

ΠΕΡΙΓΡΑΜΜΑ ΜΑΘΗΜΑΤΟΣ (Course Syllabus)

1. General

School	School of Humanities and Social Sciences		
Department	Department of Culture, Creative Media and Industries		
Study Level	Undergraduate		
Course code	ΕΠ216	Semester	2-4
Course Title	Visual Culture		
Autonomous Teaching Activities		Weekly Teaching Hours	Credits
Lectures and Tutorials		3	5
Course Type <i>Υποβάθρου , Γενικών Γνώσεων, Επιστημονικής Περιοχής, Ανάπτυξης Δεξιοτήτων</i>		Scientific area: Anthropology, Cultural Studies, Museology, History of Art, Visual and Material Culture	
Prerequisites:			
Course teaching and evaluation language:	Greek		
The course is offered to Erasmus incoming students	No		
Course Page (URL)	https://eclass.uth.gr/courses/CULT_U_118/		

2. Learning Outcomes

Learning Outcomes

Describe the learning outcomes of the course, the specific knowledge, skills and abilities students will acquire upon successful completion of the course of the appropriate level.

The aims of the course are:

Students will have explored relevant debates and will be able to grasp analytical categories and the basic insights in the fields of: Photography Theory, Ethnographic film methods and history, Orientalism, the gaze, the social life of things, national imaginary, tourism, Colonialism, exoticism, semiotics, politics and photography, phenomenology, indigenous media, etc.

The course delves into the history of visual culture in the social sciences (and especially anthropology) and examines various analytical positions, theories and debates concerning visual media and visual culture as an object and a method. It unpacks categories such as colonialism, Orientalism and it examines the role of particular visual technologies/modalities in public culture.

Upon successful completion of the course students will be able to: summarize and understand theorizations of visual culture and the debates about representation and power. Students will also be able to apply these concepts to their own personal experiences through (fiction and documentary) film analysis as well as exploration of public themes such as the representation of migration and “crisis”.

General Skills

Taking into account the general competencies that the graduate must have acquired (as listed in the Diploma Supplement and listed below), which one (s) does the course aim for?

Research, analyze and synthesize data and information, using the necessary technologies

Adaptation to new situations

Decision making

Independent work

Teamwork

Working in an international environment

Working in an interdisciplinary environment

Production of new research ideas *Project design and management*
Respect for diversity and multiculturalism
Respect for the natural environment
Demonstrate social, professional and ethical responsibility and gender sensitivity
Exercising criticism and self-criticism
Promoting free, creative and inductive thinking

The course aims at cultivating the following skills:

“Research, analyze and synthesize data and information, using the necessary technologies”
students are asked to collect and evaluate digital/online material and reflect on their own experience in relation to the representation of particular themes in public spaces (graffiti, migration, social unrest, etc.).

“Independent work”
Students are assigned topics and scientific articles to present in class.

“Working in an interdisciplinary environment”
Students read and evaluate essays and texts reflective of different disciplines in Greek and in English.

“Production of new research ideas”
Students are trained to assess the usefulness of different theoretical models for analyzing and illuminated cultural domains such as digital social media.

“Respect for diversity and multiculturalism”
Students are exposed to a critical exploration of the history of colonialism as well as debates about power and representation (including the ethics of filmmaking and documentary photography). The course further overviews contemporary trends and movements regarding the representation of sexual, cultural and ethnic alterity and explores ways for displaying such issues in public spaces, such as exhibitions.

“Demonstrate social, professional and ethical responsibility and gender sensitivity”

The course examines the question of ethics in the visual representation of Others (minorities, patients, etc).

“Exercising criticism and self-criticism”
: Students delve into various critical theories through discussions in class—The tutor presents these theories as different tools for understanding cultural practice—students are invited to develop their own critical skills and capacity to assess cultural phenomena by synthesizing these theoretical ideas.

