

University of Wyoming
School of Culture, Gender, and Social Justice (SCGSJ)

I. GENERAL INFORMATION

Instructor: Matthew Irwin, PhD

Office Hours:

1-2:30 pm, Thursday
11-1:30 pm, Friday
or by appointment

Office Hours Location:

<https://uwyo.zoom.us/j/3941622372>

Email: mirwin@uwyo.edu

Course/Section: AAST/LTST/NAIS 4990-80
WMST 4500-80/5000-80

Term: Spring 2021
Credit Hours: 3

Hours of Availability: In addition to office hours, I am available by email from 10 a.m. to 4 p.m., Monday-Friday. Afterhours, you can reach me through the Conversations tool (“Inbox” on the left) *for urgent matters only* (Procrastination is not an emergency, #sorrynotsorry).

II. Course Description

In this introductory course on Visual Culture, we understand “visuality” as a form of authority: the right to *visualize* history and to *envision* social and political conditions in the present.¹ We emphasize “the making of difference” to focus on visuality as exclusion and/or *violent inclusion* achieved through visual differentiation — the repetition and negation of images that create difference as a relation to power, normativity, belonging, and/or citizenship. After reviewing the history of “vision” as a social and spatial relation, we will examine the significance of visual representation in the production of difference through various forms of visual culture. We will look at advertisements, photojournalism, mugshots, passport photos, flags, graffiti, murals, sculptures, public monuments, public performances, and architecture. Potential subject areas include (settler) colonialism, race and class, gender and sexuality, immigration and labor, surveillance and criminality, land(scape) and property, and imperialism. We will also discuss ways in which Visual Culture differs from Art History and examine forms of “countervisuality”— moments when people organized to refuse authority and describe their own histories.

III. Textbooks and Materials

- All materials will be available as pdf, link, or video on WyoCourses (Canvas)

IV. Student Learning Outcomes

Students will:

1. Identify major approaches to the study of visual culture
2. Identify key concepts and debates in the study of visual culture
3. Articulate the relationality of visual culture, politics, and power
4. Demonstrate and practice analysis of visual culture

V. COURSE REQUIREMENTS/ATTENDANCE

Weekly Submissions: There are submissions that must be completed each week to ensure the mastery of the course learning objectives. There will be a combination of discussion boards, quizzes, blogs, and journals that will be enclosed within each learning module.

Weekly Readings & Resources: Throughout this class you will be provided with required reading assignments and resources to ensure the mastery of the course learning objectives. You are expected to complete all the required reading assignments and review all resources provided to integrate what you learn into required tasks and assignments.

¹ Mirzoeff, Nicholas. 2011. *The Right to Look: A Counterhistory of Visuality*. Durham: Duke University Press, 3.

Late Work Policy: ALL submissions must be completed to master the course learning objectives and receive credit for the course. However, I understand that “life” happens and there are times where we all need grace for late submissions. I will become concerned, nonetheless, if I recognize a pattern of lateness and will address it with you. Only due to emergency situations beyond the student’s control will the college allow an instructor to give a grade of “incomplete” for the course and only if 85% of the course has been completed with acceptable grades.

If you are having technological difficulties, email a copy of your assignment to me and contact Embanet ASAP. It's a 24/7 service.

Attendance and Absence policies. University policies on excused absences are outlined in [UW Regulation 2-108 \(Student Attendance Policy\)](#). Because this is an asynchronous online course, I evaluate attendance based on timely participation in discussions and completion of assignments. If you are inactive in the course for two weeks or more, I may drop you from the course.

Netiquette Policy. This class will often ask you to reconsider “commonsense”; that is, we begin by understanding U.S. social relations and political structures are not “natural,” but rather the material realization of ideological constructs. I expect you approach your assignments through a social justice framework, meaning I want you to seriously consider the influence race, gender, class, sexuality, Indigeneity, and/or ability have on social relations and political conditions. Some of you may have opposing viewpoints and I encourage you to express them through research and argumentation, staying within the themes and learning outcomes for the course. I expect you to do so in a professional and collegial manner. Give each other the benefit of the doubt and *wherever/whenever* possible, help each other learn.

Special rules apply to internet communications where meaning and intention can easily be lost. Please be extra careful with your choice of words. Use emojis to express your tone, but don’t overuse them or rely on them. To the best of your ability please stick to Standardized Written American English and, again, be generous with classmates who don’t share your proficiency with written English. If we meet through video conferencing, I will expect you to be present and have **video on**.

