# IMAGES: KNOWLEDGE, HISTORY, POLITICS

Winter term 2021/22 | Wednesdays, 17:40-19:20
Credits: 2.0 | ECTS: 4.0
Visual Theory and Practice: mandatory elective | History, International Relations, Sociology: elective

Instructor: Ulrich Meurer
meureru@ceu.edu

Access to all readings, videos, web-resources via e-learning platform MOODLE:
https://ceulearning.ceu.edu/login/index.php

Link for participation via ZOOM:
https://ceu-edu.zoom.us/j/97544043324?pwd=eVV5d3VGSHlQZkZMdTJvYkNhVTJ5UT09
Meeting-ID: 975 4404 3324 / Passcode: 648382

The instructor will be available for individual questions immediately after every class.
You can book additional OFFICE HOUR slots (Mondays, 17:30-19:00) with this DOODLE:
https://doodle.com/poll/gbveeh6pma2h9abh

Link for selecting a topic/date for your PRESENTATIONS (*see also below: section on 'assignments'*):
https://doodle.com/poll/np5dppm5sxyavuhm


## COURSE DESCRIPTION:

"It is a commonplace of modern cultural criticism" – states W. J. T. Mitchell – "that images have a power in our world undreamed of by the ancient idolaters." In fact, the sheer multitude, sensory demand, and increasing impact of images are at the very core of current notions of culture and the visual; they inform the theoretical understanding of the present (as well as its relation to the past), the social & political significance of media, or the epistemological potential of imaging technologies.

Against this background, the course addresses the image both as a representational *sign* that depicts a physical/mental "reality" and as an experience, operation or visual *event* in its own right. After a concise introduction that addresses the 'truth-content' and 'operative value' of images, the course will focus on the use of photography, film, and electronic media in three selected fields: through a series of case studies, it analyzes the capacity of modern "techno-images" for the production of (scientific) knowledge; their ability to display, translate or reconstruct the past, e.g. as historical source material, and finally, their entanglement with political representations of power and equality. While the first section covers theoretical reflections from Plato to the present, the subsequent examples from a limited set of discourses will, however, constantly return to basic issues of pictorial signification and of the visual as "informational excess".

Beyond illuminating the many historical shifts and (inter-)media transformations of the pictorial, the course also aims at deepening the participants' critical awareness of their own ideas, reception and employment of imagery in an academic context.

LEARNING OUTCOMES:

Students will be introduced to ▶ central APPROACHES IN IMAGE THEORY. They will gain insight into the operations of ▶ images in SCIENTIFIC, HISTORICAL, AND POLITICAL CONTEXTS from the 19th century to the present, especially with respect to photographic, cinematographic and digital media, and ▶ establish connections between VISUAL TECHNOLOGIES AND THEORETICAL CONCEPTS. The discussion of texts and images will contribute to their abilities ▶ to STRUCTURE AND CRITICALLY EVALUATE academic arguments. The participants will train their ▶ SKILLS OF SYNTHESIS AND COMMUNICATION through in-class presentations and papers. They will have the opportunity to ▶ APPLY PRACTICAL KNOWLEDGE in the form of image/video works.

WEEKLY SCHEDULE + READINGS:

▶ PARTICIPANTS ARE EXPECTED TO PREPARE MANDATORY READINGS, VIDEOS AND WEB-RESOURCES (PRINTED IN BLACK IN THE LIST BELOW) PRIOR TO THE RESPECTIVE CLASS.

