Texas A&M University
Departmental Request for a New Course
Undergraduate • Graduate • Professional
Submit original form and 2 copies. Attach a course syllabus to each.

1. This request is submitted by the Department of Teaching, Learning, and Culture

2. Course prefix, number and complete title: EDCI 655: Contemporary Visual Culture

3. Course description (not more than 50 words): Interdisciplinary investigation of visual culture and related cultural, social, political, digital, ontological, and educational issues, theories, and production and consumption practices in the postmodern era; examination of contemporary visual culture as a site of critical inquiry that promotes social justice, cultural work, and democratic pedagogy.

4. Prerequisite(s) Graduate classification Cross-listed with Cross-listed courses require the signatures of both department heads.

5. Is this a variable credit course? ☐ Yes ☑ No If yes, from ______ to ______.

6. Is this a repeatable course? ☐ Yes ☑ No If yes, this course may be taken ______ times. Will the course be repeated within the same semester/term? ☐ Yes ☑ No

7. Has this course been taught as a 489/689? ☐ Yes ☑ No If yes, how many times? __________ Indicate the number of students enrolled for each academic period it was taught. 07-08

8. This course will be:
   a. required for students enrolled in the following degree program(s) (e.g., B.A. in history)
   n/a
   b. an elective for students enrolled in the following degree program(s) (e.g., M.S., Ph.D. in geography)
   M.Ed, M.S.Ed.D., Ph.D. in Educational Curriculum and Instruction

9. If other departments are teaching or are responsible for related subject matter, the course must be coordinated with these departments. Attach approval letters.

10. Prefix Course # Title (exclude punctuation) EDCI 655 CONT VIS CULTURE

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<tr>
<th>Lect.</th>
<th>Lab</th>
<th>SCH</th>
<th>Subject Matter Content Code</th>
<th>Admin. Unit</th>
<th>Acad. Year</th>
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Does not complete shaded area.

Approval recommended by: ____________________________
Head of Department Date: 11-07-08

Chair, College Review Committee Date: 1-11-08

Head of Department (if cross-listed course) Date: ____________________________
Dean of College Date: ____________________________

Submitted to Coordinating Board by:

Director of Academic Support Services Date: ____________________________
Effective Date: ____________________________

To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.

OAR/AS-5/04

1 of 14 B2
b stephen carpenter II • associate professor • http://www.coe.tamu.edu/~bscarpenter/index.html

Fall 2007 • Tuesdays 5:45pm-8:35pm • HECC 104 • 979.458.3339 • bscarpenter@tamu.edu •
• Office: 329 harrington • Office Hours: by appointment •

• Prerequisites: N/A • Credit Hours: 3 • Format: Lecture/Discussion/Videos/Field, Online and Group Work
• Relationship of Course to Curriculum Sequence: A related area course or elective course •

Course Description
Brief descriptions: An interdisciplinary investigation of visual culture and related cultural, social, political, digital, ontological, and educational issues, theories, and production and consumption practices in the postmodern era. The course examines contemporary visual culture as a site of critical inquiry that promotes social justice, cultural work, and democratic pedagogy.

The majority of the artworks and visual material studied will be created by contemporary non-Western artists, women, and artists of color who work in mixed-media and multi-media assemblage, video projection installations, environmental and site specific works, and performance art. Visual culture central to this course will include advertisements, television shows, movies, clothing, public spaces, and online computer communication technology. In addition to lectures and course readings, students will engage in critical writing about contemporary artworks and visual culture as well as research, plan, and execute visual culture projects that serve as visual arguments informed by the course content.