Finally, please reach out to me with any and all concerns about the tone or content of our discussions.

Email: UW requires you to use your official UW email address for communications. I’m teaching several sections of several subjects, so it will help me tremendously to know to which course you are referring when you have questions.

Each time you email, be sure to include:

1. Course name (AMST), number, and section in the subject line
2. A greeting
3. A brief description of the problem

Emails will be responded to within 24 hours, Monday-Friday.

VI. GRADING

Grading scale

90-100% = A

80-89% = B

70-79% = C

60-69% = D

below 60% = F

Grading Breakdown

Undergrad	Graduate
Weekly Assignments (discussions and journals): 50%	Weekly Assignments (discussions and journals): 50%
Archive 1: 5%	Annotated Bibliography 1: 5%
Archive 2: 10%	Annotated Bibliography 2: 10%
Archive 3: 15%	Facilitation: 15%
Annotated Exhibition: 20%	Final Paper: 20%

Assignments

Discussions. Each week, you will summarize the readings and lectures with your classmates.

Journals. Journals give you an opportunity to reflect on upcoming assignments (esp. the Archives and Annotated Bibliographies) where I can follow your thinking and offer feedback.

Archives. In preparation for the Annotated Exhibition, you will build three archives of visual material and theories to use as resources.

Annotated Bibliographies. In preparation for the Final Paper, you will collect, summarize, and describe your sources.

Facilitation: During the second half of the course, graduate students will present the readings to the class on a topic of their choice. Instructor will provide readings.

Annotated Exhibition. A digital collection of objects, practices, performances, and appearances with Museum Title Cards describing the significance of each object in the larger scheme of the exhibition.

Final Paper. A conference length paper (5,000-6,000 words) exhibiting original research in the area of Visual Culture. I encourage you to apply the theories, methods, and methodologies of Visual Culture to your own disciplines and research topics.

VII. DIVERSITY AND ACCOMODATIONS

Equity and Inclusion Statement.* I embrace an intellectual community enriched and enhanced by diversity along a number of dimensions, including race, ethnicity and national origins, gender and gender identity, sexuality, class and religion. I am especially committed to increasing the representation of populations that have been historically excluded from participation in U.S. higher education. Thus, I intend for students from diverse backgrounds and perspectives to be well-served by this course, that their learning needs be addressed both in and out of class, and that the diversity in the classroom be viewed as a resource, strength and benefit. I will present materials and activities that challenge conventional understandings of gender, sexuality, disability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture.

*Adapted from Brown University Department of Sociology and Lynn Hernandez, PhD, dates n.a.

UW Statement on Diversity: The University of Wyoming values an educational environment that is diverse, equitable, and inclusive. The diversity that students and faculty bring to class, including age, country of origin, culture, disability, economic class, ethnicity, gender identity, immigration status, linguistic, political affiliation, race, religion, sexual orientation, veteran status, worldview, and other social and cultural diversity is valued, respected, and considered a resource for learning.

Statement on Undocumented Students.* As an educator, I support the rights of undocumented students to an education and to live free from the fear of deportation. I pledge that I will not disclose the immigration status of any student who shares this information with me unless required by a warrant, and I will work with students who require immigration-related accommodations.

*Language developed by Brenna Gomez, MFA, 2018

Preferred Name Request Form www.uwyo.edu/registrar/_files/docs/name-change-form-new.pdf

Special Accommodations. The University of Wyoming is committed to providing equitable access to learning opportunities for all students. If you have a disability, including but not limited to physical, learning, sensory or psychological disabilities, and would like to request accommodations in this course due to your disability, please register with and provide documentation of your disability as soon as possible to Disability Support Services (DSS), Room 128 Knight Hall. You may also contact DSS at (307) 766-3073 or udss@uwyo.edu. It is in the student's best interest to request accommodations within the first week of classes, understanding that accommodations are not retroactive. Visit the DSS website for more information at: www.uwyo.edu/udss"

Campus Resources

Disability Support Services: udss@uwyo.edu, 766-3073, 128 Knight Hall, www.uwyo.edu/udss

Counseling Center: uccstaff@uwyo.edu, 766-2187, 766-8989 (After hours), 341 Knight Hall, www.uwyo.edu/ucc

Academic Affairs: 766-4286, 312 Old Main, www.uwyo.edu/acadaffairs

Dean Of Students Office: dos@uwyo.edu, 766-3296, 128 Knight Hall, www.uwyo.edu/dos

