The following sources will be available on reserve in Herron Art Library or through the IUCAT system (e.g., via JSTOR). Weekly readings for discussion will be assigned from this list. Additional sources may be added as needed. For research, consult Herron Art Library for the Grove Dictionary of Art (also available on-line), monographs on specific artists, and other sources. Consult Herron Art Library staff if you need assistance with interlibrary loan, JSTOR, etc.

Books

Journal Articles
Messing, Jean-Michel, "Schongauer's *Tribulations of Saint Anthony*": Its Iconography and Influence on German Art," *Print Quarterly* 1 (Dec. 1984), pp. 221-236

EVALUATION AND GRADING

| Paper I (discussion response)          | 10% |
| Paper II (visual analysis)             | 10  |
| Paper II (reading critique)            | 10  |
| Paper IV (research)                    | 25  |
| Oral Report on research project        | 20  |
| Class Participation                    | 25  |

Grade Scale | Grade | Minimum % |
-------------|-------|-----------|
            | A+    | 98.0      |
            | A     | 93.0      |
            | A-    | 90.0      |
            | B+    | 87.0      |
            | B     | 83.0      |
            | B-    | 80.0      |
            | C+    | 77.0      |
            | C     | 73.0      |
            | C-    | 70.0      |
            | D+    | 67.0      |
            | D     | 63.0      |
            | D-    | 60.0      |
            | F     | Less than 60.0 |

Graduate courses completed with grades below C are not counted toward degree requirements, but such grades may be counted in calculating a graduate student's degree progress.
**Incomplete.** An incomplete grade in this course will only be permitted in exceptional circumstances, such as a documented serious illness or injury. No one may have an incomplete simply to gain more time to complete course requirements.

**CLASS PARTICIPATION**

Consistent attendance is expected except in case of emergency or illness. More than two unexcused absences will result in a reduction of the course grade (1/2 a letter grade per absence). If a student must be absent, check the reserve shelf and/or Oncourse for any missed hand-outs or announcements.

Class participation is more than just attendance. It includes consistent preparation, active listening, and contributing to discussions and projects. Your grade for participation will be based on the following criteria:

1. **Preparation:** Did you read the required material thoughtfully and critically? Did you come to class with questions to ask and issues to consider? Graduate students will be called upon to start discussion with thought-provoking questions from the readings—write these down in advance.

2. **Engagement:** Do you ask questions of all members of the class? Do your questions close the conversation, or stimulate it? Are they deliberate and relevant to the discussion? Do you try to apply the material you have learned, relating and synthesizing information with previous discussions, readings, and experiences, as well as other classes and intellectual interests.

3. **Courtesy:** Do you listen to others as they speak? Are you considerate of opposing viewpoints? Do you contribute to an atmosphere of mutual respect?

**CHEATING AND PLAGIARISM**

All tests and papers must be written in your own words. All ideas and quotations taken from research sources must be acknowledged with appropriate footnotes or references to the source of information. Cheating or plagiarism on tests, papers, and other assignments is a violation of the IUPUI Student Code of Conduct and must reported to the Dean of Students. For information about policies and procedures, including due process requirements, see the Code of Student Rights, Responsibilities, and Conduct, especially part III: Student Misconduct and Part IV: Student Disciplinary Procedures. The code is accessible on the internet at [http://www.life.iupui.edu/Who/Dean/Code](http://www.life.iupui.edu/Who/Dean/Code).

**Learning Disabilities**

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Herron School of Art and Design / IUPUI
Graduate Syllabus

I. Course Title: The Artist in the Renaissance
Course number: HER H531
Prerequisites: Graduate student enrolled in degree-seeking program or permission of instructor
Instructor: Varies

II. Course Description and Rationale

During the period termed the “Renaissance,” the status of painters, sculptors, and architects changed from that of anonymous craftsmen to artistic personalities. This change in status determined the type and content of the art that was produced. We will examine the changing definition of “Art” and “artist” over this period and seek to understand the cultural conditions that contributed to this change. We will consider the careers of individual artists to understand how they responded to and contributed to their changing roles. We will discuss important writings in Renaissance art history to understand how the question of the artist has influenced interpretations of key works of Renaissance art. By focusing on the changing role of the artist in society, we will have a perspective from which to debate some of the central questions in Renaissance art history.