“Promoting free, creative and inductive thinking”
see above point- emphasis on the selective, reflexive use of theoretical models and on synthesizing and creatively combining these models)

3. Course Content

[at the beginning of term students are provided with a detailed course outline/syllabus featuring the weekly themes and associated key and secondary bibliographical readings—you will find a short summary below]

Description:

This course introduces students to theoretical discussions concerning the role of visual culture and

visual media in the social sciences. What is the potential of the visual as a medium and a platform for understanding social experience and for critiquing power? By focusing especially on film and photography, the course explores the potentials and limitations in the use of visual media and more widely of the scope of the visual in exploring and representing social life. Students are introduced to various theoretical debates and traditions and they engage different stylistic and aesthetic forms (documentary, commercial photography, postcolonial art) which the course relates to particular theoretical debates. The course is assessed with an oral exam at the end of term. Some questions pursued during the semester include: What are the possibilities and limitations that stem from the use of cameras in describing Other cultures? What are the political challenges and problems involved in the representation of Otherness? How can specific forms of visual style and structure produce different forms of analysis?

The 13 teaching weeks cover the following topics:

- Visual Culture as an Anthropological Turn in the History of Art
- Fundamental Considerations about Photography and its Theorists
- Representation and Power: Colonialism, Orientalism and Anthropology
- Imagery, Exoticism and Tourism
- Ethnographies of Photography
- The Representation of Suffering, Crisis and Migration
- Photography and Political Activism
- Photography, Memory and the Past
- Ethnographic Film: History, Genres, Method
- Ethnographic Film, Material Culture and Memory
- Visual Culture and Postcolonial Art
- Digital Social Media and Photography

4. Instructive and Learning Methods - Evaluation

Delivery Method.	Delivered by physical presence and on ms teams (depending on covid-19 measures or other restrictions that may apply)	
Use of IT's in teaching and communication with students	<ul style="list-style-type: none"> • PowerPoint presentations featuring still and moving imagery as well as textual summaries of theory • Support Learning Process via the e-class platform • Electronic communication with students as well as face-to-face meetings 	
Teaching Structure <i>The methods of teaching are described in detail</i> <i>The student study hours for each learning activity are recorded as well as the non-instructional study hours so that the overall workload at semester level corresponds to ECTS standards.</i>	Methods	Semester Work Load
	Lectures	20
	Interactive discussion in class	20
	Presentation/ Individual project	20
	Oral Exam (final)	65
	Course Total (25 Hrs. Work Load per Credit Unit)	125
Student Evaluation <i>Description of the evaluation procedure</i>	<p>The evaluation criteria are explicitly mentioned during the first introductory lecture. They are also available, in the course description on the university's eclass asynchronous e-learning platform.</p> <p><u>Formative assessment:</u></p>	

	<p>Oral presentation of particular visual exercise and/or piece of academic work using audiovisual material (students receive detailed feedback).</p> <p><u>Summative assessment:</u> Oral or written exam at the end of term.</p> <p>They are asked to provide responses to 2 kinds of questions: 1: brief, informational which assess their capacity to describe basic points covered during the class (e.g., what does Barthes meant with the term “punctum”). 2: questions that demand a critical assessment of theory: e.g., how would you construct a phenomenological film in relation to your neighbourhood in Volos?).</p> <p>Alternatively, students may be assessed based on a final paper (depends on semester/special needs) that is either going to overview a theoretical theme or apply theory on a short participant-observation project.</p> <p>Final exam: 80% Mini Assignment: 20%</p> <p>Language: Greek</p>
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5. Recommended Readings

Advised Bibliography: (this is merely indicative- a detailed bibliography is given to students at the beginning of term on eclass)

Azoulay, Ariella. 2008. "The Civil Contract of Photography" στο The Civil Contract of Photograph, New York: Zone Books. Σ.85-135.

Banks, Marcus και Howard Morphy (επιμ.) Rethinking Visual Anthropology, New Haven: Yale University Press.

Bourgois, Philippe and Jeffrey Schonberg. 2009. Righteous Dopefiend, Berkeley: University of California Press.

Γιαλούρη, Ελεάνα. 2012. Υλικός Πολιτισμός: Η Ανθρωπολογία στη Χώρα των Πραγμάτων, Αθena: Αλεξάνδρεια. [trans. Material Culture: Anthropology in Thingland]

Didi-Huberman, Georges. "Four Pieces of Film Snatched from Hell." In Images in Spite of All: Four Photographs from Auschwitz, 3-17. Chicago: University of Chicago Press, 2008.