Uw Police Department: uwpd@uwyo.edu, 766-5179, 1426 E Flint St, www.uwyo.edu/uwpd

Student Code Of Conduct Website: www.uwyo.edu/dos/conduct

VIII. CLASS CONDUCT

Classroom Behavior Policy. Failure to abide by the classroom behavior rules may result in your immediate dismissal from the class. Repeated violations may result in permanent dismissal from the course and a failing grade. It is a requirement for this course that all students act in a safe, respectful, civil, and professional manner at all times and that they do not engage in behaviors that disrupt the learning environment and/or endanger the health and safety of others. This includes arriving on time, completing work in a timely and professional manner, adhering to course deadlines, and following instructions from the professor, including all instructions regarding the wearing of masks and similar protective gear, social distancing requirements, and any other safety measure required for the course. While the expression of different views, spirited debate, and disagreement are an expected and supported part of the course, disrespectful, demeaning, degrading, hateful, harassing, abusive, profane, vulgar, lewd, personal attacks, name-calling, dismissive gestures, and similar kinds of behaviors, whether they be verbal, physical, or of any other nature, will not be tolerated, nor will any other activities and behaviors that fundamentally disrupt the classroom and/or the learning environment, or that put the health and safety of others at risk.

Any participant in the course who acts in a way the instructor believes violates these conduct rules, or in any other way disrupts the learning environment and/or creates an environment that is hostile and/or not conducive to learning or a positive learning environment, or that engages in behaviors that endanger the health and safety of others, will be warned and/or asked to leave the class immediately. In the event an individual is asked to leave for the afore stated reasons and refuses to exit the classroom, the instructor has the right to call law enforcement to escort the individual out of the class. Further, as the instructor, I have the right to dismiss you from the classroom, study sessions,

electronic forums, office hours, and other areas, including staff and work study areas, where disruptive behavior occurs. If such behaviors are repeated it may result in your permanent dismissal from the course and/or a lowered grade, including a failing grade.

Additionally, the University of Wyoming Student Code of Conduct applies to this course. The Code of Conduct can be found at: <http://www.uwyo.edu/dos/conduct/index.html>. Each student is expected to read and adhere to the code at all times. Failure to do so may result in a student being subject to Code of Conduct procedures and other university-level disciplinary actions. Please note, Code of Conduct proceedings and university-level discipline may be in addition to any of the disciplinary measures noted above.

Disciplinary Procedures

1. The first time a student fails to comply with an instructor's request to modify behavior and/or violates the conduct provisions contained in the syllabus the instructor shall, at a minimum, provide the student an immediate verbal warning, followed by a written warning via email or similar means.
2. Upon a second incident, the instructor shall report the student to the appropriate Program Director and the SCGSJ Director. If the behavior is deemed by the SCGSJ Director, after consultation with the instructor and the Program Director, to be significant enough, the SCGSJ Director may have a conference with the student. If, after the conference with the student and in consultation with the instructor and Program Director, the SCGSJ director determines the behavior possibly violates the University Student Code of Conduct, the SCGSJ Director may report the student to the Dean of Student's Office.
3. Upon a third incident, the instructor shall have the right to ask the student to leave the classroom. If the student refuses to leave, the instructor may call law enforcement to escort the student from the class.
4. At any point, the instructor may impose any of the discipline specified in the syllabus.
5. If the behaviors continue beyond a third incident, a student may be asked to leave the classroom for an extended number of classes or permanently and the student will be referred to the Dean of Students office for Code of Conduct proceedings.
6. **Egregious Cases:** Upon a first or second incident that is particularly egregious or severe, and/or that involves violent and threatening behaviors or endangers the health and safety of others, the instructor, the Program Director, and/or the SCGSJ director may proceed directly to numbers 3-5 above. Additionally, other University authorities may be contacted as appropriate to ensure the behavior is addressed as quickly as possible.

Academic Dishonesty. Academic dishonesty will not be tolerated in this class. Cases of academic dishonesty will be treated in accordance with UW Regulation 2-114. The penalties for academic dishonesty can include, at my discretion, an "F" on an exam, an "F" on the class component exercise, and/or an "F" in the entire course.