▷ GREY FONT INDICATES OPTIONAL READINGS AND MATERIAL: IT SERVES AS ADDITIONAL BASIS FOR STUDENT PRESENTATIONS, FOR A FURTHER EXPLORATION OF THE TOPIC, AND AS INSPIRATION FOR THE FINAL PAPERS …

▷ 'ARCHIVE' SECTIONS [HIGHLIGHTED IN YELLOW] PROVIDE A CHOICE OF FURTHER TEXTS & MATERIAL ON ADJACENT/ALTERNATIVE SUBJECTS

| To Lie and to Act | |
|---|---|
| 01<br><br>12.01 | Intro I: (Half)Truths – Images, Knowledge, Illusion<br><br>[+ COURSE SUBJECT / SCHEDULE / ASSIGNMENTS …]<br><br>▶ William Kentridge: "Drawing Lesson One: In Praise of Shadows" (Video, Charles Eliot Norton Lectures, Harvard University, 2012):<br>https://www.youtube.com/watch?v=cdKkmSqYTE8<br><br><br><br>[Text version: William Kentridge: "Drawing Lesson One: In Praise of Shadows", in: *Six Drawing Lessons*. Cambridge, London: Harvard UP 2014, 1-32.]<br>▶ Plato: *The Republic*. Cambridge: Cambridge UP 2000, 220-225.<br><br>▷ Andreas Huyssen: "The Shadow Play as Medium of Memory in William Kentridge", in: Rosalind Krauss (ed.): *William Kentridge (October Files 21)*. Cambridge, MA; London: MIT Press 2017, 77-98.<br>▷ Mark Rosenthal (ed.): *William Kentridge: Five Themes* (Exhibition catalog). New Haven, London: Yale UP 2010. |

| 02 | Nothing but the Truth – Images, Evidence, Testimony |
|---|---|
| 19.01 | ▶ Jacques Derrida, Bernard Stiegler: *Echographies of Television: Filmed Interviews*. Cambridge: Polity 2002, 89 (mid-page)-99.<br>▶ Richard K. Sherwin, Neal Feigenson, Christina Spiesel: "Law in the Digital Age: How Visual Communication Technologies are Transforming the Practice, Theory, and Teaching of Law", in: *Boston University Journal of Science and Technology Law* 12 (2006), 227-270.<br>▶ *JFK* (Oliver Stone, 1991) [Excerpt: "The Zapruder Film" / extended version is available on MOODLE]:<br>https://www.youtube.com/watch?v=2nmGS8rVulM<br><br><br><br>▷ Jennifer L. Mnookin: "The Image of Truth: Photographic Evidence and the Power of Analogy", in: *Yale Journal of Law & the Humanities* 10/1 (January 1998):<br>https://digitalcommons.law.yale.edu/yjlh/vol10/iss1/1<br>▷ W.J.T. Mitchell: "From CNN to *JFK*", in: *Picture Theory*. Chicago: University of Chicago Press 1994, 397-416.<br>▷ Kelly Matheson: *Video as Evidence Field Guide*. Brooklyn, NY: Witness 2016:<br>https://vae.witness.org/video-as-evidence-field-guide/ |

**/ ARCHIVE /**
Truth in Photographic and Digital Media

▷ Barry M. Goldstein: "All Photos Lie: Images as Data", in: Gregory C. Stanczak (ed.): *Visual Research Methods: Image, Society, and Representation*. Thousand Oaks, CA: Sage Press 2007, 61-81.
▷ Tom Gunning: "What's the Point of an Index? or, Faking Photographs", in: Karen Redrobe Beckman, Jean Ma (eds): *Still Moving: Between Cinema and Photography*. Durham: Duke UP 2008, 39-49.
▷ Brian Winston: "'The Camera Never Lies': The Partiality of Photographic Evidence", in: Jon Prosser (ed.): *Image-based Research: A Sourcebook for Qualitative Researchers*. London, Philadelphia: Falmer Press 1998, 53-60.
▷ William J. Mitchell: *The Reconfigured Eye: Visual Truth in the Post-Photographic Era*. Cambridge, MA, London: MIT Press 1992, 191-224.
▷ Nataša Lacković: "Thinking with Digital Images in the Post-Truth Era: A Method in Critical Media Literacy", in: *Postdigital Science and Education* 2 (2020), 442-462.

