Course Description: This course traces global visual culture through major historical themes—nationalism, colonialism, cultural imperialism—with focuses on the environment, racial and cultural difference, the border, and global activism. This course examines the role of visual culture in the emergence of and processes of globalization and global cultural flows. The course takes as its fundamental premise that visual culture circulates and creates meaning in global flows and that the very foundations of global capital, global culture, and global media are based on the dynamics of visuality and the power systems it both affirms and challenges. Students will focus on visual culture and its interrelationship with the unfolding development of globalization.

Course Objectives: By the end of the course, students will
• Understand and articulate the impact of globalization on the concepts of culture, identity, and place; and be able to critically look at the conflicting impacts of globalization;
• Understand the role that visuality plays in the power dynamics of colonialism, nationalism and contemporary global societies;
• Understand the relationship of power and visuality;
• Evaluate the primary role of visual culture in processes of globalization and transnationalization;
• Grasp the role of visual culture in the interrelationship between "global culture" and local culture;
• Understand and be able to analyze the relationship between visual culture and global capitalism; understanding the visual and economic flow systems present in the manufacturing of global capitalism and its exportation to non-capitalist societies;
• Have a broad sense of the complexity of visual culture flows and paths throughout the world.

Required Texts: All essays will be available in a course packet and in PDF format.

Course Requirements: The major assignment of the class is a visual/archival research project of the student’s choice. This must be formulated early in the semester, a rough draft plan with visual supplements will be due February 19th.

Students are expected to do all readings in preparation for class and to participate fully in class discussions and on Blackboard. Written work for the class will consist of two quizzes, one midterm exam (which will be short essay questions), and a 10-12 page final paper on an approved topic of your choosing related to the course materials. Two presentations are required during the semester – each will have a pre-assigned research topic and will necessitate the construction of an archive. Please note, a brief proposal with short bibliography for the final
paper will be due in mid-October. Final evaluation of students’ performance will be made on the basis the following criteria.

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<tr>
<th>Component</th>
<th>Percentage</th>
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<tr>
<td>In-class participation, discussion</td>
<td>25%</td>
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<tr>
<td>Short Answer Essay Midterm</td>
<td>20%</td>
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<tr>
<td>Presentations</td>
<td>25%</td>
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<tr>
<td>Final Paper</td>
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**Evaluation:**

**A=Excellent**
This work demonstrates a solid understanding of course material, and presents comprehensive, well-focused and well-reasoned analysis. It includes an intelligent use and interpretation of source materials, visual illustrations, interdisciplinary references and no grammar/typing errors. Outstanding work on all levels.

**B=Good**
This work demonstrates an accurate understanding of course material, presents a reasonable degree of analysis. Quotes tend to stay within the predictable domain of assigned course readings, interdisciplinary concepts are not included. Work reflects competence, but remains at a general level of understanding. Images, source materials, references and quotes and aptly used and writing/presentation is clear and direct. The paper has been carefully proofread and is without errors.

**C=Adequate/Fair**
This work shows understanding remains superficial, inaccurate or incomplete, writing is vague or inappropriate, typos are included, and the concept level remains at the assumed. Source materials are used inadequately, and arguments lack correct and specific examples.

**D=Unsatisfactory**
This work is late, demonstrates a serious lack of understanding, and fails to comprehend the basic aspects of the course. Sources and images may be used entirely inappropriately or not at all, and writing/articulation appears lackluster or inappropriate.

**F=Failed**
Work not submitted.

Plus (+) or minus (-) grades indicate your range within the aforementioned grades.

<table>
<thead>
<tr>
<th>Grade</th>
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<tr>
<td>A</td>
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<td>C-</td>
<td>70-73</td>
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D+ = 65-69  
D  = 60-64  
F   = 0-59

Policies:
Late Assignments: All late assignments are to be marked down a grade for each day late. If you are going to be late with a writing assignment or presentation, notify me before the day the assignment is due and request an extension.

Absences: Two unexcused absences will automatically result in a grade dropped by 5%, an additional 5% for each additional two unexcused absences. Lateness will also be reflected in your evaluation of participation. Regardless of the reason for your absence you will be responsible for missed work, excused absences must have a doctor’s note. Travel arrangements do not constitute a valid excuse for rescheduling exams. If you have to miss a class due to an emergency be sure to get a classmate’s notes. Please come to class prepared; collective participation in this class is critical to our success.