Academic dishonesty means anything that represents someone else's ideas as your own without attribution. It is intellectual theft – stealing - and includes (but is not limited to) unapproved assistance on examinations, plagiarism (use of any amount of another person's writings, blog posts, publications, and other materials without attributing that material to that person with citations), or fabrication of referenced information. Facilitation of another person's academic dishonesty is also considered academic dishonesty and will be treated identically.

Please refer to UW Regulation 2-114 (Procedures and Authorized University Actions in Cases of Student Academic Dishonesty) for more.

Duty to Report. While I want you to feel comfortable coming to me with issues you may be struggling with or concerns you may be having, please be aware that I have some reporting requirements that are part of my job requirements at UW.

For example, if you inform me of an issue of sexual harassment, sexual assault, or discrimination I will keep the information as private as I can, but I am required to bring it to the attention of the institution's Title IX Coordinator. If you would like to talk to those offices directly, you can contact Equal Opportunity Report and Response (Bureau of Mines Room 319, 766-5200, report-it@uwyo.edu, www.uwyo.edu/reportit). Additionally, you can also report

incidents or complaints to the UW Police Department. You can also get support at the STOP Violence program (stopviolence@uwyo.edu, www.uwyo.edu/stop, 766-3296) (or SAFE Project (www.safeproject.org, campus@safeproject.org, 766-3434, 24-Hour hotline: 745-3556).

Another common example is if you are struggling with an issue that may be traumatic or unusual stress. I will likely inform the Dean of Students Office or Counseling Center. If you would like to reach out directly to them for assistance, you can contact them using the info below or going to www.uwyo.edu/dos/uwyocares.

Finally, know that if, for some reason, our interaction involves a disruptive behavior or potential violation of policy, I inform the Dean of Students, even when you and I may have reached an informal resolution to the incident. The purpose of this is to keep the Dean apprised of any behaviors and what was done to resolve them.

IX. COURSE SCHEDULE

Although I put in a great deal of effort to plan the semester in advance, it is not always possible to accurately predict the progress of any individual class. Therefore, please note that the following schedule is subject to change at my discretion. Any changes will be clearly communicated to students well in advance.

Due Date	Week/Module	Readings/Activities
First discussion post by 11:59 p.m., Monday (e.g. January 25). All tasks must be completed by 11:59 pm the following Thursday (e.g. January 28) to receive full credit.	Week/Module 1 Course Introductions <i>Course begins Jan. 21, 2021</i>	Module Learning Objectives <i>Upon successful completion of this learning module, you will:</i> <ol style="list-style-type: none">1. Understand course objectives and themes2. Identify assignments, deadlines, and policies Readings and Resources <ol style="list-style-type: none">1. “Rest is Resistance” PowerPoint2. Syllabus and Class Overview Tasks <ol style="list-style-type: none">1. Introduce yourself on Discussion Board2. Take Syllabus and Course Quiz3. Respond to Course Survey
First discussion post by 11:59 p.m., Monday. All tasks must be completed by 11:59 pm the following Thursday to receive full credit.	Week/Module 2 Introduction to Visual Culture	Module Learning Objectives <i>Upon successful completion of this learning module, you will:</i> <ol style="list-style-type: none">1. Identify major approaches to the study of visual culture2. Identify key concepts and debates in the study of visual culture Required Readings <ol style="list-style-type: none">1. Sturken and Cartwright, “Practices of Looking: Images, Power, and Politics,” <i>Practices of Looking</i>2. Nicholas Mirzoeff, “Sight Becomes Vision,” <i>An Introduction to Visual Culture</i> Additional Readings Discussed in Lecture <ul style="list-style-type: none">• Mieke Bal, “Visual Essentialisms and the Object of Visual Culture”• Susan Buck-Morss, “Aesthetics and Anaesthetics: Walter Benjamin’s Artwork Essay Reconsidered”• Terry Eagleton, “Post-Structuralism” Tasks <ul style="list-style-type: none">• Participate in Discussion Board• Journal: Archives and Bibliographies

