

DEREE COLLEGE SYLLABUS FOR:	
HHU 2235 LE The Society of Spectacle: Image as Power in Art, Politics and Technology	
Honors Seminar	US CREDITS: 3/0/3
New Course Fall 2017	
PREREQUISITES:	WP 1010 Introduction to Academic Writing WP 1111 Integrated Academic Writing and Ethics
CATALOG DESCRIPTION:	An interdisciplinary study of how images in art and media construct political and social ideologies and shape identities in modernity.
RATIONALE:	Images play a fundamental role in representing, imagining and even constructing the world, as well as our basic sense of social identities. Technologies of power put into action with the means of images shape political, technological and sociological discourses. From early controversies over the use of images, motivated by political and religious ideologies, to the modern society of spectacle and the use of image-based social media, images inform our identity, disposition and desires. The course will map the cultural, aesthetic, political and technological contexts which have shaped image-related notions of power and selfhood across history, thus, leading to contemporary Western culture. The course is structured on a series of interrelated themed sections, aiming to shed light on issues of image as power and their cultural, political, and philosophical connotations.
LEARNING OUTCOMES:	Upon completion of the course, students will be able to <ol style="list-style-type: none"> 1. Examine a variety of perspectives on the power of images through critical reading of texts from art history, cultural visual studies, media studies, as well as literature, film and music; 2. Relate different cultural views and notions of the image in the context of identity construction, both individual and collective; 3. Critically discuss the ways in which image as power has shaped artistic expression; 4. Demonstrate understanding of the ethical implications and dilemmas associated with image as power.
METHOD OF TEACHING AND LEARNING:	In congruence with the teaching and learning strategy of the college, the following tools are used: <ul style="list-style-type: none"> • Textual analysis, interpretation of visual materials, class discussion, workshop-style pair work and group work during class meetings; • Active student-centered teaching approach in the presentation of course material to engage learners; • Critical-thinking exercises and learning activities designed to help students acquire confidence and benefit from independent study; • Student presentations of learning material to encourage involvement in the learning process;

	<ul style="list-style-type: none"> • Co-curricular activities, ranging from collaboration with student clubs and societies to debates and event organizing, to encourage students' creative engagement with the material; • Extensive instructor feedback on assignments and activities; • Individualized assistance during office hours for further discussion of lecture material, additional reading, and assignments; • Additional print and audiovisual educational material posted on the Blackboard course template; • Other relevant educational material placed on reserve in the library.
<p>ASSESSMENT:</p>	<p>Critical Essay 40% A 1,500-2,000-word critical essay dealing with one or more aspects of the course subject. The essay needs to display a firm grasp of the topic at hand, of the issues discussed in the course as a whole, as well as of the relevant bibliography (use of at least 3-5 scholarly sources).</p> <p>Creative Project 40% Students will deploy a creative medium of their choice to apply their insights on concepts and ideas explored in the course. The creative project includes a 500-word self-reflective essay (which articulates the concepts that inform the creative project and relates them clearly to the content of the course), as well as an oral presentation of the creative project.</p> <p>Participation 20% Each student will be evaluated according to his/her contribution in the class, the preparation of the material and his/her critical ability. Furthermore, each student will be assessed in regards to his/her participation in group activities and discussions that will arise throughout the course.</p> <p>The Critical Essay tests Learning Outcomes 1 and 2. The Creative Project tests Learning Outcomes 3 and 4.</p>
<p>READING LIST:</p>	<p>Required Material:</p> <p>Debord, G. <i>The Society of the Spectacle</i>, Zone Books, 1995. Friedberg, A. <i>The Virtual Window. From Alberti to Microsoft</i>, MIT Press, 2006. Rose, G. <i>Visual Methodologies: An Introduction to the Interpretation of Visual Materials</i>, 4th ed. Sage, 2016.</p> <p>Films and Music Videos:</p> <p>Grace Jones - <i>Corporate Cannibal</i> (2008) Dziga Vertov - <i>The Man with the Movie Camera</i> (1928) Alfred Hitchcock – <i>The Rear Window</i> (1954) Adam Curtis – <i>The Century of the Self</i> (2002)</p> <p>Further Reading:</p>

