"IMAGE THEORY / DEBATES IN VISUAL CULTURE"

BA Program 'Culture, Politics, and Society' | 2nd Year | 2 credits, 4 ECTS
AY 2021-2022 | Winter term | Mon. 11:50-12:50 + 13:50-14:50

[THE COURSE INCLUDES TWO SHORT 'FIELD TRIPS', TO THE *JESUITENKIRCHE* AND TO THE *KUNSTHISTORISCHES MUSEUM*. IN BOTH CASES, THE TIME/DATE OF THE CLASSES (FEB. 14 + MARCH 24) DIFFER FROM THE USUAL ONES: PLEASE CONSULT THE WEEKLY SCHEDULE BELOW!]

Instructor: Ulrich Meurer | meureru@ceu.edu

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

Course link for participation via ZOOM:
https://ceu-edu.zoom.us/j/93997860808?pwd=MjBqQjFheXBCMktPdEltWktTWUNrUT09
Meeting-ID: 939 9786 0808 / Passcode: 670134

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

Link for selecting a topic/date for STUDENT PRESENTATIONS until January 13, 2022 (*see below: section on 'assignments'*):
https://doodle.com/poll/tmtw8er63iatupzt

COURSE DESCRIPTION:

"Image Theory" reflects on a certain type of visual constellation: it asks what an image is, how it addresses us, and how its features vary throughout history. In a slight shift of accent, "Image Theory" may also mean the process of thinking with, through, along, or by means of images: it explores the status and function of (pictorial) visualizations in philosophy, anthropology, sociology, psychology, epistemology ... The course locates itself at the intersection of these two notions. It gives insight into seminal modern definitions of the image, and it does so by analyzing its appearances and uses in contemporary fields of knowledge.

Considering the image concept's great historical variability (from early hunting magic to Byzantine theology, from Baroque science to modern realism, from abstract expressionism to cutting-edge digital design) and also its stupendous generic breadth (two-dimensional panel painting, three-dimensional sculpture, still photograph, animated data visualization, heraldry, fetish, map, video game, diagram, dream, verbal trope), the course will not attempt an exhaustive overview or final definition of the image. Instead, we focus on specific images as both objects and tools of thinking.

After a concise discussion of the term 'image' in its broader theoretical and social contexts, the course examines, for instance, how a painting can invent new epistemic discourses (*Michel Foucault*) or participate in the construction of gender (*Mieke Bal*). We look into the psychoanalytic dimension of images (*Sigmund Freud*) and their translation of paradigms from the natural sciences (*Michel Serres*). And we 'read' the image as instance of visual rhetoric (*Wendy*

Steiner) and as bodily sensation (*Gilles Deleuze*). In this manner, participants will not only be acquainted with issues of visual imagery and imagination but with diverse theoretical approaches that position the image at the heart of many academic disciplines represented at CEU.

LEARNING OUTCOMES:

Students will be introduced to ▶ SEMINAL APPROACHES IN IMAGE THEORY. They will get insight into ▶ concepts of CLASSICAL REPRESENTATION AND SIMULATION, especially with respect to painterly, photographic, cinematographic and digital media. They will ▶ connect IMAGES TO ACADEMIC/SCIENTIFIC THINKING (sociology, philosophy, history, cultural studies, gender studies, political theory). They will develop ▶ basic skills in the SYSTEMATIC DESCRIPTION OF IMAGE SOURCES. They will learn ▶ how to OPERATE WITH IMAGES IN THE HUMANITIES AND SOCIAL SCIENCES. Participants will get acquainted with ▶ ORIGINAL IMAGE SOURCES through two short field trips. They will train their ▶ ABILITY TO STRUCTURE, FORMULATE, AND EVALUATE arguments through in-class discussions, presentations, and written papers. They will have the opportunity to ▶ APPLY PRACTICAL KNOWLEDGE in the form of audio/visual works.

WEEKLY SCHEDULE + READINGS:

▶ Participants are expected to prepare mandatory readings, visual and web-resources (printed in black) 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 …

▷ The 'Archive' section [highlighted in yellow] provides a selection of texts & material on the main subject.

I. WHAT IS AN IMAGE?	
01)	Intro
01.10	What is an image? | Different types of images [representations, simulations, visualizations, diagrams ...] | General features of images | Image theory | How to distinguish images from 'not-images' + Discussion of course methods and goals | Weekly schedule | Assignments … ▶ James Elkins: "Introduction", in: James Elkins, Maja Naef (eds): *What Is an Image?* University Park: Pennsylvania State UP 2011, 1-12.

	▷ Gottfried Boehm: "Die Wiederkehr der Bilder", in: Boehm (ed.): *Was ist ein Bild?* Munich: Fink 1994, 11-38.
	▷ Seminars 1 ("How Many Theories of Images Are There?", pp. 19-21) / 2 ("What Is Outside Images?", pp. 23-29), 4 ("Ontologies", pp. 35-51), in: James Elkins, Maja Naef (eds): *What Is an Image?* University Park: Pennsylvania State UP 2011.
	▷ *Seven Ways of Thinking About Images* (Lecture / James Elkins, 2108): https://www.youtube.com/watch?v=J40B-FUFKtM&t=2s

#ARCHIVE: "WHAT IS AN IMAGE?"