<p>First discussion post by 11:59 p.m., Monday.</p> <p>All tasks must be completed by 11:59 pm the following Thursday to receive full credit.</p>	<p>Week/Module 3</p> <p>Ideology, Race, and Racialization</p>	<p>Module Learning Objectives <i>Upon successful completion of this learning module, you will:</i></p> <ol style="list-style-type: none"> 1. Identify major approaches to the study of visual culture 2. Identify key concepts and debates in the study of visual culture <p>Required Readings</p> <ol style="list-style-type: none"> 1. Toni Morrison, "Black Matters," <i>Playing in the Dark</i> 2. Elizabeth Cook-Lynn, "Anti-Indianism in American Art and Literature is Not Just a Trope," <i>Anti-Indianism in Modern America</i> <p>Additional Readings Discussed in Lecture</p> <ul style="list-style-type: none"> • Barbara Fields, "Slavery, Race, and Ideology in the United States" • Alexander Wehileye, <i>Habeus Viscus</i> • Stuart Hall, "The Problem of Ideology: Marxism Without Guarantees" • Joseph Pierce, "The Capitol Rioter Dressed Up as a Native American Is Part of a Long Cultural History of 'Playing Indian,'" artnet.com <p>Tasks</p> <ol style="list-style-type: none"> 1. Participate in Discussion Board 2. Journal: Archives and Bibliographies
<p>First discussion post by 11:59 p.m., Monday.</p> <p>All tasks must be completed by 11:59 pm the following Thursday to receive full credit.</p>	<p>Week/Module 4</p> <p>Looking and Observing</p>	<p>Module Learning Objectives <i>Upon successful completion of this learning module, you will:</i></p> <ol style="list-style-type: none"> 1. Identify major approaches to the study of visual culture 2. Identify key concepts and debates in the study of visual culture <p>Required Readings</p> <ol style="list-style-type: none"> 1. Sturken and Cartwright, "Viewers Make Meaning," <i>Practices of Looking</i> 2. Zoé Samudzi, "White Witness and the Contemporary Lynching," <i>The New Republic</i> <p>Additional Readings Discussed in Lecture</p> <ul style="list-style-type: none"> • John Berger, "Why Look at Animals?," <i>About Looking</i> • Linda Bolton, <i>Facing the Other</i> • Jonathan Crary, <i>Techniques of the Observer</i> <p>Tasks</p> <ol style="list-style-type: none"> 1. Participate in Discussion Board 2. Turn In: Archive 1
<p>First discussion post by 11:59 p.m., Monday.</p> <p>All tasks must be completed by 11:59 pm the following Thursday to receive full credit.</p>	<p>Week/Module 5</p> <p>Photography</p>	<p>Module Learning Objectives <i>Upon successful completion of this learning module, you will:</i></p> <ol style="list-style-type: none"> 1. Identify major approaches to the study of visual culture 2. Identify key concepts and debates in the study of visual culture <p>Required Readings</p> <ul style="list-style-type: none"> • Nicholas Mirzoeff, "The Death of the Death of Photography," <i>An Introduction to Visual Culture</i> • John Berger, "The Uses of Photography," <i>About Looking</i> • Dushko Petrovich, "Rise of the Blur," <i>n+1</i> <p>Additional Readings Discussed in Lecture</p> <ul style="list-style-type: none"> • Tina Campt, <i>Image Matters</i> • John Tagg, <i>The Burden of Representation</i> • Danah Boyd, Agnotology and Epistemological Fragmentation, <i>Points</i>