III. Educational Objectives

Students will understand cultural context as a determining factor for both the creation and interpretation of art.

Students will recognize the interdependence between artists and society in the past, and by extension, in the present.

Students will deepen their understanding of the Renaissance, a dynamic and formative period in the history of western art.

Students will apply a critical interpretive method to major works of Renaissance art.

Students will hone their critical reading skills by reading and discussing both primary sources and secondary scholarly arguments.

Students will sharpen their visual skills of contextualized analysis and interpretation.

Students will develop and practice research methods.

Students will practice defining a research project and writing a paper that makes a historical argument.
IV. Course Content

**Week 1:** Course Introduction.

Overview of main problems to be studied - change of status from artisan to artist, and scope of class. Overview of syllabus, course expectations, grading policies.

The Mechanical Arts, Training, Guilds, the Art Market

**Week 2:** Medieval craftsmen. The state of the arts and the role of the “artist.”


**Week 3:** Giotto: Early evidence of claims for artists’ status

The Problem of Giotto and the Writing of Art History


**Week 4:** Materials and Techniques

Discussion: Changing Definitions of the Artist, part 1: Cennino Cennini.


**Week 5:** Neri di Bicci’s workshop: the Art Market in Florence

The Bronze Doors of the Florentine Baptistery

Orsanmichele

Republican Ideals, Competition and Artistic Innovation.


Week 6: Changing Definitions of the Artist, part 2: Leon Battista Alberti
Leon Battista Alberti—Perspective, Art and Humanism

Alberti’s Definition of the Artist

Week 7: The Artist in the Monastery: Specific Circumstances and Interests: Fra Angelico and Fra Filippo Lippi
Reading: Vasari, “Life of Fra Angelico” and “Life of Fra Filippo Lippi”

The Artist at Court: Patronage and Social Advancement

The Gonzaga Court of Mantua, Cosmé Tura in Ferrara


Term Test 1

Term Paper Discussion: introduction to resources

Week 8: Self-Representation: Artists’ Self-portraits from the Quattrocento: Context and Meaning

Contracts: Patron versus Artist’s control

Week 9: The viewer’s part.

**Week 10:** Artists and the Revival of Antiquity  

The Revival of Rome: the Papal Court, Revival and Rivalry

**Initial Bibliographies due.**
Discussion of State of the Question Portion of Papers


**Week 11:** Artists as Intellectuals  

Drawing, printmaking, and collecting.  
Giorgio Vasari’s Master Plan  
Reading: Vasari, “Preface to Part 3” and “Life of Michelangelo.” *Lives of the Artists*

**Week 12:** The Founding of the Academy  
Changing Definitions of the Artist, part 3: Giorgio Vasari and Raphael  

**State of the Question Papers Due (introduction to term papers)**

**Week 13:** Discussion: Benvenuto Cellini’s Autobiography  
Reading: Benvenuto Cellini’s Autobiography  

Gender and Sexuality  
Week 14: Women Artists and Self-Representation
Term Test 2

Week 15: Paragone: Competition among the Arts

Painting versus Sculpture, Painting and Poetry

Student Presentations

Week 16: Student Presentations

Final Papers due

V. Required and Recommended Texts
(Individual chapters and additional articles available on ERROL).


Frederick Hartt’s History of the Italian Renaissance and Anabel Thomas’ The Painters’ Practice in Renaissance Tuscany will also be on reserve as reference texts.
VI. Evaluation and Grading:
Term Tests 1 and 2 (15% each) - not cumulative. Students will be tested on knowledge of artworks discussed in class, and be expected to answer short-answer questions about readings and materials under discussion.

