Short Course Description
Defining visuality as the visualization of history, composed of images, ideas and the imagination, this class examines present-day visualized globalization within an historical context and offers students ways to research visual culture in the intersections between globalizations past and present. We consider how visuality imagines history as war, visible only to the Hero, or Great Man, and consider alternatives proposed by abolitionists, indigenous people, and the labor movement. Students will develop a project proposal that might be developed into a thesis, article or mixed-media project.

Long Course Description
Visual culture studies visuality as a key component of globalization. By visuality, we mean the visualization of history, composed of images, ideas and the imagination. This class introduces present-day visualized globalization in historical context and offers students ways to research visual culture in the intersections between globalizations past and present. In the first half of the class, lectures and discussion trace the concept of visuality from its emergence in the 19th century to its uses in imperial regimes and the neo-visuality of the present. We consider how visuality imagines history as war, visible only to the Hero, or Great Man, and consider alternatives proposed by abolitionists, indigenous people, and the labor movement. The second half of the class will be a series of visual media-based workshops from painting and photography to film and digital media, discussing strategies and approaches to research as well as offering students the opportunity to use primary and archival materials. Students will develop a project proposal that might be developed into a thesis, article or mixed-media project.

Learner Objectives
At the end of this class, students will be able to:
- Demonstrate an understanding of the key research in the area of globalization and visual culture
- Describe the history of visuality as a concept and its use from modern industrial culture to the present
- Articulate a counter-history of visuality through social movements
- Produce a visual project that engages with the theoretical foundations of global visuality

Required Texts


Book excerpts and articles will be available as PDF documents on Blackboard.

**Assignments and Evaluation**
Class attendance and participation: 15%
Class presentations, and participation in group activities: 35%
Term paper: 50%

Students will be divided into groups. From week 4 onwards, student presentations introduce the readings and assignments

Paper length, formatting and other presentation expectations will be distributed in class.

**Evaluation Rubric**
A= Excellent
This work is comprehensive and detailed, integrating themes and concepts from discussions, lectures and readings. Writing is clear, analytical and organized. Arguments offer specific examples and concisely evaluate evidence. Students who earn this grade are prepared for class, synthesize course materials and contribute insightfully.

B=Good
This work is complete and accurate, offering insights at general level of understanding. Writing is clear, uses examples properly and tends toward broad analysis. Classroom participation is consistent and thoughtful.

C=Average
This work is correct but is largely descriptive, lacking analysis. Writing is vague and at times tangential. Arguments are unorganized, without specific examples or analysis. Classroom participation is inarticulate.

D= Unsatisfactory
This work is incomplete, and evidences little understanding of the readings or discussions. Arguments demonstrate inattention to detail, misunderstand course material and overlook significant themes. Classroom participation is spotty, unprepared and off topic.

F=Failed
This grade indicates a failure to participate and/or incomplete assignments
**Academic Integrity**
All students are responsible for understanding and complying with the NYU Steinhardt Statement on Academic Integrity. A copy is available at [http://steinhardt.nyu.edu/policies/academic_integrity](http://steinhardt.nyu.edu/policies/academic_integrity).

**Students with Disabilities**
Students with physical or learning disabilities are required to register with the Moses Center for Students with Disabilities ([http://www.nyu.edu/csd/](http://www.nyu.edu/csd/), 719 Broadway, 2nd Floor, 212-998-4980) and are required to present a letter from the Center to the instructor at the start of the semester in order to be considered for appropriate accommodation.

**Schedule of Classes, Readings and Assignments**

1. Introduction

2. Visuality
   Readings: Thomas Carlyle, selections from *On Heroes* (1840), *Chartism* (1839), *Occasional Discourse on the Negro Question* (1846), *Latter-Day Pamphlets* (1855)

3. Workshop on global research strategies

**Section One: Slavery’s World**

4. Black Atlantic Visual Culture
   Readings:
   Viewing: *L’Ultima Cena* (1976) [available in the Avery Fisher Center]

5. Visualizing Abolition
   Readings: CLR James, from *The Black Jacobins* (1968)
   Visual research topic: Toussaint Louverture

6. Reconstruction and its Aftermaths
Readings: WEB Du Bois, *Black Reconstruction in America*
Amy Kaplan, “Birth of an Empire” (1999)

Viewing: *The Birth of a Nation* (DW Griffith, 1915)

## Section Two: Inventing the West

7. Orientalisms
Readings: TE Lawrence, from *Seven Pillars of Wisdom* (1930)

Orientalist archive: The Metropolitan Museum

8. Cold Wars
Charity Scribner, from *Requiem for Communism* (2005)
Loren Kruger, from *Post-Imperial Brecht* (2004)

Viewing: *High Noon* (1956)

## Section Three: Globalization Now

9. Katrina’s World

10. Permanent War
Reading: “War”, special issue of PMLA (2009)
WJT Mitchell, from *Cloning Terror* (2009)


11. Research roundtable
Reflections on group research projects. Presentation of bibliographies from groups.

12-14 Student Presentations
Each student offers a 20-minute presentation in “conference” style with illustrations and question period

15. Term papers due and final discussion