

**New Course Request**

**Indiana University**

IUPUI \_\_\_\_\_ Campus

Check Appropriate Boxes: Undergraduate credit  Graduate credit  Professional credit

1. School/Division Herron School of Art & Design/Fine Arts 2. Academic Subject Code HER-H  
3. Course Number H460 (must be cleared with University Enrollment Services) 4. Instructor Varies  
5. Course Title Visual Culture

Recommended Abbreviation (Optional) \_\_\_\_\_  
(Limited to 32 Characters including spaces)

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

7. Credit Hours: Fixed at 3 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: \_\_\_\_\_  
The study of visual culture investigates how we see and make sense of images, emphasizing  
vision's social dimensions. Students will use an interdisciplinary lens to look at diverse  
visual events, such as advertising, architecture, painting, photography, public art,  
maps, craft objects, exhibitions, and graphics.

11. Lecture Contact Hours: Fixed at 3 or Variable from \_\_\_\_\_ to \_\_\_\_\_

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

13. Estimated enrollment: 15 of which 0 percent are expected to be graduate students.

14. Frequency of scheduling: annual Will this course be required for majors? optional

15. Justification for new course: updates Herron's art history curriculum to include visual culture option.

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:

Approved by:

Eric Nertjuba Date 3-24-08  
Department Chairman/Division Director

Valerie Eickmeier Date 3-24-08  
Dean

\_\_\_\_\_  
Date \_\_\_\_\_  
Dean of Graduate School (when required)

\_\_\_\_\_  
Date \_\_\_\_\_  
Chancellor/Vice-President

\_\_\_\_\_  
Date \_\_\_\_\_  
University Enrollment Services

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.

This proposal creates an undergraduate section of the course "Visual Culture." The graduate course of the same title has already been developed and is designated H560. While H460 and H560 share readings and other assignments, expectations for undergraduates and graduate students are different in the following ways:

- In discussion of readings each week, undergraduates develop "key questions" and graduate students provide discussion leadership.
- In preparing written assignments, graduate students are expected to conduct more in-depth research working with primary and secondary sources to support their work.
- For the final project, undergraduates are expected to produce shorter papers than graduate students.

## **I. COURSE TITLE: VISUAL CULTURE**

Course number: HER H460

Prerequisites: Undergraduate student enrolled in degree programs.

Instructor: Varies

## **II. COURSE DESCRIPTION AND RATIONALE**

Description: This course is an introduction to visual culture studies. The study of visual culture investigates how we see and make sense of images, emphasizing vision's social dimensions. In this course, students will use an interdisciplinary lens to look at diverse visual events from around the world, such as advertising, architecture, painting, photography, public art, maps, craft objects, exhibitions, and graphics. By investigating the production, forms, and reception of images, students will grapple with questions about the influence of power, identity, and location upon viewing practices. Students will deepen their understanding of the ways that creative practice, critical theory, and everyday life shape how we see, interpret, and influence changing communities.

Rationale: Visual Culture stresses an engagement with the immediate, urgent, and local negotiations within the visual realm. As such, it can prepare students pursuing professional practice in fine arts or visual communications in making their work relevant and responsive to their audience. In addition, the course complements studies in art history by emphasizing the social context for images, especially in contemporary life. The course is also relevant for students in many disciplines outside the visual arts, particularly those that engage with visual media and/or material culture, such as museum studies, anthropology, communications, public history, and journalism.

## **III. EDUCATIONAL OBJECTIVES**

The course has several educational objectives, all of which are linked to IUPUI's Principles of Undergraduate Learning (PUL). Educational objectives include the following:

- Students will understand the history of visual culture studies as a critical interdisciplinary project encompassing the visual in art, media, and everyday life (PUL 4: Integration and Application of Knowledge).
- Students will learn methodologies to interpret the political, economic, and social issues that relate to visual culture and aesthetic experience (PUL 5 Understanding Society and Culture).
- Students will apply critical theories to imagine the ways visual culture is shaped by creative practice and everyday life (PUL 4 Integration and Application of Knowledge).