One 15-25 page research paper (30%). Early stages of the paper will be considered in this grade. The papers must be typed, double spaced, 12 point font, and the research paper should be accompanied by footnotes and bibliography prepared according to an established format (i.e. The Chicago Manual of Style or Kate L. Turabian, A Manual for Writers of Term Papers, Theses and Dissertations). Papers must be proofread for grammar and style, which will be considered in grading. Hard copies must be submitted.

Each student will take responsibility for leading discussion on an assigned article. On your assigned day, you should come prepared with several questions that will stimulate conversation and direct the class toward the most relevant aspects of the article. (10%)

15-20 minute Class Presentation of research project (10%)

Class participation and discussion of readings (20%). Readings will not repeat lecture material, but will focus on primary materials and points for discussion. You must be present to participate.

Grade Scale

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A = Excellent performance at the graduate level in all aspects of the course.
A- = Superior performance at the graduate level in all aspects of the course.
B+ = Very good performance at the graduate level in all aspects of the course.
B = Satisfactory performance at the graduate level in all aspects of the course.
B- = Less than satisfactory performance at the graduate level in some aspects of the course.
C = Poor performance at the graduate level in many aspects of the course.
F = Failure
Incomplete. An incomplete grade in this course will only be permitted in exceptional circumstances, such as a documented serious illness or injury. No one may have an incomplete simply to gain more time to complete course requirements.

Late Work: Research papers are due as specified unless an extension is requested and received at least two days before the due date. Late papers without an extension will be docked half a letter grade for each day late, including weekends.

CLASS PARTICIPATION

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1. Preparation: Did you read the required material thoughtfully and critically? Did you come to class with questions to ask and issues to consider? Graduate students will be called upon to start discussion with thought-provoking questions from the readings—write these down in advance.

2. Engagement: Do you ask questions of all members of the class? Do your questions close the conversation, or stimulate it? Are they deliberate and relevant to the discussion? Do you try to apply the material you have learned, relating and synthesizing information with previous discussions, readings, and experiences, as well as other classes and intellectual interests.

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VII. Bibliography

See section V above for required and recommended texts, and individual weeks for additional articles and book chapters.

VIII. Cheating and Plagiarism

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Cheating: A student must not use or attempt to use unauthorized assistance, materials, information, or study aids in any academic exercise, unless the instructor specifically has authorized such assistance. A student must not allow others to conduct research or to prepare any work for him or her without advance authorization from the instructor to whom the work is being submitted. A student must not collaborate with other persons on a particular project and submit a copy of a written report that is represented explicitly or implicitly as the student’s individual work. A student must not submit substantial portions of the same academic work for credit more than once without permission of the instructor to whom the work is being submitted. A student must not alter a grade or score in any way.

Fabrication: A student must not falsify or invent any information or data in an academic exercise including, but not limited to, records or reports, laboratory results, historical documentation, and citations to the sources of information.

Plagiarism: A student must not adopt or reproduce ideas, words, or statements of another person without appropriate acknowledgement. A student must give credit to the originality of others and acknowledge an indebtedness whenever he or she: quotes another person’s actual words, either oral or written; paraphrases another person’s words, either oral or written; uses another person’s idea, opinion, or theory; or borrows facts, statistics, illustrative material, unless the information is common knowledge.

For further information on Student Misconduct, see the following section of the IUPUI Student Code of Conduct: http://life.iupui.edu/help/code.asp
I. COURSE TITLE:

Visual Culture: A Visual Studies Approach (3 credits)

Course number: HER H 560
Prerequisites: Graduate student enrolled in degree-seeking program
Instructor: Varies

II. COURSE DESCRIPTION AND RATIONALE:

This course is an introduction to visual studies, an interdisciplinary approach to the study of visual culture that emphasizes the social ramifications of the visual. It's an approach to the analysis of visual culture that is driven by urgent issues—such as terrorism, AIDS, immigration, globalization, sovereignty, natural disasters, etc.—and that requires an interdisciplinary approach (art theory and criticism, gender studies, postcolonial studies, etc.) to visual representation. All of these issues have much to do with those aspects of our identity (class, gender, race, sexuality, religion, nationalism, etc.) that locate us as individuals and also as members of different and at times conflictual communities.