| 03 | From Truth to Action – Images, Teleaction, Operation |
|---|---|
| 26.01 | ▶ Lev Manovich: "To Lie and to Act: Cinema and Telepresence", in: Thomas Elsaesser, Kay Hoffmann (eds): *Cinema Futures: Cain, Abel or Cable? The Screen Arts in the Digital Age*. Amsterdam: Amsterdam UP 1998, 189-199.<br>▶ Harun Farocki: "Phantom Images", in: *Public* 29 (2004), 12-22.<br>▶ *Eye/Machine I* & *II* (Harun Farocki, 2000-2001 / Trailer & Excerpt):<br>https://vimeo.com/channels/exav/102228278<br>https://zkm.de/de/media/video/auge-maschine-ii<br><br><br><br>▷ Aud Sissel Hoel: "Operative Images: Inroads to a New Paradigm of Media Theory", in: Luisa Feiersinger, Kathrin Friedrich, Moritz Queisner (eds): *Image – Action – Space: Situating the Screen in Visual Practice*. Berlin, Boston: De Gruyter 2018, 11-28.<br>▷ Volker Pantenburg: "Working Images: Harun Farocki and the 'Operative Image'", in: Jens Eder, Charlotte Klonk (eds): *Image Operations: Visual Media and Political Conflict*. Manchester: Manchester UP 2017, 49-62.<br>▷ Marie-José Mondzain: "Can Images Kill?", in: *Critical Inquiry* 36 (Autumn 2009), 20-51. |

| 04 | Imaging Emotion – Cases of Hysteria |
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02.02

▶ Magloire Désiré Bourneville, Paul Regnard: *Iconographie Photographique de la Salpêtrière (Service de M. Charcot)*. Versaille: Imprimerie Cerf & fils 1878:
http://publikationen.ub.uni-frankfurt.de/frontdoor/index/index/docId/12429



▶ Georges Didi-Huberman: *Invention of Hysteria: Charcot and the Photographic Iconography of the Salpêtrière*. Cambridge, MA: MIT Press 2003, xi-xii; 29-48.
▶ Beatriz Pichel: "From Facial Expressions to Bodily Gestures: Passions, Photography and Movement in French 19th-Century Sciences", in: *History of the Human Sciences* 29/1 (2016), 27-48.

▷ Marta Braun, Elizabeth Whitcombe: "Marey, Muybridge, and Londe: The Photography of Pathological Locomotion", in: *History of Photography* 23/3 (1999), 218-224.
▷ Michaela Schäuble: "Images of Ecstasy and Affliction: The Camera as Instrument for Researching and Reproducing Choreographies of Deviance in a Southern Italian Spider Possession Cult", in: *Anthrovision* 4/2 (2016):
http://journals.openedition.org/anthrovision/2409

| 05 | Imaging Thought – Fluidal Photography & MRT |
|----|---------------------------------------------|

09.02

▶ Peter Geimer: *Inadvertent Images: A History of Photographic Apparitions*. Chicago: University of Chicago Press 2018, 77-98.
▶ Britta Schinzel: "The Body in Medical Imaging between Reality and Construction", in: *Poiesis und Praxis* 4/3 (2006), 185-198.
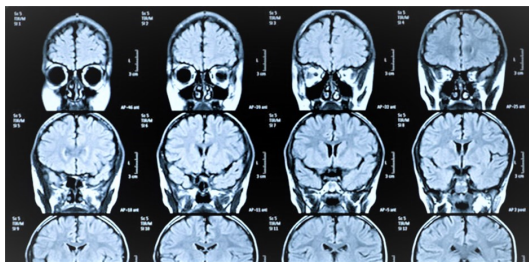


▷ Josh Gabbatiss: "The Man Who Tried to Photograph Thoughts and Dreams", bbc.com (17 January 2017):
https://www.bbc.com/future/article/20170116-the-man-who-tried-to-photograph-thoughts-and-dreams
▷ Sabine Flach: "Thinking about/on Thinking: Observations on the Thought Photography of the Early Twentieth Century", in: *Configurations* 18/3 (Fall 2010), 441-458.
▷ Margarida Medeiros: "Facts and Photographs: Visualizing the Invisible with Spirit and Thought Photography", in: *Communications+1* 4/1 (2015), 1-21.
▷ *Le retapeur de cervelles* (Émile Cohl, 1910):
https://www.youtube.com/watch?v=JJVH_P1gUXk