		<p>Tasks</p> <ol style="list-style-type: none"> 1. Participate in Discussion Board 2. Journal: Archives and Bibliographies
<p>First discussion post by 11:59 p.m., Monday.</p> <p>All tasks must be completed by 11:59 pm the following Thursday to receive full credit.</p>	<p>Week/Module 6</p> <p>Making Difference</p>	<p>Module Learning Objectives</p> <p><i>Upon successful completion of this learning module, you will:</i></p> <ul style="list-style-type: none"> • Identify major approaches to the study of visual culture • Identify key concepts and debates in the study of visual culture <p>Required Readings</p> <ol style="list-style-type: none"> 1. Madina Tlostanova and Walter Mignolo, “Thinking Decolonially,” <i>Learning to Unlearn</i> 2. Anne McClintok, “The Lay of the Land,” <i>Imperial Leather</i> <p>Additional Readings Discussed in Lecture</p> <ul style="list-style-type: none"> • Stuart Hall, “New Ethnicities” • Michael Taussig, <i>Mimesis and Alterity</i> • Alexander Weheliye, <i>Habeus Viscus</i> <p>Tasks</p> <ol style="list-style-type: none"> 1. Participate in Discussion Board 2. Journal Archives and Bibliographies
<p>First discussion post by 11:59 p.m., Monday.</p> <p>All tasks must be completed by 11:59 pm the following Thursday to receive full credit.</p>	<p>Week/Module 7</p> <p>Gender & Sexuality</p>	<p>Module Learning Objectives</p> <p><i>Upon successful completion of this learning module, you will:</i></p> <ol style="list-style-type: none"> 1. Identify major approaches to the study of visual culture 2. Identify key concepts and debates in the study of visual culture <p>Required Readings</p> <ol style="list-style-type: none"> 1. Julian Carter, “The Search for Norma,” <i>The Heart of Whiteness</i> 2. Elisa Brown, “What Has Happened Here?” 3. Jennifer Denetdale, “Uprising at Beautiful Mountain” <p>Additional Readings Discussed in Lecture</p> <ul style="list-style-type: none"> • Kirsten Buick, <i>Child of the Fire</i> • Wanda Corn, <i>The Great American Thing</i> • Imani Perry, <i>Vexy Thing</i> <p>Tasks</p> <ol style="list-style-type: none"> 1. Participate in Discussion Board 2. Journal: Archives, Bibliographies, Final Projects
<p>First discussion post by 11:59 p.m., Monday.</p> <p>All tasks must be completed by 11:59 pm the following Thursday to receive full credit.</p>	<p>Week/Module 8</p> <p>Deconstruction, Abolition, and Decolonization</p>	<p>Module Learning Objectives</p> <p><i>Upon successful completion of this learning module, you will:</i></p> <ol style="list-style-type: none"> 1. Identify major approaches to the study of visual culture 2. Identify key concepts and debates in the study of visual culture <p>Required Readings</p> <ol style="list-style-type: none"> 1. Tuck and Yang, “Decolonization is not a Metaphor” 2. L.T. Smith, “Twenty-Five Indigenous Projects” 3. Nandita Sharma, “Strategic Anti-Essentialism: Decolonizing Decolonization” <p>Additional Readings Discussed in Lecture</p> <ul style="list-style-type: none"> • Michael Baxandall, <i>Patterns of Intention: On the Historical Explanation of Pictures</i> • Mirzoeff, “Abolition Realism” and “Anti-fascist Neorealisms”

		<ul style="list-style-type: none"> • Chantal Mouffe, "Citizenship and Political Identity" <p>Tasks</p> <ol style="list-style-type: none"> 1. Participate in Discussion Board 2. Journal: Archives and Bibliographies
First discussion post by 11:59 p.m., Monday. <i>All tasks must be completed by 11:59 pm the following Thursday to receive full credit.</i>	Week/Module 9 The State Image of Criminality	<p>Module Learning Objectives <i>Upon successful completion of this learning module, you will:</i></p> <ul style="list-style-type: none"> • Identify major approaches to the study of visual culture • Identify key concepts and debates in the study of visual culture <p>Required Readings</p> <ol style="list-style-type: none"> 1. Lisa Marie Cacho, "The Violence of Value" 2. Naomi Murakawa, "The First Civil Right: Protection from Lawless Racial Violence" 3. Heidi Stark, "Criminal Empire" <p>Additional Readings Discussed in Lecture</p> <ul style="list-style-type: none"> • Nicole Fleetwood, <i>Marking Time</i> • Kency Cornejo, "Visual Counter Narratives" <p>Tasks</p> <ol style="list-style-type: none"> 1. Participate in Discussion Board 2. <i>Turn In: Archive 2 and Bibliography 1</i> 3. Closure: Mark the task completed

SPRING BREAK: MARCH 31 – APRIL 8

Week//Module 10 Assignments will go out on March 25, but responses will not be due until April 8.

