Course Objectives:
In this survey course we will examine theoretical perspectives on the image, the rhetoric of the image, visual communication and visual literacy, thus taking an interdisciplinary approach to the subject of visual representation. Building on these perspectives, in the second half of the course we will focus on the visual as document and documentary as a visual genre, along with such issues as the problem of interpretation, the question of objectivity, the image as evidence/surveillance, the reliability of the image, etc.

Requirements:
In addition to completing the readings and screenings and making sure that you are prepared for class discussion the course will involve three types of assignments:

- Brief responses or visual examples to be brought to class in response to readings or screenings
- A midterm take-home essay to be completed during week 6 and due in class on 2/22.
- A short original visual documentary (photo/video/digital). Although you may make use of existing images, the documentary itself should be of your own making. You will present your documentary to the class during weeks 12-14. The final version of the documentary should be accompanied by a 6-8 page reflection on your work using the reading/discussion/screenings we’ve done throughout the term.

Week 1
1/11 Course and class member introduction; Screening of In the Street (Helen Levitt, 1944)
1/13 Chapt.1 Sturken and Cartwright
Evans and Hall: Barthes (2), Barthes (4)
Bring an image to class

Week 2
1/18 Chapt. 2 Sturken and Cartwright
Sturken (Mirzoeff 33); Mercer (E & H 31)
1/20 Chapt. 3 Sturken and Cartwright
Mulvey (E & H 25); Gaines (E & H 27); Halberstam (57)

Week 3
1/25 Chapt. 4 Sturken and Cartwright
Benjamin (E & H 6); Sontag (E & H 7)
1/27 Chapt. 5 Sturken and Cartwright
Debord (Mirzoeff 15); Baudrillard (Mirzoeff 16)

Week 4
2/1 Chap. 6 Sturken and Cartwright
Friedberg (Mirzoeff 36); McClintock (Mirzoeff 44)
2/3 Chap. 7 Sturken and Cartwright
Manovich, “Vertov’s Dataset” (handout)
Screen Man With a Movie Camera (Dziga Vertov, 1929) for this class
| Week 5 | 2/8 | Chapt. 8 Sturken and Cartwright  
Fusco (Mirzoeff 49); Tagg (E & H 16) |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2/10</td>
<td><strong>Winter Carnival break</strong></td>
</tr>
</tbody>
</table>

| Week 6 | 2/15| Chapt. 9 Sturken and Cartwright  
Appadurai (Mirzoeff 19); Nakamura (Mirzoeff 27)  
**Take-home midterm essay** |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2/17</td>
<td>In-class screening: TBA</td>
</tr>
</tbody>
</table>

| Week 7 | 2/22| **Mid-term essay due**  
Burgin (E & H 3); Bourdieu (E & H 11)  
Curtis Chapt. 1 & 2 (PDF) |
|--------|-----|------------------------------|
|        | 2/24| Curtis Chapt. 3; Screen selection from *The True Meaning of Pictures: Shelby Adams' Appalachia*  
George and Shoos, “A Visual Rhetoric of Execution and the Death Penalty Debates” |

**Spring Break**

| Week 8 | 3/1  
Curtis Chapt. 3; Screen selection from *The True Meaning of Pictures: Shelby Adams' Appalachia*  
3/3 | **Class visit by Diana George**  
George and Shoos, “A Visual Rhetoric of Execution and the Death Penalty Debates”  
3/15 Szarkowski  
3/17 **Class visit by Daniel Makagon**  
Reading TBA  
3/22 In-class screening *Seniorita Extraviada* (Lourdes Portillo)  
3/24 **Class visit by Alison Crockett**  
Reading TBA  
3/29 Chapt. 1 & 2 Renov  
3/31 Chapt. 10 Renov (Nichols)  
4/5 In-class screening: *Surname Given Viet Name Nam* (Trinh T. Minh-ha, 1989)  
4/7 Chapt. 5 Renov (Minh-ha)  
4/12 Documentary presentations  
4/14 Documentary presentations  
4/19 Documentary presentations  
4/21 Documentary presentations  
4/26 Documentary and written reflection due |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>