▷ David. W. Tank, Seiji Ogawa, Kămil Uğurbil: "Mapping the brain with MRI", in: *Brain Imaging* 2/10 (1992), 525-528.
▷ Britta Schinzel: "Recognisability and Visual Evidence in Medical Imaging versus Scientific Objectivity" [*extended version of "The Body in Medical Imaging"*], in: Bernd Huppauf, Christoph Wulf (eds.): *Dynamics and Performativity of Imagination: The Image between the Visible and the Invisible*. New York: Routledge 2009, 339-356.

/ ARCHIVE /
Imaging the Body

▷ Bernike Pasveer: "Representing or Mediating: A History and Philosophy of X-ray Images in Medicine", in: Luc Pauwels (ed.): *Visual Cultures of Science: Rethinking Representational Practices in Knowledge Building and Science Communication*. Hanover, NH: Dartmouth College Press 2006, 41-62.
▷ Steven Connor: "Pregnable of Eye: X-Rays, Vision and Magic" (Paper at the annual conference of the *British Society for Literature and Science*, Keele University, 2008):
http://stevenconnor.com/xray.html
▷ Catherine Waldby: *The Visible Human Project: Informatic Bodies and Posthuman Medicine*. London, New York: Routledge 2000, 1-23.

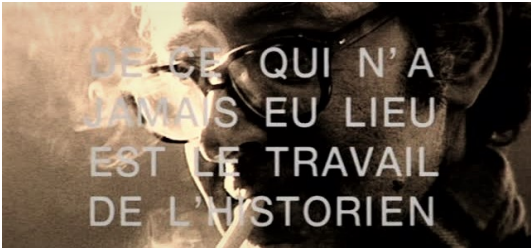| 06 | Imaging Microbiology – Microphotography & Virus Visualization |
|---|---|
| 16.02 | ▶ Olaf Breidbach: "Representation of the Microcosm: The Claim for Objectivity in 19th Century Scientific Microphotography", in: *Journal of the History of Biology* 35/2 (Summer 2002), 221-250. <br> ▶ Roberta Buiani: "Innovation and Compliance in Making and Perceiving the Scientific Visualization of Viruses", in: *Canadian Journal of Communication* 39 (2014), 539–556. <br><br>  <br><br> ▶ Colette Gaiter: "Visualizing the Virus", *The Conversation* (09 April 2020): <br> https://theconversation.com/visualizing-the-virus-135415 <br><br> ▷ Jennifer Tucker: "Chapter IV: Photography of the Invisible", in: *Nature Exposed: Photography as Eye Witness in Victorian Science*. Baltimore: Johns Hopkins UP 2005, 159-193. <br> ▷ Joost van Loon: "A Contagious Living Fluid: Objectification and Assemblage in the History of Virology", in: *Theory, Culture & Society* 19/5-6 (2002), 107-124. <br> ▷ C. Todd Lopez: "High-Resolution Virus Pictures Help Researchers Develop Vaccines": *US Department of Defense* (17 March 2020): <br> https://www.defense.gov/Explore/Features/Story/Article/2115411/high-resolution-virus-pictures-help-researchers-develop-vaccines/ |