First discussion post by 11:59 p.m., Monday. <i>All tasks must be completed by 11:59 pm the following Thursday to receive full credit.</i>	Week/Module 10 Public Space: Monuments, Murals, and the Built Environment	<p>Module Learning Objectives <i>Upon successful completion of this learning module, you will:</i></p> <ol style="list-style-type: none"> 1. Identify major approaches to the study of visual culture 2. Identify key concepts and debates in the study of visual culture <p>Required Readings</p> <ol style="list-style-type: none"> 1. WJT Mitchel, "Introduction," <i>Landscape and Power</i> 2. Craig Wilkins, "Space — Place," <i>The Aesthetics of Equity</i> <p>Additional Readings Discussed in Lecture</p> <ul style="list-style-type: none"> • Kirsten Buick, "Confederate Monuments, Public Memory, and Public History," <i>Panorama</i> • Mary Coffey, "Debates over Public Art," <i>The Dartmouth</i> • Matthew Irwin, "Native American Students Fight to Remove Colonial Imagery from University of New Mexico," <i>Hyperallergic.com</i> • Trupti Rami, "It's Funeral Time for Public Monuments," <i>Vulture.com</i> • Nicholas Mirzoeff, "Why it's Right that the Theodore Roosevelt Statue Comes Down," <i>Hyperallergic.com</i> <p>Tasks</p> <ol style="list-style-type: none"> 1. Participate in Discussion Board 2. Journal: Archives, Bibliographies, Final Projects
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<p>First discussion post by 11:59 p.m., Monday.</p> <p><i>All tasks must be completed by 11:59 pm the following Thursday to receive full credit.</i></p>	<p>Week/Module 11</p> <p>The Border: Immigration, Indigeneity, and Transnational Visual Culture</p>	<p>Module Learning Objectives <i>Upon successful completion of this learning module, you will:</i></p> <ul style="list-style-type: none"> • Identify major approaches to the study of visual culture • Identify key concepts and debates in the study of visual culture <p>Required Readings</p> <ol style="list-style-type: none"> 1. Ronak Kapadia, <i>Insurgent Aesthetics</i> 2. Melanie McAlister, <i>Epic Encounters</i> <p>Additional Readings Discussed in Lecture</p> <ul style="list-style-type: none"> • Kency Cornejo, “US Central Americans in Visual Art and Culture” • Matthew Irwin, “Suturing the Borderlands” • Harsha Wahlia, “What is Border Imperialism?,” <i>Undoing Border Imperialism</i> • Ikyo Day, “The New Jews,” <i>Alien Capital</i> <p>Tasks</p> <ol style="list-style-type: none"> 1. Participate in Discussion Board 2. Journal: Archives, Bibliographies, Final Projects
<p>First discussion post by 11:59 p.m., Monday.</p> <p><i>All tasks must be completed by 11:59 pm the following Thursday to receive full credit.</i></p>	<p>Week/Module 12</p> <p>Science & Technology</p>	<p>Module Learning Objectives <i>Upon successful completion of this learning module, you will:</i></p> <ol style="list-style-type: none"> 1. Identify major approaches to the study of visual culture 2. Identify key concepts and debates in the study of visual culture <p>Required Readings</p> <ol style="list-style-type: none"> 1. Marvin Heiferman, “On Seeing Science,” <i>Seeing Science</i> 2. Robert Sobieszek, “Gymnastics of the Soul,” <i>Ghost in the Shell</i> <p>Additional Readings Discussed in Lecture</p> <ul style="list-style-type: none"> • Ruha Benjamin, “Introduction” and “Coded Exposure,” <i>Race After Technology</i> • Pascal Blanchard, <i>Human Zoos: Science and Spectacle in the Age of Colonial Empires</i> • Simone Browne, “Branding Blackness,” <i>Dark Matters</i> • Gwendolyn Foster, <i>Captive Bodies</i> <p>Tasks</p> <ol style="list-style-type: none"> 1. Participate in Discussion Board 2. <i>Turn In: Archive 3 and Bibliography 2</i> 3. Last Week for Graduate Student Facilitation
<p>First discussion post by 11:59 p.m., Monday.</p> <p><i>All tasks must be completed by 11:59 pm the following Thursday to receive full credit.</i></p>	<p>Week/Module 13</p> <p>Review, Catch Up, Finalize Project</p>	<p>Module Learning Objectives <i>Upon successful completion of this learning module, you will:</i></p> <ol style="list-style-type: none"> 1. Identify major approaches to the study of visual culture 2. Identify key concepts and debates in the study of visual culture <p>Tasks</p> <ol style="list-style-type: none"> 1. Complete readings and assignments you have missed 2. Journal on Annotated Exhibition and Final Paper
<p><i>All tasks must be completed by 11:59 pm the following Thursday to receive full credit.</i></p>	<p>Week/Module 14</p>	<p>Module Learning Objectives <i>Upon successful completion of this learning module, you will:</i></p> <ol style="list-style-type: none"> 1. Identify major approaches to the study of visual culture 2. Identify key concepts and debates in the study of visual culture 3. Articulate the relationality between visual culture, politics, and power 4. Demonstrate and practice analysis of visual culture

		Task 1. Turn in: Annotated Exhibition and Final Paper/Project
	Week/Module 15	Task 1. Respond to Course Survey