- Students will develop skills in reading and analysis by discussing both primary sources and secondary scholarship (PUL 1 Core Communication and Quantitative Skills).
- Students will produce projects requiring the development of academic skills including research, writing, oral expression, and critical analysis (PUL 1 Core Communication and Quantitative Skills and PUL 2 Critical Thinking).

#### IV. COURSE CONTENT

The course will operate as a seminar with students contributing significantly to discussion of assigned texts. Students will also undertake research and write a substantial research paper, presenting their findings in formal oral presentations in class. The class schedule is listed below, as taught in Fall 2007 under a special topics number (H400).

1. Welcome, Introductions, Course Overview, and Questions
2. Why Study Visual Culture?  
Read: Excerpts from *Keywords* by Raymond Williams and *New Keywords* edited by Tony Bennett, Lawrence Grossberg, and Meaghan Morris;  
"Introduction to Visual Culture" by Nicholas Mirzoeff
3. Looking and Interpreting  
Read: Sturken and Cartwright Introduction and Chapter 1; "Regarding the Torture of Others" by Susan Sontag
4. Meanings and Practices  
Read: Sturken and Cartwright Chapter 2; "Walking in the City" by Michel de Certeau
5. Visual Art's "Preserve"  
Read: Berger Chapters 1, 2 and 3; "The Work of Art in the Age of Mechanical Reproduction" by Walter Benjamin; "Why Have There Been No Great Women Artists?" by Linda Nochlin
6. Power and the Gaze  
Read: Sturken and Cartwright Chapter 3; "The Oppositional Gaze" by bell hooks  
First Project Due
7. Mass Media and the Mainstream  
Read: Sturken and Cartwright Chapter 5; "The Violence of Public Art: *Do the Right Thing*" by WJT Mitchell

8. Public Space and Private Claims  
Read: *Whose Art Is It?* by Jane Kramer
9. Globalization  
Read: Sturken and Cartwright Chapter 9; "McDonald's in Beijing: The Localization of Americana" by Yunxiang Yan
10. Exceptions  
Read: Berger Chapters 4, 5 and 6; "Dark Matter: Activist Art and the Counter-Public Sphere" by Gregory Sholette
11. Postmodernism and Popular Culture  
Read: Sturken and Cartwright Chapter 7; "The Ecstasy of Influence: A Plagiarism" by Jonathan Lethem
12. Visual Technologies  
Read: Sturken and Cartwright Chapter 4; "Images in the Mind: Visual Studies and Global Imagination" by Susan Buck-Morss
13. Identity and Cultural Authority  
Read: Berger Chapter 7; "The Art of Public Disturbance" by Barbara Pollack  
Final Project Due
14. Final Presentations
15. Final Presentations

## V. REQUIRED AND RECOMMENDED TEXTS

*Practices of Looking* by Marita Sturken and Lisa Cartwright (Oxford University Press, second edition, 2007)

*Ways of Seeing* by John Berger et al. (Penguin, 1972)

*Whose Art Is It?* by Jane Kramer (Duke University Press, 1994)

Scholarly articles will be made available as electronic reserve items and through Oncourse.

## VI. EVALUATION AND GRADING

The grading scale is as follows:

98-100 = A+	87-89 = B+	77-79 = C+	67-69 = D+	0-59 = F
93-97 = A	83-86 = B	73-76 = C	63-66 = D	
90-92 = A-	80-82 = B-	70-72 = C-	60-62 = D-	

Grades will be calculated on the basis of the following contributions:

Weekly 1-2 page Reading Response Papers (40%)

Discussion Leadership and Participation (10%)

Two Project Papers, one using visual analysis (15%) and a second critically responding to scholarly texts (25%)

Final Presentation (10%)

## **VII. BIBLIOGRAPHY**

See sections IV and 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 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>