	<p>Besançon, A. <i>The Forbidden Image. An Intellectual History of Iconoclasm</i>, University of Chicago Press, 2000, 1-226.</p> <p>Foucault, M. "Panopticism," in <i>Discipline and Punish: The Birth of the Prison</i>, Vintage, 1979, 195-228.</p> <p>Hall, S. "The Work of Representation" in <i>Representation: Cultural Representations and Signifying Practices</i>. Sage, 1997, 13-74.</p> <p>McLuhan, M. <i>Understanding Media: The Extensions of Man</i>, MIT Press, 1994.</p> <p>Mulvey, L., "Visual Pleasure and Narrative Cinema" in <i>Visual and Other Pleasures</i>, Indiana University Press, 1989, 14-26.</p> <p>Plato, <i>The Sophist and Republic</i>, in <i>Dialogues of Plato</i>, trans. B. Jowett, Oxford University Press, 1953.</p> <p>Stafford, B. M., <i>Body Criticism: Imaging the Unseen in Enlightenment Art and Medicine</i>, MIT Press, 1993.</p> <p>Virilio, P., <i>The Vision Machine</i>, Indiana University Press, 1994.</p>
<p>RECOMMENDED MATERIAL:</p>	<p>Belting, H. <i>An Anthropology of Images: Picture, Medium, Body</i>. Princeton University Press, 2014.</p> <p>Baudrillard, J. "Design and Environment, or How Political Economy Escalates into Cyberblitz," in <i>For a Critique of the Political Economy of the Sign</i>, Telos Press, 1981, 185-203.</p> <p>Castells, M. <i>The Rise of the Network Society: Information Age: Economy, Society, and Culture v. 1</i>, London, Wiley-Blackwell; 2nd ed., 2009.</p> <p>Elkins, J. <i>The Domain of Images</i>, Cornell University Press, 2001.</p> <p>Freedberg, D. <i>The Power of Images: Studies in the History and Theory of Response</i>. University of Chicago Press, 1991.</p> <p>Foucault, M. "The Repressive Hypothesis" in <i>The History of Sexuality: An Introduction</i>, vol. 1, Vintage [1976] 1990, 15-49.</p> <p>Jay, M. <i>Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought</i>. University of California Press, 1994.</p> <p>Jenkins, J., "My iPod, my iCon: How and Why Do Images Become Icons?," <i>Critical Studies in Media Communication</i> 25, no. 5 (December 2008): 466–489.</p> <p>Horkeimer, M. and Th. Adorno, "The Culture Industry: Enlightenment as Mass Deception," in <i>Dialectic of Enlightenment, Philosophical Fragments</i>, Stanford University Press, [1947] 2002, 94-136.</p> <p>Latour, B. <i>Iconoclasm: Beyond the Image Wars in Science, Religion and Art</i>. MIT Press, 2002.</p> <p>Mirzoeff, N. <i>The Right to Look: A Counterhistory of Visuality</i>. Duke University Press, 2011.</p> <p>Mitchell, W. J. T., <i>Iconology: Image, Text, Ideology</i>, University Of Chicago Press, 1987.</p> <p>Mitchell, W. J. T., <i>What Do Pictures Want?: The Lives and Loves of Images</i>, University Of Chicago Press, 2006.</p> <p>Mondzain, M.-J., <i>Image, Icon, Economy: The Byzantine Origins of the Contemporary Imaginary</i>, Stanford University Press, 2004.</p> <p>Panofsky, E. "Artist, Scientist, Genius: Notes on the Renaissance 'Dammerung.,'" in <i>The Renaissance: Six Essays</i>, by Wallace K. Ferguson et. Al. and the Metropolitan Museum of Art, 142, Harper Torchbooks, 1953.</p> <p>Shaviro, S., <i>Post Cinematic Affect</i>. O-Books, 2010.</p>
<p>COMMUNICATION REQUIREMENTS:</p>	<p>With the exception of in-class activities, all written work must be word-processed on Word and adhere to MLA guidelines for manuscript format and documentation.</p>

SOFTWARE REQUIREMENTS:	Microsoft Office, Microsoft Powerpoint
WWW RESOURCES:	<p>The course will use a number of materials via the internet, which will be available to the students via the Blackboard template.</p> <p>Students will be encouraged to use the internet to explore themes related to the course.</p>
INDICATIVE CONTENT:	<p>Reading images as ideological subjects: Stuart Halls “The Work of Representation” and the myth of photographic truth.</p> <p>Iconoclasm: Plato’s dialogues “The Sophist” and the “Republic” and the political and sociological function of the prohibited image.</p> <p>Spectatorship, power, knowledge: Michel Foucault’s “Panopticism” from <i>Discipline and Punish</i> and the visibility of power.</p> <p>Media in everyday life: Marshall McLuhan’s <i>Understanding Media: The Extensions of Man</i> and the impact of technology in conceptions of selfhood.</p> <p>The society of spectacle: Guy Debord’s <i>Society of Spectacle</i> and the impact of images in consumer cultures and economies.</p> <p>The theatre of science: Barbara Maria Stafford’s <i>Body Criticism</i> and scientific looking onto nature and the human body.</p> <p>The visual construction of gender: Laura Mulvey’s “Visual Pleasure and Narrative Cinema” and the construction of gender.</p> <p>Visibility and global media flow: Paul Virilio’s <i>The Vision Machine</i></p>