Rationale: Visual Culture is a course that will allow for a critical approach to visual production and consumption at the graduate level. It stresses an engagement with the immediate, urgent, and local negotiations within the visual realm. As such, it can prepare students pursuing a commercial design or fine arts in making their work relevant and responsive to their audience.

III. EDUCATIONAL OBJECTIVES:

During the course:

Students are introduced to the history of visual studies as a critical interdisciplinary approach to visual culture, an approach that goes beyond the confines of art discourses and is inclusive of popular, medical, and non-art imagery.

Students will learn to identify current political, economic, and social issues that demand the application of the critical methodologies offered by visual studies.

Students will be able to evaluate the most proper disciplinary approach that effectively enacts the desired change.

Students will engage in the strategic production of critical responses in the form of written, oral and visual projects. This will require the development of 1) research skills that lead to an analytical engagement with the issue under study; 2) writing skills that allow for an organized
and persuasive thesis and 3) the development of projects (oral, written, visual, performative) that present their research and analysis.

IV. COURSE CONTENT:

The readings after each week’s content descriptions are from the texts listed in section V.

Week 1: Why “Visual Culture”?

Provides a general overview of visual studies and the visual cultural production it examines.

Week 2: Institutional Critique: Museums and the Representation of Culture

Using examples of art projects that enact institutional critiques, students are introduced to the scope of possible strategies available to artists and viewers.

Readings:
- Coco Fusco, “The Other History of Intercultural Performance,” 556-564. [VCR]
- Andrew Ross, “The Un-American Numbers Game,” 339-356. [VCR]

Week 3: Visual Signs – Semiotics and Other Theoretical Approaches

A close examination of semiotics and deconstruction as theoretical approaches to analyzing visual phenomena as signs.

Readings:
- “Viewers Make Meaning,” chapter 2, 45-71. [PL]

Week 4: Technologies of the Visual: Vision and the Scientific Apparatus

An analysis of visual representation within medical discourses allows for a consideration of the objectivity of science.

- “Scientific Looking, Looking at Science,” chapter 8, 279-314. [PL]

Week 5: Appropriation, Postmodernism, and Popular Culture

Notions of originality, authenticity, and authorship are reconsidered, particularly in terms of the power dynamics that exist between appropriator and appropriated.
Readings:

- “Postmodernism and Popular Culture,” Chapter 7, 237-278. [PL]

Week 6: Manufacturing Desire: Advertising and Consumerism

This is an investigation of current production and consumption of advertising imagery.

Readings:

- “Consumer Culture and the Manufacturing of Desire,” Chapter 6, 189-236. [PL]
- Karl Marx, “The Fetishism of the Commodity,” 122-123. [VCR]

Week 7: Midterm Examination

Week 8: The Representation of Race

This week explores the ways in which race is inscribed within visual representations of the body.

Readings:

- Adrian Piper, “Passing for White, Passing for Black,” 546-555. [VCR]
- Frantz Fanon, “The Fact of Blackness,” 129-131. [VCR]

Week 9: Indigeneity and Globalization

This week focuses on the paradigmatic differences that exist between the contextualization of visual culture in Western and non-Western cultures.

Readings:


Week 10: The State, Terrorism, and Surveillance

The state’s management of visual technologies of surveillance is studied in order to consider the ideological dimensions of visuality.

Readings:

- “The Mass Media and the Public Sphere,” chapter 5, 151-188. [PL]
- Louis Althusser, “Ideology and Ideological State Apparatuses,” 139-141. [VCR]
- Guy Debord, “The Society of the Spectacle,” 142-146. [VCR]
• Jean Baudrillard, “Simulacra and Simulations,” 345-146. [VCR]

*Week 11: Visualizing Sexuality*

The production of desire through images is investigated in order to analyze the ways in which sexuality is normalized.