Course Objectives / Course Content
This course is designed around essential themes through lectures, critical inquiry, discussions, off-campus site visits, films and videos, group activities, and the production of visual culture. The majority of the visual culture studied in this course will have been produced as a result of new and emerging approaches and technologies that have become popular within the last 25 years with particular emphasis on communication, video, and visual technologies. Students in this course will explore cultural, social, political, and global issues and themes through visual culture and the art of contemporary international artists working in the new and emerging genres of mixed-media and multi-media assemblage, video projection, installations, environmental and site specific artworks, and performance art. The course will focus on visual culture sites as critical inquiry into contemporary culture and contexts that examine and promote social justice, cultural work, and democratic pedagogy. As such, the course will cover contemporary and international content outside the scope and parameters of traditional art survey, art history, education, and cultural studies courses offered across the university.
Course lectures, readings, discussions, and site visits are structured in relationship to the following course topics: Representation in/as and Visual Culture; Visual Culture as Critical Methodology; Technology, Appropriation, and Visual Culture; Environment as Visual Culture; The Engendered Body as Visual Culture Site; Visual Culture as Curriculum and Pedagogy; Visual Culture as Spectacle and Performance; Social Reconstruction and Community Activism; Visualizing Culture as Place and Institutions of Power; Xenophobia and Stereotypes; Digital Visual Culture; Video Games, Violence, and Virtual Worlds, and Information Media and as Visual Culture.

Course assignments are structured in relationship to the following themes: Consumer Culture; (Un)familiar Culture; Pedagogical Culture; Critical Culture; Virtual Culture, and Scholarly Culture.

Through the study of these themes and topics, students will explore contemporary visual culture through cultural studies and visual studies perspectives. These themes and topics are intended to evoke critical, political, social, economic, cultural, scholarly and personal responses to visual culture and may include discussions of cultural and racial hatred, gender issues, sexual orientation, religious practices, inequalities in the value and distribution of food, wealth, natural resources, and the environment; the spread of the AIDS virus and other illnesses and diseases, medical and health policies and research; cultural concepts of dying, marriage, and rites of passage; approaches to education and social justice; and governmental control of culture, technology, information, speech, and ideas.

**Course Texts**

There are 5 required books for this course. Several required and recommended additional weekly readings appear in the semester calendar. Readings that are available online are preceded by with an asterisk (*) and followed by an indication as to whether they can be located on Wilson Web or JSTOR. Some readings can be found on the WWW (URLs provided), book chapters are most easily located through eDocs, and other readings should be available in hard copy at the TAMU Library. Additional supplemental readings may be provided on the course www/WebCl/Blackboard site.


**Course Assignments**

Students will create both visual works and written essay responses. All written work must be submitted electronically either via USB memory sticks or as e-mail attachments (10, 11, or 12 pt font; MSWord.doc or RichTextFormat.rtf only) unless otherwise noted. Students must use APA, MLA or another accepted scholarly format for written work. The professor reserves the right to refuse work not submitted in the proper format. Documents should be no larger than 2MB unless other arrangements are made with the professor. Visual images may be sent as separate files and should be saved as jpg or gif files. No hard copy work, written or visual, will be accepted. The course assignments are described below.
• **Assignment One (5%) – due September 11, 2007**  
**Consumer Culture: Are You Buying Any of This?**  
Students will identify and respond to a full-page magazine advertisement. The advertisement must feature at least one human figure as the primary subject matter. The response should take the form of an essay of 1000 to 1500 words and should discuss the advertisement in response to the following questions: 1) What do you see?, 2) What does it mean?, and 3) How do you know? (Barrett). The full-page advertisement must accompany the final essay.

• **Assignment Two (5%) – due September 25, 2007**  
**Familiar Culture: Looking Closer at Where and How I Live**  
Students must identify the visual culture of their own lived experiences and interpret it using one of the critical methodologies discussed in one or more of the course readings as a model. Students should clearly describe the visual culture they are interpreting and describe the methodology or critical position from which they are constructing their interpretation. The essay should help the reader gain a more critical view of where or how the lived experiences of the author are reflected in or through the visual culture. This essay should be between 1000 and 1500 words and should include, but not exceed, up to 3 visual images or examples.