Writing help is available through the Writing Center, 411 Lafayette, 3rd Floor. The telephone number is: (212) 998-8866. This is an excellent resource that I encourage you to explore.

Academic Dishonesty and Plagiarism: “Academic integrity is the guiding principle for all that you do…you violate the principle when you: cheat on an exam; submit the same work for two different courses without prior permission from your professors; receive help on a take-home courses without prior permission from your professors; receive help on a take-home that calls for independent work; or plagiarize. Plagiarism, whether intended or not, is academic fraud. You plagiarize when, without proper attribution, you do any of the following: copy verbatim from a book, article, or other media; download documents from the Internet; purchase documents; paraphrase or restate someone else’s facts, analysis, and/or conclusions…” (see Steinhardt School Bulletin 2008-2010 p. 177-8)

Grade Appeals
Please allow three days to pass before you submit a grade appeal. This gives you time to reflect on my assessment; if you still want to appeal your grade, please submit a short and considered paragraph detailing your concerns. Based on this paragraph I will review the question and either shift your grade or refine my explanation for the lost points.

Notes on Written Work: All written assignments must be typed, double-spaced, in 11-point Times font, and properly cited. On all written work include your name, the course number, my name and the date. Please number your pages, and always include a bibliography. Essays turned in without one will be marked down. Please make sure to keep a hard copy of each assignment you turn in. While computer malfunctions are unfortunate and do happen, they are an accepted excuse for late papers, if your paper is received after the deadline, it will be marked down as stated above.
Students With Disabilities: Any student attending NYU who needs an accommodation due to a chronic, psychological, visual, mobility and/or learning disability, or is Deaf or Hard of Hearing should register with the Moses Center for Students with Disabilities at 212 998-4980, 240 Greene Street, http://www.nyu.edu/csd.

Readings: All readings will be provided in a reader, and online in PDF format. The text for this course, “Introduction to Visual Culture,” Nicholas Mirzoeff, is available in the bookstore.

Course Schedule:

Week 1, Sept. 7:

Class 1—Introductions and Course Overview, Defining Key Words

Week 2, Sept. 14:

Class 1—Defining Global Visual Culture, Visual Presentations
Class 2—Defining Globalism, Visual Presentations

Week 3, Sept. 21:

Class 3—Colonialism and Visual Culture
Nicholas Mirzoeff, Introduction to Visual Culture, “1492,” p.46 – 60
Marc Jason Gilbert, “Paper Trails: Port Cities in the Classical Era of World History,”
Deborah Cherry, “Algeria in and out of the Frame”
Joseph Conrad, Heart of Darkness
Class 4—Seeing Colonial Voice
Gayatri Spivak, “Can the Subaltern Speak?”
Frantz Fanon, The Wretched of the Earth

Week 4, Sept. 28:

Class 5—The Nation-State and Nationalism
Nicholas Mirzoeff, Introduction to Visual Culture, “Panoptic Modernity,” p.94 - 111
Benedict Anderson, Imagined Communities: Reflections on the Origin and Spread of Nationalism
Class 6—Questioning the Nation
Jesus Martin-Barbero, “The Processes: From Nationalisms to Transnationalists”
Linda Basch, Nina Glick Schiller, and Cristina Szanton Blanc, *Nations Unbound*

**Week 5, Oct. 5:**

**Class 9— Globalization and Hybridity**  
Marwan Kraidy, *Hybridity, or the Cultural Logic of Globalization*  
Edward Herman & R.W. McChesney, *The Global Media: The New Missionaries of Global Capitalism*

**Class 10— Orientalism**  

**Week 6, Oct. 12:**

**Class 11— Cultural Imperialism**  
Walter Benjamin, “Paris, Capital of the Nineteenth Century”  
Anne Friedberg, “The Mobilized and Virtual Gaze”

**Class 12— Global Visual Modernity**  
Anthony Giddens, “The Globalizing of Modernity”  
Watch:  
*Global Assembly Line*, Lorraine Gray, 1986

**Week 7. Oct. 19:**

**Class 13— Consumers / Producers in a Global Network**  
Dan Schiller, Introduction to *Digital Capitalism*

**Class 14— Seeing The City**  
Jeff Ferrel, *Empire of Scrounge: Inside the Urban Underground of Dumpster Diving, Trash Picking, and Street Scavenging*  
Allen J. Scott, *The Cultural Economy of Cities: Essays on the Geography of Image-Producing*
Industries
Saskia Sassen, "Introduction: Locating Cities on Global Circuits"
Midterm Exam: In-class, short answer essay questions