**Readings:**
• Reina Lewis, “Looking Good: The Lesbian Gaze in Fashion and Imagery,” 654-668. [VCR]
• Judith Halberstam, “The Transgender Gaze in Boys Don’t Cry,” 669-673. [VCR]
• Thomas Waugh, “The Third Body: Patterns in the Construction of the Subject in Gay Male Narrative Film,” 636-653. [VCR]

*Week 12: Imperialism and Culture*

The production of images in the interests of the expansion and maintenance of colonialism is considered.

**Readings:**
• Anne McClintock, “Soft-Soaping Empire: Commodity Racism and Imperial Advertising,” 506-518. [VCR]
• Oriana Baddeley, “Engendering New Worlds: Allegories of Rape and Reconciliation,” 584-590. [VCR]
• Malek Alloula, “From The Colonial Harem,” 519-530. [VCR]

*Week 13: Experiencing the Visual*

This week will involve students in a sensory exploration of issues discussed thus far. It may involve a field trip or similar experience.

*Week 14: The Virtual Subject*

This will involve a discussion of the visual in the production of a virtual realm of experience.

**Readings:**
• Tara McPherson, “Reload: Liveness, Mobility, and the Web,” 458-470. [VCR]
• Lisa Nakamura, “Where do you want to go today?: Cybernetic Tourism, the Internet, and Transnationality,” 255-278. [VCR]
• N. Katherine Hayles, “Virtual Bodies and Flickering Signifiers,” 152-157. [VCR]
Week 15: Project Presentations

This week will provide an opportunity for students to do team presentations based on their research projects.

V. REQUIRED AND RECOMMENDED TEXTS:


Additional materials will be made available as electronic reserve items.

VI. EVALUATION AND GRADING:

COURSE REQUIREMENTS / EVALUATION

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<thead>
<tr>
<th>Component</th>
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<tbody>
<tr>
<td>Field Visit</td>
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<tr>
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<td>Mid-term Examination</td>
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<td>Annotated Bibliography &amp; Thesis</td>
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<tr>
<td>Research Paper</td>
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<tr>
<td>Final Exam</td>
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Grade Scale

A = Excellent performance at the graduate level in all aspects of course.
A- = Superior performance at the graduate level in all aspects of course.
B+ = Very good performance at the graduate level in all aspects of course.
B  = Satisfactory performance at the graduate level in all aspects of course.
B- = Less than satisfactory performance at the graduate level in some aspects of course.
C  = Poor performance at the graduate level in many aspects of course.
F  = Failure.

VII. BIBLIOGRAPHY:

See titles referred to in the course content areas outlined above.

VIII. CHEATING AND PLAGIARISM:

ACADEMIC MISCONDUCT
It is expected that students will maintain standards of intellectual honesty in keeping with the academic policies of IUPUI. Any act of cheating or plagiarism is forbidden and will result in a failing grade for the course, plus a letter to the Dean requesting further investigation.

**Cheating**
A student must not use or attempt to use unauthorized assistance, materials, information, or study aids in any academic exercise, unless the instructor specifically has authorized such assistance. A student must not allow others to conduct research or to prepare any work for him or her without advance authorization from the instructor to whom the work is being submitted. A student must not collaborate with other persons on a particular project and submit a copy of a written report which is represented explicitly or implicitly as the student’s individual work. A student must not submit substantial portions of the same academic work for credit more than once without permission of the instructor to whom the work is being submitted. A student must not alter a grade or score in any way.

**Fabrication**
A student must not falsify or invent any information or data in an academic exercise including, but not limited to, records or reports, laboratory results, and citations to the sources of information.

**Plagiarism**
A student must not adopt or reproduce ideas, words, or statements of another person without appropriate acknowledgment. A student must give credit to the originality of others and acknowledge an indebtedness whenever he or she: quotes another person’s actual words, either oral or written; paraphrases another person’s words, either oral or written; uses another person’s idea, opinion, or theory; or borrows facts, statistics, or other illustrative material, unless the information is common knowledge.

For further information on Student Misconduct, see the following section of the IUPUI Student Code of Conduct: http://life.iupui.edu/help/code.asp