• **Assignment Three (10%) – due October 9, 2007**  
**Pedagogical Culture: Curriculum Implications of Visual Culture**  
Students will write a 1500-2000 word response/review of one paper, roundtable session or presentation at a local presentation or a regional, state or national conference (such as the 2007 Curriculum and Pedagogy Conference in Marble Falls, TX) that fits within the definition of arts-based education research (ABER), visual art or visual culture. The response/review paper should include at least one specific reference to a course reading. If possible, students should secure a copy of the paper from the presenter during or after the conference. STUDENTS WHO DO NOT ATTEND A PRESENTATION OR CONFERENCE TO SATISFY THE REQUIREMENTS OF THIS ASSIGNMENT MUST COMPLETE AN APPROVED RESEARCH PROJECT—SUCH AS AN ANALYTICAL REVIEW OF THREE RELATED RECOMMENDED READINGS FROM THE COURSE SYLLABUS. STUDENTS MUST MEET WITH THE PROFESSOR TO DISCUSS THE PARAMETERS OF THIS APPROVED RESEARCH PROJECT.

• **Assignment Four (20%) – due October 30, 2007**  
**Critical Culture: Seeing Culture through Critical Lenses**  
Students will create and then upload an image or brief digital video (not more than 2 minutes) intended to critique or resist a specific cultural practice or institution on the Seeing Culture website (http://seeingculture.tamu.edu). Such forms of resistance are known as "visual culture jamming" and can lead students and educators to enact forms of "creative resistance pedagogy" (Darts, 2004). Students might create still images with digital cameras or manipulated and collaged Photoshop™ images, or videos through any viable means including screen capture, webcams, or footage from digital video cameras. Once posted, students will view and then interpret the other "visual culture jamming" contributions, identify emergent themes and common cultural issues they share, and thoughtfully interpret the works for their cultural significance and pedagogical implications in the form of a brief written response of about 1000 words.

• **Assignment Five (30%) – due November 20, 2007**  
**Virtual Culture: The Way We Do Things (Visually) Around Here**  
As a result of creating an avatar and interacting in the online virtual world of Second Life students will describe and interpret a site or event within Second Life in the form of a virtual ethnography. Students must read and fulfill all applicable and necessary requirements for IRB approval and for inhabiting and using the TLAVC (Teaching, Learning and Visual Culture) facility. TLAVC is an
evolving virtual space specifically designated for students in this course within the broader context of the Educators Coop in Second Life. Students will be expected to attend one or more class meetings and guest lectures in Second Life and may elect to meet with the professor in-world during SL office hours via the professor's avatar/instructional assistant, Metaphor Voom. Ultimately, students will produce an essay of about 1500-2000 words supported by visual documentation—still images, video captures, or video (machinama)—from the perspective of the experiences of their avatar within Second Life. Ideally, the presentation of student work for this project might also occur in-world but is not required.

- Assignment Six (30%) – due on or before December 11, 2007

Scholarly Culture: Research Document/Project/Work

As a final course requirement, students enrolled in this course will produce a 2,000 to 3,000 word paper or an equivalent project in which they examine one of the course themes with respect to contemporary visual culture and their area of study. Students who elect to write a paper will select an appropriate journal for their topic and write the paper with the intention of submitting it to this journal for review and possible publication. Students who elect another form of research documentation and presentation, such as an arts-based project, must receive approval from the professor and present their work to the class and/or the public in an exhibition, performance, presentation or other suitable format. This second format must also be accompanied by an artist’s statement or didactic text. Additional criteria for this assignment may be provided in class, however, students are encouraged to interpret this assignment as they see fit. That said, students are required to discuss their intentions with the professor in advance of submitting the final work for assessment and evaluation. Students may complete this assignment individually or with one other student. Students who elect to work with a partner on this assignment must each submit a brief description of their contribution to the final work.

Examples of options for this assignment include, but are not limited to the following:

- An extended project within/in response to Second Life. Students might begin with a specific location in SL and critique the site for its pedagogical, substantive, and ontological meanings as related to one of the course themes. As an alternate, students could begin with a course theme related to SL which is also identified in a journal article, listserv, or blog and then critique the discussion and/or the issue with respect to one or more readings from the course. Students might also elect to construct a video (machinima) or other expand their own building and scripting skills through a visual project within Second Life that relates to or critiques one of the course themes.

- Re-Mastering a Masterpiece. Students will construct a time-based self-portrait to present to or perform for the class. This work must relate to or critique one of the course themes. Students are responsible for their own technology knowledge and support and will not receive instruction on specific computer programs or equipment to produce their self-portrait. The professor will, however, offer advice and technical support when possible. An artist's statement of 1500 words must accompany the self-portrait that helps the reader see the connections between the work and one of the course themes.