Grimshaw, Anna 2001. The Ethnographer’s Eye, Ways of Seeing in Modern Anthropology, Cambridge: Cambridge University Press.

Herzfeld, Michael. 2002. “The Absent Presence: Discourses of Crypto-Colonialism”, The South Atlantic Quarterly 101 (4): 899-926

Καλαντζής, Κωνσταντίνος, 2012. «Οπτικός Πολιτισμός και Ανθρωπολογία», στο Υλικός Πολιτισμός: Η Ανθρωπολογία στη Χώρα των Πραγμάτων (επιμ. Ε. Γιαλούρη), Αθena: Αλεξάνδρεια. [ιδίως σ. 203-209] [trans. Visual Culture and Anthropology].

Kalantzis, Konstantinos. 2020 “Picturing the Imaginable: Fantasy, Photography and Displacement in the Highland Cretan “Village.” Journal of Modern Greek Studies 38: 59–84.

Kalantzis, Konstantinos. 2019. Tradition in the Frame: Photography, Power and Imagination in Sfakia, Crete. Bloomington: Indiana University Press.

Loizos Peter. 1993. Innovations in Ethnographic Film: From innocence to self-consciousness 1955-1985, Manchester: Manchester University Press

Miller, et al. 2016. How the World Changed Social Media. London: UCL Press

Mitchell, W. J. T. 2005. What Do Pictures Want? The Lives and Loves of Images. Chicago: University of Chicago Press.

Μπακ-Μορς, Σουζαν (Buck-Morss, Susan). 2019 [1987]. «Σημειολογικά Όρια και Πολιτικές του Νοήματος: Η νεωτερικότητα σε περιοδεία—ένα Χωριό της Κρήτης σε Μετάβαση.» Θεσσαλονίκη: Ψηφίδες. [in English: 1987: Semiotic boundaries and the politics of meaning: modernity on tour—a village in transition. In: M. G. Raskin and H. J. Bernstein (eds.), New ways of knowing: The sciences, society, and reconstructive knowledge. Totowa, NJ: Rowman and Littlefield, pp. 200–236.

Μπαρτ, Ρόλαν (Barthes, Roland), 2008 [1980]. Ο Φωτεινός Θάλαμος: Σημειώσεις για τη Φωτογραφία, Αθήνα: Κέδρος.

Νικολακάκης, Γιώργος. 1998. (επιμ.) Εθνογραφικός Κινηματογράφος και Ντοκιμαντέρ, Αθήνα: Αιγόκερως.

Παπαηλία, Πηνελόπη και Πέτρος Πετρίδης. 2015. Ψηφιακή Εθνογραφία. Σύνδεσμος Ελληνικών Ακαδημαϊκών Βιβλιοθηκών, <https://www.ebooks4greeks.gr/pshfiakh-ethnografia> [trans. Digital ethnography].

Pinney, Christopher. 2006. "Four Types of Visual Culture." In Handbook of Material Culture, edited by Chris Tilley, Webb Keane, Susanne Küchler, Mike Rowlands, and Patricia Spyer, 131–144. London: Sage.

Ρίκου, Ελπίδα. 2013 (ed.). Ανθρωπολογία και Σύγχρονη Τέχνη. Αθήνα: Αλεξάνδρεια. [trans. Anthropology and Contemporary Art]

Said, Edward W. 1978. Orientalism. London: Routledge and Kegan Paul.

Seppanen, Janne. 2017. "Unruly Representation: Materiality, Indexicality and Agency of the Photographic Trace", Photographies 10(1): 113-128.

Strassler, Karen.μ 2010. Refracted Visions: Popular Photography and National Modernity in Java, Durham: Duke University Press.

(Indicative) Journals: Visual Anthropology, Visual Anthropology Review, Journal of Material Culture, Journal of Visual Culture, American Ethnologist, Representations, American Anthropologist, Critical Inquiry, Historein, October