## Imaging History

| 07 | Interrupting History – Photography (& the Archive) |
|---|---|
| 23.02 | ▶ Walter Benjamin: "Theses on the Philosophy of History", in: *Illuminations: Essays and Reflections*. New York: Schocken 2007, 253-264. <br> ▶ Eduardo Cadava: *Words of Light: Theses on the Photography of History*. Princeton, NJ: Princeton UP 1997, 3-4 ("History"); 11-13 ("Ghosts"); 59-66 ("Caesura"/ "Traces"); 84-87 ("Language"). <br> ▶ *Shooting the Past* (Stephen Poliakoff, 1999 / Episode 1): <br> https://www.youtube.com/watch?v=edRP5IphiTE <br><br>  <br><br> ▷ Elizabeth Edwards: "Photography and the Business of Doing History", in: Gil Pasternak (ed.): *The Handbook of Photography Studies*. London, New York: Routledge 2020, 170-186. <br> ▷ Trond Lundemo: "Towards a Technological History of Historiography?", in: Alberto Beltrame, Giuseppe Fidotta, Andrea Mariani (eds): *At the Borders of (Film) History: Temporality, Archaeology, Theories (XXI International Film Studies Conference, University of Udine 2014)*. Udine: Forum 2015, 149-155. <br> ▷ Nina Lager Vestberg: "Archival Value: On Photography, Materiality and Indexicality", in: *Photographies* 1/1 (2008), 49-65. |

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| 08<br><br>02.03 | **Layering History – Video Essay & Montage**<br><br>▶ *Histoire(s) du cinéma* (Jean-Luc Godard, 1988-1998, *excerpts* – episode 3A [subtitled] available on MOODLE):<br>https://www.youtube.com/watch?v=kJbdUUmxzWo<br>https://www.youtube.com/watch?v=-cPzzbEzXXs<br><br><br><br>▶ Michael Witt: *Jean-Luc Godard: Cinema Historian*. Bloomington 2013, 10-44.<br><br>▷ Kriss Ravetto-Biagioli: "Noli me tangere: Jean-Luc Godard's *Histoire(e)s du cinema*", in: Tom Conley, T. Jefferson Kline (eds): *A Companion to Jean-Luc Godard*. Chichester: Wiley-Blackwell 2014, 456-487.<br>▷ Trond Lundemo: "Godard the Historiographer: From *Histoires du cinéma* to the *Beaubourg Exhibition*". in: Tom Conley, T. Jefferson Kline (eds): *A Companion to Jean-Luc Godard*. Chichester: Wiley-Blackwell 2014, 488-503.<br>▷ Richard Neer: "Godard Counts: Histoire(s) du cinéma and Historical Evidence", in: *Critical Inquiry* 34/1 (September 2007),135-173.<br>▷ Jacques Rancière: "The Saint and the Heiress: A propos of Godard's 'Histoire(s) du cinéma'", in: *Discourse* 24/1 (Winter 2002), 113-119.<br>▷ Jacques Rancière: *The Future of the Image*. London: Verso 2009, 33-67. |
| 09<br><br>09.03 | **Experiencing History – Virtual Reality & Immersion**<br><br>▶ *September 1955 - A Virtual Reality Documentary of the Istanbul Pogrom* (Deniz Tortum, 2016):<br>https://deniztortum.com/september-1955<br>▶ *A Virtual Reality Experience: September 1955* (Lecture by Deniz Tortum at the Hafıza Merkezi Research Center, Istanbul 2019):<br>https://www.youtube.com/watch?v=c-m-XlwknxA<br><br><br><br>▶ Angela Andersen: "Empathy and the Creation of Virtual Space: Review of *ΣΕΠΤΕΜΒΡΙΑΝΑ/September 55*, Keller Gallery, Cambridge, MA", in: *Architectural History* 6/1 (01. Oktober 2018), 4-6:<br>https://journal.eahn.org/articles/10.5334/ah.334/<br>▶ Grant Bollmer: "Empathy Machines", in: *Media international Australia* (2017), 1-14.<br><br>▷ Sigmund Freud: "Remembering, Repeating and Working Through", in: *Standard Edition of the Complete Psychological Works of Sigmund Freud* XII. London: Hogarth Press & Institute of Psychoanalysis 1958, 145-156.<br>▷ Paul Ricoeur: "Memories and Images", in: *Memory, History, Forgetting*. Chicago, London: University of Chicago Press 2004, 44-55.<br>▷ Ken Hillis: *Digital Sensations: Space, Identity, and Embodiment in Virtual Reality*, Minneapolis, London: University of Minnesota Press 1999. |