- An extended response to the Seeing Culture website (http://seeingculture.tamu.edu). Students might compare two or more examples of visual culture featured on the site. This comparison may be based on formal and conceptual characteristics of the examples of visual culture or two or more responses to visual culture examples posted on the site. The essay must specifically address the ways in which the examples or responses relate to one or more of the course themes, regardless of how they are characterized or are situated on the Seeing Culture...
website. In the essay, students must cite at least 3 references from the course to help support their case, and must be at least 3000 words.

- A position paper that makes a case for visual culture within your specific area or discipline. In this paper, students might explore the relationships among a specific area, issue, or topic of visual culture, a course theme, and their discipline of study or research.

**Grading Policy, Assessment and Evaluation**

Late assignments will not be accepted. Partial credit is better than no credit.

Each student is responsible for turning in her or his work on time and for keeping up with assignments. If a student is absent on a due date, she or he is expected to either:

1. send the work to the professor electronically by the due date; or
2. arrange for another student, or someone else, to submit the work by the due date

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<thead>
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<th>Assignments</th>
<th>Percentage</th>
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<tr>
<td>Assignment #1: Consumer Culture</td>
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<tr>
<td>Assignment #2: (Un)familiar Culture</td>
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<td>Assignment #3: Pedagogical Culture</td>
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<td>Assignment #4: Critical Culture</td>
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<td>Assignment #5: Virtual Culture</td>
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<tr>
<td>Assignment #6: Scholarly Culture</td>
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<tr>
<td><strong>Total</strong></td>
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A (100-90%) Superior
B (89-80%) Good
C (79-70%) Satisfactory
D (69-60%) Inadequate
F (59-0%) Failing

The most successful students will push the boundaries of these assignments, creatively and critically, for the purpose of developing scholarly responses and cultural studies work. That is, the depth and integrity of the scholarship and creative production of student work for these assignments carries more weight than simply meeting the minimal parameters of the assignments as they are outlined in this syllabus.

**Attendance**

Students will be expected to attend every scheduled class session. Beginning with the third unexcused absence, a student's final grade will be lowered by one grade increment (i.e. A to B; B to C).

Excused absences will be granted in accordance with university policy.
(For more information see Student rule 7: [http://student-rules.tamu.edu/rule7.htm](http://student-rules.tamu.edu/rule7.htm))

**Computer Technology, Internet and E-mail**

A Web CT/Blackboard or Internet site will be established for this course. Various notes, supporting information and readings, and assignment components will be posted on this site. Students should check this site regularly. All students must have an active Texas A&M e-mail account or other reliable e-mail account. E-mail messages can be forwarded from a Texas A&M email account to another email service. If
students prefer to be contacted through a non-TAMU e-mail account it is their responsibility to inform the professor of this preference. In addition, students are encouraged to ask questions and seek clarification of assignments through e-mail. Responses will be made in a timely manner. Students should take advantage of computer technology workshops offered through the College of Education and Human Development (http://tlac.coe.tamu.edu/team/workshops/index.php). To facilitate note taking and some in-class assignments, students are encouraged to bring laptop notebooks to class when appropriate. Use of laptops in class for non-class assignments will not be tolerated by the professor (such as sending and receiving e-mail not related to the course) and the professor reserves the right to restrict students from bringing and using laptops in class as a result of such misuse. Because the study, examination, and production of visual culture is increasingly related to digital and computer technology, students in this class should expect to engage with the technology for all assignments—such as Second Life, creating and posting visual culture jam projects, and writing and submitting papers—to some degree.

**Course Etiquette**

Cell phones and pagers must be turned off during class; students should use the "silent" or "vibrate" feature if they are anticipating an important call during class hours. Students should respect the professor and other students during class discussions. Food and beverages may be consumed during class as long as they do not pose a distraction for other students or an imposition on the class as a whole. At least one 10-minute break is typically granted during each class session.

