International Bill of Norms, and possibilities for art after Auschwitz.

trials, survivor memoirs, representations of the Nuremberg Code and the
humor about the Holocaust, the persistence of the past, Nazi propaganda,
analyze cinematic strategies for representing the unrepresentable, dark
stigmatization, and the ethics of historical representation. The course will
define Visual Studies as an academic field within the humanities. Topics will generally
include the image in classical rhetoric, media theories about images, visibility and post-colonial theory, semiotic analysis of images, the
 cinematic image, gender and visuality, consumer culture's use of images, spectatorship and social identity, television history, images and the
construction of space, the relationship between word and image in books, experimental manipulation of visual images in art, images in
performance both theatrical and social, the history of photography, and technologies of image production. The class discussions will
 elucidate the interdisciplinary effects of image production, reception, and circulation in modern media environments. The course will provide
students with a broad range of theoretical methods for analyzing visual images so that they may understand their importance and incorporate a
theoretically sophisticated analysis of this visual component in their graduate research. The course is one of two required courses for the
Visual Studies dual degree.

VSTUD 502: Visual Digitality

3 Credits

Study of historical, theoretical, and operational aspects of the
consumption and production of digital technologies and associated
cultures.

VSTUD 532: Holocaust and Visual Culture

3 Credits

This course studies how art, literature, film, and other media can provide
a perspective on one of the most horrific events in human history, the
Holocaust: the genocidal murder of more than six million men, women, and children (mostly Jewish) under the Nazi regime during World War II.
The course examines the theoretical questions involved in any attempt
to capture what appears to be beyond comprehension in terms of moral
outrage and the sheer scale, inhumanity, and bureaucratic efficiency
of the violence perpetrated by the Nazis. This course examines formal
approaches of depicting the Holocaust in literature and film, as well as
photography, museum installations, and memorials. Topics to be
discussed include include memorialization (Holocaust museums and
memorials), mass murder of the disabled, national guilt, survivor's guilt,
stigmatization, and the ethics of historical representation. The course will
analyze cinematic strategies for representing the unrepresentable, dark
humor about the Holocaust, the persistence of the past, Nazi propaganda,
Holocaust photography, trauma theories, graphic novels, the Nuremberg
trials, survivor memoirs, representations of the Nuremberg Code and the
International Bill of Norms, and possibilities for art after Auschwitz.

VSTUD 555: Visualizing Gender

3 Credits

This course analyzes how gender identities relate to the creation,
use, and analysis of visual artifacts and bodily practices. Visual texts
condition and are conditioned by intersectional embodiments of gender.
In an attempt to understand and critically evaluate the role visual
culture plays in our gendered lives as a dominant conduit of knowledge
and identity production, this seminar examines visual processes and
objects as they are informed and shaped by a nexus of gender, race,
sexuality, class, nationality, and other forms of identity. The visualization
of gendered forms of identity involves codes that produce bodies as
signifiers of chaos, order, beauty, disease, nature, culture, evil, and
virtue, including actions bisected according to binaries of masculinity
and femininity. The seminar employs analytical approaches to these
dynamics, including feminist, queer, and critical race theories of the visual
as ways of interrogating a range of visual artifacts and bodily practices.
After surveying key foundational texts, the course predominantly engages
contemporary works and practices along complex gender matrices,
including new directions in visual culture from the 1990s onward.

VSTUD 556: Reading Film

3 Credits/Maximum of 12

A practical and historical approach to film theory and analysis. This
seminar develops critical visual literacy by examining a range of practices
in cinema study, with emphases on the relation of film to literature and
the analysis of film meaning. The course asks how to read a film, and
considers the multiple ways that films combine framing, movement,
editing, narrative, character, and genre toward the production of culture,
ideology, identity, desire, poetic imagery, and community. Students will
explore a wide range of critical methods, and will view one to two films
per week. Readings will range from novels to classic film theory, cultural
studies, belles-lettres, film criticism, radical poetics, apparatus theory,
media theory, and contemporary philosophy.

Cross-listed with: COMM 556, ENGL 556
VSTUD 557: Authors and Artists

3 Credits

This course explores formal and historical links between literature
and art in modernist movements. "Ut pictura poesis" (like painting [is]
poetry). This statement, originally articulated by the ancient Roman poet
Horace, has been quoted and debated ever since. Links between art
and literature have exerted a formative influence on the development
of modern fiction and poetry as authors and artists in various avant-
garde groupings collaborated and competed to generate modes of
artistic expression appropriate to modernity. This course examines those
interactions. Course objectives are to bring together for comparative
examination: - formal or generic relationships between texts and images
at particular historical moments. - issues of creative collaboration and
cross-pollination between writers and artists, which have been crucially
important in the history of literature and poetry. - conceptions of creativity
as these have been expressed by writers using the figure of the artist.
This course allows students to explore the ways knowledge of literature
and skills in critical reading can be rewardingly brought to bear on the
visual arts, and to consider how visual art can illuminate the workings of
literature both for individual readers and in the classroom.

Cross-listed with: ENGL 557
VSTUD 580: Comics and Graphic Novels

3 Credits

A survey of comics and graphic novels, primarily in English. This seminar provides a survey of the comics medium and an introduction to the academic field of Comics Studies. Students acquire facility in the structural and formal analysis of comics and sequential narrative, as well as knowledge of significant critical theories and methodologies within the field of Comics Studies. Assigned primary texts may be targeted to a particular genre, mode, historical period, or creator(s). While the course has a general focus on North America, students may also read texts from European, Japanese, and/or South American traditions (all of which will be taught in translation), not to exceed 25% of the course. Discussion of assigned texts will be situated within relevant scholarship and criticism (current and historical).

VSTUD 597: Special Topics

1-9 Credits/Maximum of 9

Formal courses given infrequently to explore, in depth, a comparatively narrow subject.

VSTUD 897: Special Topics

1-9 Credits/Maximum of 9

Formal courses given infrequently to explore, in depth, a comparatively narrow subject.