/ ARCHIVE /
Therapeutic VR and Traumatic History

▷ *Serious Games I-IV*: Watson Is Down / Three Dead / Immersion / A Sun with No Shadow (Video installation / Harun Farocki, 2009-10 / Excerpts):
https://www.youtube.com/watch?v=I1iDBF0jK3Q
https://www.youtube.com/watch?v=6oQVm96yjMs
https://www.youtube.com/watch?v=TcKL-_RtU5Y
https://www.youtube.com/watch?v=KhxstXzavtU

- ▷ Anders Engberg-Pedersen: "Technologies of Experience: Harun Farocki's *Serious Games* and Military Aesthetics", in: *boundary* 2/44:4 (November 2017), 155-178.
- ▷ D. N. Rodowick: "Harun Farocki's Liberated Consciousness", in: *What Philosophy Wants from Images*. Chicago, London: University of Chicago Press 2017, 75-102.
- ▷ Natasha Eves: "Harun Farocki, Serious Games III (Immersion)", in: *Refract: An Open Access Visual Studies Journal* 1/1 (2018): https://escholarship.org/uc/item/26t834v1
- ▷ Paul Ricoeur: "The Abuses of Natural Memory: Blocked Memory", in: *Memory, History, Forgetting*. Chicago, London: University of Chicago Press 2004, 68-80.

## Imaging Politics

| 10 | Images of the People – Composite Pictures |
|----|---|
| 16.03 | ▶ Dario Gamboni: "Composing the Body Politic: Composite Images and Political Representation, 1651-2004", in: Bruno Latour, Peter Weibel (eds): *Making Things Public*. Cambridge, MA: MIT Press 2005, 162-195.<br>▶ *America* (Bernie Sanders Campaign Ad, 2016): https://www.youtube.com/watch?v=2nwRiuh1Cug<br><br><br><br>▷ Ulrich Meurer: "Composite Congress: On Dispersal Patterns in Mathew Brady's Political Imagery", in: *Zeitschrift für Medien- und Kulturforschung ZMK* 1 (2014), 151-164. |

/ ARCHIVE /
Composites and Eugenics

- ▷ Francis Galton: "Composite Portraits, Made by Combining Those of Many Different Persons into a Single Resultant Figure", in: *The Journal of the Anthropological Institute of Great Britain and Ireland* 8 (1879), 132-144.



- ▷ Suzanne Bailey: "Francis Galton's Face Project: Morphing the Victorian Human", in: *Photography & Culture* 5/2 (July 2012), 189-214.
- ▷ Joan Fontcuberta: "Eugenics Without Borders", in: *Pandora's Camera: Photogr@phy After Photography*. London: MACK 2014, 65-89.

| 11 | Images of Migration – Thermal Surveillance |
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| 23.03 | |

▶ Richard Mosse: *Incoming*:
http://www.richardmosse.com/projects/incoming



▶ Richard Mosse: *Grid (Moria)*: video excerpt available on MOODLE
▶ Richard Mosse: *Artist's Statement*:
https://www.youtube.com/watch?v=y1YSbBMBE-s
▶ Richard Mosse: "Transmigration of Souls", in: *Incoming*. London: Mack 2017, n.p.
▶ Giorgio Agamben: "Biopolitics and the Rights of Man", in: *Homo Sacer: Sovereign Power and Bare Life*. Stanford: Stanford UP 1998, 75-79.

▷ Richard Mosse – 'Heat Maps' Presentation, Gallery of Photography Ireland (Nov. 2018):
https://www.youtube.com/watch?v=6mHiXQ0ddxI
▷ Anthony Downey: "Scopic Reflections: Incoming and the Technology of Exceptionalism", in: *Richard Mosse (The Curve 27)*. London: Barbican 2017, 21-25.
▷ Niall Martin: "As 'index and metaphor': Migration and the Thermal Imaginary in Richard Mosse's *Incoming*", in: *Culture Machine* 17 (2019):
https://pure.uva.nl/ws/files/34968378/Niall_Martin_.pdf
▷ *How Richard Mosse Documents Life in Photography* (Bloomberg TV: "Brilliant Ideas" Season 1 Episode 75, 19 March 2018):
https://www.youtube.com/watch?v=ru-asZsOC2E
▷ Tamara Vukov: "Target Practice: The Algorithmics and Biopolitics of Race in Emerging Smart Border Practices and Technologies", in: *Transfers* 6/1 (Spring 2016), 80-97.
▷ Ulrich Meurer: "Invading/Inviting: From Surveillance to Byzantium", in: *Zeitschrift für Medien- und Kulturforschung ZMK* 11/1 (2020), 157-173:
https://ikkm-weimar.de/site/assets/files/8682/zmk_-_2020-1_ulrich_meurer.pdf
https://vimeo.com/384018082