**Supplies**

The list of basic recommended supplies for this course includes a three-ring binder, paper and pen, dictionary, digital storage device (USB), and reliable access to a computer with Internet access dedicated to this course (students must download the free Second Life software on this computer). Students should talk with the professor should they have difficulty securing these supplies and meeting these requirements.

**Aggie Honor Code and Academic Integrity Statement**

An Aggie does not lie, cheat, or steal or tolerate those who do.

For specific details on the Texas A&M University Honor Code and other regulations, consult: http://student-rules.tamu.edu/aggiecode.html. For specific information about plagiarism consult the "Academic Misconduct" section of the Texas A&M Student Rules: http://student-rules.tamu.edu

**Students with Special Needs and Americans with Disabilities Act (ADA)**

Services for Students with Disabilities (SSD) provides services to students with disabilities to insure accessibility to university programs. SSD offers accommodations counseling, evaluation referral, disability-related information, adaptive technology counseling and equipment, and interpreter services for academically related purposes. For more information about services for students with disabilities, visit http://studentlife.tamu.edu/ssd/ or call (979) 845-1637.

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities, in Cain Hall or call (979) 845-1637.

**College of Education and Human Development**

For information about the College of Education and Human Development, visit http://www.coe.tamu.edu
EDCI 655: Contemporary Visual Culture
Fall 2007 • (Subject to change)

Week 1 • Tuesday August 28

Introduction
• Course overview • What is Visual Culture? • Initial activities and discussions • Assign Studio Assignment 1
• Introduce final paper

Week 2 • Tuesday September 4

Representation in/as/and Visual Culture
• What is Visual Culture, continued • Visual representation of information • SL in class

Required Readings
• Mirzoeff, Introduction
• Rose, Chapter 1, Researching Visual Materials: Towards a Critical Visual Methodology
• Johnson, Introduction: The Sleeper Curve
• Freedman, Introduction

Recommended Readings


Week 3 • Tuesday September 11

Visual Culture as Critical Methodology
• Scopic regimes • Seeing Culture

Assignment One Due: Consumer Culture: Are You Buying Any of This?

Required Readings
• Mirzoeff, Chapter 1, Picture Definition: Line, Color, Vision
• Rose, Chapter 2, 'The Good Eye': Looking at Pictures Using Compositional Interpretation
• Rose, Chapter 3, Content Analysis: Counting What You (Think You) See

Recommended Readings
Week 4 • Tuesday September 18
Technology, Appropriation, and Visual Culture • Web Cams • iMovie/MovieMaker • Television: Real World • Drawn Together • Schoolhouse Rock • SL in class

Required Readings
• Mirzoeff, Chapter 2, The Age of Photography (1839-1982)
• Mirzoeff, Chapter 7, Diana's Death: Gender, Photography and the Inauguration of Global Visual Culture
• Mirzoeff, Coda

Recommended Readings


Week 5 • Tuesday September 25
Environment as Visual Culture • Film: Qawaynqatasi and Rivers and Tides • Water Filter Exhibition
Assignment Two Due: (Un)Familiar Culture: Looking Closer at Where and How I Live

Required Readings


Recommended Readings

Week 6 • Tuesday October 2
The Engendered Body as Visual Culture Site • Videos: Bill Viola and Lorna Simpson
• Visiting Scholar: Dr. Ruben Gaztambide-Fernandez •

Required Readings
• Mirzoeff, Chapter 5, Seeing Sex
• Rose, Chapter 4, Semiology: Laying Bare the Prejudices Beneath the Smooth Surface of the Beautiful

Recommended
* Contemporary Feminism: Art Practice, Theory, and Activism—An Intergenerational Perspective
Mira Schor; Emma Amos; Susan Bee; Johanna Drucker; María Fernández; Amelia Jones; Shirley Kaneda; Helen Molesworth; Howardena Pindell; Collier Schorr; Faith Wilding. Art Journal, Vol. 58, No. 4. (Winter, 1999), pp. 8-29. (JSTOR)


Week 7 • Tuesday October 9

• Visual Culture as Curriculum and Pedagogy • Rural Studio • Assignment Three Due: Pedagogical Culture: Curriculum Implications of Visual Culture