Week 8, Oct. 26:

Class 15— Global Visual Space
Class 16—Midterm Exam in class

Week 9, Nov. 2:

Class 17— Rethinking the Nation, again: The Nation as Brand
In class discussion of final paper strategies
Melissa Aronczyk, “Living the Brand”
Sue Curry Jansen, “Neo-liberal nation branding - Brand Estonia”
Sue Curry Jansen, “Designer Nations”
Watch:
Selection from Baz Luhrmann’s Australia
Class 18— The Local and the Global
David Morley and Kevin Robins, Space of Identity: Global media, electronic landscapes and cultural boundaries, p.10 - 25
Nestor Garcia Canclini, “Remaking Passports: Visual Thought in the Debate on Multiculturalism”

Week 10, Nov. 9:

Class 19— The Border
Guillermo Gomez-Pena, The New World Border
Class 20— Global Tourism/Memory Tourism
Marita Sturken, Tourists of History
Barbara Kirshenblatt-Gimblett, “Destination Culture”

Week 11, Nov. 16:
Class 21— Media Networks on a Global Scale  
Manuel Castells, *The Rise of Network Society*  
Terhi Rantanen, *The Media and Globalization*  

Class 22— Global Television  
Michael Ignatieff, *Is Nothing Sacred? The Ethics of Television*, p.57 - 77  
Albert Moran, *Copycat Television: Globalization, program formats and cultural identity*  
Joseph Straubhaar, “Distinguishing the Global, Regional and National Levels of World Television”

**Week 12, Nov. 23:**

Class 23— Global Hollywood  

Class 24— Globalization of the Museum  
Sharon Waxman, “An Oasis in the Desert”  
Saloni Mathur, “Museums and Globalization”  
Group of short articles on Louvre Abu Dhabi

**Week 13, Nov. 30:**

Class 25— Global Activism  
Douglas Kellner, “Globalization from Below: Towards a Radical Techno-Politics”  
Wilma de Jong, Martin Shaw & Neil Stammers, *Global Activism, Global Media*  

Class 26— Alternative Global Media  
Nick Couldry & James Curran, eds., *Contesting Media Power: Alternative Media in a Networked World*

**Week 14, Dec. 7:**

Class 27— Cosmopolitanism, or, What’s Next?  
**Nicholas Mirzoeff, Watching Babylon**, “The Banality of Images”  
Craig Calhoun, “Imagining Solidarity: Cosmopolitanism, Constitutional Patriotism, and the Public Sphere”  

Class 28— Visual Wars  
Peter Dahlgren “Net-activism and the emergence of global civic cultures”

**Week 15, Dec. 14:**

Class 29— Visual Rights  
Stuart Hall, “The Local and the Global: Globalization and Ethnicity”
SAMPLE SYLLABUS – This syllabus is provided as a sample. Some course content may vary.

Monroe Price & Mark Thompson, eds., *Forging Peace: Intervention, Human Rights and the Management of Media Space*
Roger Hackett & Yuezhi Zhao, eds., *Democratizing Global Media: One World, Many Struggles*

Class 30—Conclusions, Final Exam: Long Essay

An additional list of references in alphabetical order.


_______. "What Is an Apparatus?" and Other Essays, Translated by David Kishik and Stefan Pedatella, Stanford University Press, 2009

_______. *State of Exception*, Translated by Kevin Attell, Chicago: University of Chicago Press, 2005


_______. *The Location of Culture*, London, 1994


_______, ‘The Statement and the Archive,’ in *The Archeology of Knowledge*, Pantheon, 1972

Anne Friedberg, *Window Shopping: Cinema and the Postmodern*, University of California Press, 1994


_______, "Affective Labor." *Boundary 2* 26, no. 2 (Summer, 1999): 89-100


The Age of the World View, Boundary 2, no. 4, Winter 1976


Nicholas Mirzoeff (ed.), *The Visual Culture Reader*, Routledge, 2003


Oscar Negt and Alexander Kluge, *Public Sphere and Experience: Toward an Analysis of the Bourgeois and Proletarian Public Sphere*, University of Minnesota Press, 1993
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