| 12 | The People as Image – Spectral Democracy |
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| 30.03 | [+ WRAP-UP ...] |

▶ *Holograms for Freedom* (MIT Docubase):
https://docubase.mit.edu/project/holograms-for-freedom/
▶ *No somos delito: "Holograms for Freedom"* (DDB Worldwide, 19 May 2015):
https://www.youtube.com/watch?v=ehwBUe5O3zg



▶ *Spain's New 'Gag Law' and the Media* (Al Jazeera, London: "The Listening Post", 18 April 2015):
https://www.youtube.com/watch?v=VJu0j-iCPDM
▶ Maria Boletsi: "Towards a Visual Middle Voice: Crisis, Dispossession, and Spectrality in Spain's Hologram Protest", in: *Komparatistik. Jahrbuch der Deutschen Gesellschaft für Allgemeine und Vergleichende Literaturwissenschaft 2017*. Bielefeld: Aisthesis 2018, 19-35.

| | ▷ Judith Butler: "Body Vulnerability, Coalitions, and Street Politics", in: Marta Kuzma, Pablo Lafuente, Peter Osborne (eds): *The State of Things*. Oslo: Office for Contemporary Art Norway / London: Koenig Books 2012, 161-197. |
| | ▷ Jean Baudrillard: "Holograms", in: *Simulacra and Simulation*. University of Michigan Press 1995, 105-109. |
| | ▷ S. F. Johnston: "Absorbing New Subjects: Holography as an Analog of Photography", in: *Physics in Perspective* 8/2 (2006), 164-188. |

ASSIGNMENTS:

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Attendance and ACTIVE PARTICIPATION in discussions / close readings / image interpretations

15% of the final grade

▷ Students are expected ▶ to REGULARLY TAKE PART in the discussions, comment on the presentations, the instructor's input and questions, address relevant aspects of the topic, reflect on the readings and audiovisual material. ▶ Participation is ASSESSED with respect to its relative QUANTITY AND QUALITY (targeted engagement with the concepts and/or readings, conclusiveness of argumentation, contextualization).

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1 in-class PRESENTATION

30% of the final grade

▷ The presentations ▶ assemble the MOST IMPORTANT ASPECTS FROM THE READINGS (mandatory and optional) and ▶ give ADDITIONAL INPUT (for instance, on historical contexts). They ▶ engage with the topic in a CRITICAL WAY (*no mere summaries of the text material*), present the main argument/s of the texts or audiovisuals, reflect on their approach to the subject, assess their validity, ▶ give an IMPULSE FOR DISCUSSION, and point out ▶ aspects which are DIFFICULT TO UNDERSTAND, remain opaque or raise further questions.

▷ Ideally, the student/s giving a presentation act/s as 'co-instructor' for the session, for example by ▶ preparing QUESTIONS OR ISSUES FOR DISCUSSION (which can be included in the handout [see below]).

▷ Every participant ▶ selects a TOPIC/DATE from the syllabus for the presentation and enters their name in the respective DOODLE until JANUARY 14, 2022:
https://doodle.com/poll/np5dppm5sxyavuhm

▷ Depending on the number of participants, every topic can be ▶ presented BY 1 TO MAX. 3 STUDENTS (group presentation): in most cases, the list of readings will provide enough material for a general overview and a discussion of partial aspects of the topic. *However, please do not select a topic/date already assigned to another student as long as there are unallocated slots!*

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1 concise PRESENTATION HANDOUT

10% of the final grade

▷ For their presentations, the participants are required to create a handout which shows ▶ the ORDER of the presented points, the MAIN ARGUMENTS, CONCLUSION, and further QUESTIONS.