Required Readings
• Freedman, Chapter 1, The Professional Field: Theorizing Visual Culture in Education
• Freedman, Chapter 2, Finding Meaning in Aesthetics: The Interdependence of Form, Feeling and Knowing
• Freedman, Chapter 5, Interpreting Visual Culture: Constructing Concepts for Curriculum
• Freedman, Chapter 6, Curriculum as Process: Visual Culture and Democratic Education
• Freedman, Chapter 8, Contributing to Visual Culture: Student Artistic Production and Assessment

Recommended Readings


Week 8 • Tuesday October 16

Visual Culture as Spectacle and Performance • Performance Art: Goat Island • Film: Bamboozled

Required Readings
• Freedman, Chapter 3, The Social Life of Art: The Importance of Connecting the Past with the Present
• Freedman, Chapter 4, Art and Cognition: Knowing Visual Culture

Recommended Readings

**Week 9 • Tuesday October 23**

- **Social Reconstruction and Community Activism** • Video: Ukeles, *The Yes Men*, Tyree Guyton, Wodiczko video

**Required Readings**


**Recommended Readings**


**Week 10 • Tuesday October 30**

- **Visualizing Culture as Place and Institutions of Power** • Films: *Disclosure* • *Barbershop*

- **Assignment Four Due: Critical Culture: Seeing Culture through Critical Lenses**

**Required Readings**

- Rose, Chapter 5, Psychoanalysis: Visual Culture, Visual Pleasure, Visual Disruption


**Recommended Readings**


**Week 11 • Tuesday November 6**

- **Xenophobia and Stereotypes** • Video: Guillermo Gomez-Peña • Film: *Day Without a Mexican* • Film: *Bamboozled* • Flo Oy Wong, Michael Ray Charles, Fred Wilson

**Required Readings**

- Mirzoeff, Chapter 4, Transcultur: From Kongo to Congo

- Mirzoeff, Chapter 6, First Contact: From *Independence Day* to 1942 and *Millennium*
Recommended Readings


**Week 12 • Tuesday November 13**
Digital Visual Culture

Required Readings
- Mirzoeff, Chapter 3, Virtuality: From Virtual Antiquity to the Pixel Zone
- Johnson, Part 1
- Freedman, Chapter 7, Art.edu: Technological Images, Artifacts, and Communities

Recommended Readings


**Week 13 • Tuesday November 20**
Video Games, Violence, and Virtual Worlds • Second Life • video games •
Assignment Five Due: Virtual Culture: The Way We Do Things (Virtually) Around Here
• SL in Verizon Lab

Required Readings
- Johnson, Part 2

Recommended Readings


Week 14 • Tuesday November 27

• Information Media and/as Visual Culture • Film: Manufacturing Consent

Required Readings

• Rose, Chapter 6, Discourse Analysis I: Text, Intertextuality, Context
• Rose, Chapter 7, Discourse Analysis II: Institutions and Ways of Seeing
• Rose, Chapter 8, Other Methods, Mixing Methods

Recommended Readings


Finals Week • on or before December 11

Assignment Six Due: Scholarly Culture: Final Research Document/Project/Work
Texas A & M University
Teaching, Learning and Culture
Concern/Oppportunity/Acknowledgment Form (COAF)

Name________________________ UIN: _____ - _____ - _____ Date __/__/____

Address________________________

Street  City  Zip

Telephone:  Home (____) _______ - _______  Major________________________

Work (____) _______ - _______  EMAIL _______________________

Class: ________________________________________________________________

Circle  Freshman  Sophomore  Junior  Senior  Graduate

Projected Graduation Semester_________ Year _________

Explain Opportunity/Concern/Acknowledgement (Please be specific with your narrative.)

If this is a concern what are the possible solutions?

a.

b.

Professor/Advisor/Mentor/Administrator Recommendation

___________________________________________________________________________ Date: ___/___/____

Advisor/Professor/Facilitator

Department Head Recommendation  (dennissmith@tamu.edu)

Department Head
/Designee_________________________________________ Date: ___/___/____

Dennie L. Smith, Department Head

Action/Follow-up: