New Course Request

**Indiana University**

Check Appropriate Boxes: Undergraduate credit [ ] Graduate credit [ ] Professional credit [ ]

<table>
<thead>
<tr>
<th>1. School/Division</th>
<th>Herron School of Art &amp; Design</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Academic Subject Code</td>
<td>HER</td>
</tr>
<tr>
<td>3. Course Number</td>
<td>HIS60 (must be cleared with University Enrollment Services)</td>
</tr>
<tr>
<td>4. Instructor</td>
<td>varies</td>
</tr>
<tr>
<td>5. Course Title</td>
<td>Visual Culture: A Visual Studies Approach</td>
</tr>
<tr>
<td>Recommended Abbreviation (Optional)</td>
<td>Visual Culture</td>
</tr>
<tr>
<td>6. First time this course is to be offered (Semester/Year):</td>
<td>Spring 2007</td>
</tr>
<tr>
<td>7. Credit Hours: Fixed at [ ] or Variable from [ ] to [ ]</td>
<td></td>
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<tr>
<td>8. Is this course to be graded S-F (only)? Yes [ ] No [X]</td>
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<td>9. Is variable title approval being requested? Yes [ ] No [X]</td>
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<tr>
<td>10. Course description (not to exceed 50 words) for Bulletin publication:</td>
<td>This course is an introduction to visual studies, an interdisciplinary approach that emphasizes the social ramifications of visual culture. It is a critical approach that draws on art theory and criticism, gender studies, and other theories to analyze visual production and consumption.</td>
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<tr>
<td>11. Lecture Contact Hours: Fixed at [ ] or Variable from [ ] to [ ]</td>
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<tr>
<td>12. Non-Lecture Contact Hours: Fixed at [ ] or Variable from [ ] to [ ]</td>
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<td>13. Estimated enrollment: [ ] of which [ ] percent are expected to be graduate students.</td>
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<td>14. Frequency of scheduling: [ ]/year</td>
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<td>15. Will this course be required for majors? No</td>
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<td>16. Are the necessary reading materials currently available in the appropriate library? Yes</td>
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<td>17. Please append a complete outline of the proposed course, and indicate instructor (if known), textbooks, and other materials.</td>
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<tr>
<td>18. If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant. No overlap</td>
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<tr>
<td>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.</td>
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Submitted by: Erin Neubauer Date 5/4/06
Department Chairman/Division Director

Approved by: Valeri Eisman Date 5/8/06
Dean

Dean of Graduate School (when required)

Chancellor/Vice-President

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.

UPS 724 University Enrollment Services Final—White; Chancellor/Vice-President—Blue; School/Division—Yellow; Department/Division—Pink; University Enrollment Services Advance—White
I. COURSE TITLE:

Visual Culture: A Visual Studies Approach (3 credits)

Course number: HER H560
Prerequisites: Graduate student enrolled in degree-seeking program, or consent of instructor
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]
- W.E.B. Dubois, "Double Consciousness," 124-125. [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]
- Wendy Hui Kyong Chun, "Othering Space," 243-254. [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:
VI. EVALUATION AND GRADING:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Field Visit</td>
<td>5%</td>
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<td>Participation</td>
<td>25%</td>
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<tr>
<td>Mid-term Examination</td>
<td>15%</td>
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<tr>
<td>Annotated Bibliography &amp; Thesis</td>
<td>15%</td>
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<tr>
<td>Research Paper</td>
<td>20%</td>
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<td>Final Exam</td>
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<table>
<thead>
<tr>
<th>Grade Scale</th>
<th>Grade</th>
<th>Minimum %</th>
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<tr>
<td>A+</td>
<td>98.0</td>
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<tr>
<td>A</td>
<td>93.0</td>
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<td>A-</td>
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<td>B+</td>
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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). 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?

**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

**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.