▷ The handout should be ▶ structured in short passages, keywords or bullet points – no continuous text. Ideally, the structure and central ideas of the presentation become visible at first glance. It serves as ▶ INFORMATION SHEET and, afterwards, as memory aid for the other course participants.

▷ The ▶ handout is ASSESSED with respect to its STRUCTURE, ACCURACY, AND CLEARNESS (*visual material and critical statements can of course be included*).

▷ The handout ▶ should be handed in NO LATER THAN 24 HOURS BEFORE the respective class. Please, send it as .doc/.docx/.pdf file to the instructor who will upload the document on MOODLE.

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Final PAPER or final AUDIOVISUAL WORK

45% of the final grade

▷ Participants can produce either a written FINAL PAPER or an AUDIO/VISUAL RESEARCH WORK.

▷ The ▶ SUBJECT OF THE FINAL PAPER OR AUDIOVISUAL WORK is chosen by the student. A discussion of the subject with the instructor is not obligatory but recommended. ▶ It must not ADOPT A SUBJECT FROM THE COURSE SESSIONS AND SYLLABUS but should be connected to the overall theme of the course.

▷ Upon consultation, ▶ the final work CAN ALSO BE PRODUCED IN GROUPS OF TWO – in this case, students can opt for a SHARED OR INDIVIDUAL GRADE. For individual grading, they must clearly indicate who produced which part of the work.

▷ The final paper ▶ should have a LENGTH OF ~2.500 to 3.000 WORDS / double word count for group works (*excl. cover sheet, list of contents, bibliography, etc.*). IMAGES should be inserted in the text (no separate part with illustrations). The STYLE FOR REFERENCING and quoting can be freely chosen but should be consistent throughout the paper. Papers should be in .doc, .docx or .pdf format.

▷ Papers are ▶ SUBMITTED VIA E-MAIL. The ▶ DEADLINE will be APRIL 22, 2022 (*it is highly recommended that you start working on your papers early during the term*).

▷ Instead of a written paper, ▶ students may also prepare an AUDIO/VISUAL WORK (PHOTOGRAPHY, VIDEO, INSTALLATION, PODCAST, SCRAPBOOK, WEBSITE, ETC.): the work can be ▶ composed of SELF-PRODUCED MATERIAL AND/OR FOUND FOOTAGE. ▶ Formal and technical issues, extent or intended length should be coordinated with the instructor.

▷ Final audio/visual theses will ▶ not be graded according to technical criteria but based on the ORIGINALITY OF THE APPROACH AND THE POTENTIAL TO VISUALIZE OR CONVEY THE MAIN ARGUMENT.

▷ Audio/visual ▶ theses MAY BE COMPLEMENTED BY A WRITTEN COMMENT to elucidate their conceptual or theoretical approach.

▷ Deadlines are the SAME FOR WRITTEN AND AUDIO/VISUAL works.

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ONLY FOR AUDIT:

▷ Students who take the course for audit are ▶ assessed on the basis of their ATTENDANCE AND ACTIVE PARTICIPATION (see above).

▷ During the term, they are required to produce ▶ one brief SUMMARY (1-page max.) of a non-mandatory reading (article or book chapter) from the syllabus. The summary should ▶ present the TOPIC, INDIVIDUAL ARGUMENTATIVE STEPS, AND MAIN THESIS or conclusion of the respective text. It serves to inform the other participants about the content of the optional readings. Summaries should be ▶ structured in SHORT PASSAGES, KEYWORDS OR BULLET POINTS – no continuous text! Ideally, the structure and central ideas of the summarized work should become visible at first glance. They ▶ are SUBMITTED NO LATER THAN 36 HOURS BEFORE the respective class as .doc/.docx/ or .pdf file.