▷ W. J. T. Mitchell: "What Is an Image?", in: *New Literary History* 15/3 (Spring 1984), 503-537.

▷ Francesco Gori: "What Is an Image? W. J. T. Mitchell's Picturing Theory", in: Krešimir Purgar (ed.): *W. J. T. Mitchell's Image Theory*. New York, London: Routledge 2017, 40-60.

▷ Marie-José Mondzain: "What Is: Seeing an Image?", in: Bernd Huppauf, Christoph Wulf (eds) *Dynamics and Performativity of Imagination*. New York, London: Routledge 2009, 81-92.

▷ Alison Ross: "What Is an Image? Form As a Category of Meaning in Philosophical Anthropology", in: *Parrhesia* 26 (2016), 20-39.

▷ Severin Fowles, Benjamin Alberti: "What Was an Image, There and Then?", in: Oscar Moro Abadía, Martin Porr (eds): *Ontologies of Rock Art*. London, New York: Routledge 2021, 1-10.

▷ Jacques Lacan: "Line and Light / What Is a Picture", in: *The Seminar of Jacques Lacan*, Book XI (The Four Fundamental Concepts of Psychoanalysis), ed. by Jacques-Allain Miller. New York, London: Norton & Co. 1998, 91-119.

II. AN IMAGE IS … SOCIETY

02) 01.17	**The Dawn of the Classical Age** Michel Foucault's 'Las Meninas' | The method of 'close observation' | The image and its socio-historical context | From the Renaissance to the Classical era | Doubt in 'similarity' and the rise of representation | The image as 'order of things' | [Social] discourse analysis | Thinking with images ▶ Michel Foucault: "Preface" + "Las Meninas", in: *The Order of Things*. London, New York: Routledge 2002, xvi-xxvi / 3-18. ▷ Joseph J. Tanke: *Foucault's Philosophy of Art*. London, New York: Continuum 2009, 16-51. ▷ Beatriz Acevedo: "Foucault and Painting: Las Meninas by Velazquez", *Artist and Educator* [Blog]: https://beatrizacevedoart.wordpress.com/2014/08/08/foucault-and-painting-las-meninas-by-velazquez/
03) 01.24	**The End of the Modernist Age** Guy Debord's *Society of the Spectacle* [essay + film] | Jean Baudrillard's theory of simulacra | The [post-]modern image | From representation to simulation | Society, visual overload, and the spectacle | the image in consumer societies | The lack of 'reality' | images and capitalist ideology | a film about images ▶ Guy Debord: *Society of the Spectacle*. London: Rebel Press n.d., 7-17. ▶ *Society of the Spectacle* (Guy Debord, 1973) / [full movie also accessible on Moodle]: https://www.youtube.com/watch?v=Q2p0kP9v14U ▶ Jean Baudrillard: *Simulations*. Semiotext[e] / Foreign Agents 1983, 1-13.

	▷ James Trier: "Guy Debord's The Society of the Spectacle", *International Reading Association* (2007), 68-73: https://ila.onlinelibrary.wiley.com/doi/epdf/10.1598/JAAL.51.1.7 ▷ Mike Gane: *Baudrillard's Bestiary*.London, New York: Routledge 1991, 92-103.

III. AN IMAGE IS … NARRATIVE

04) 01.31	**A Narrative of Crime** Peter Greenaway's 'documentary' *Rembrandt's J'accuse* [2008] | 'Reading' an image? | Conspiracy stories and social narratives | Dutch culture and Flemish painting | Digital tools and analog painting | Historical distance and proximity | Visual [il]literacy | Musealization and museum cultures ▶ *Rembrandt's J'accuse* (Peter Greenaway, 2008) / [full movie also accessible on Moodle]: https://www.youtube.com/watch?v=FzDimRSyIE0 ▶ David Pascoe: "Greenaway, the Netherlands, and the Conspiracies of History", in: Paula Willoquet-Maricondi, Mary Alemany-Galway (eds): *Peter Greenaway's Postmodern/Poststructuralist Cinema*. Lanham, MD, et al.: Scarecrow 2008, 339-357. ▷ *The Unveiling of 'The Night Watch'* (Clip from *Nightwatching*, Peter Greenaway, 2007): https://www.youtube.com/watch?v=RINR03lli4w ▷ Marco de Waard: "Rembrandt on Screen: Art Cinema, Cultural Heritage, and the Museumization of Urban Space", in: M. de Waard (ed.): *Imagining Global Amsterdam*. Amsterdam: Amsterdam UP 2012, 143-167. ▷ Harry Berger, Jr.: *Manhood, Marriage, Mischief: Rembrandt's 'Night Watch' and Other Dutch Group Portraits*. New York: Fordham UP 2007, xv-7. ▷ Axel Roderich Werner: "Visual Illiteracy. The Paradox of Today's Media Culture and the Reformulation of Yesterday's Concept of an écriture filmique", in: *IMAGE. Zeitschrift für interdisziplinäre Bildwissenschaft* 22/11 (2015), 64-86.
05) 02.07	**A Narrative of Gender** 'Reading' image and gaze | Gender constructs in storytelling | Female [dis-]empowerment | Mieke Bal's cultural analysis and interdisciplinarity | Visual narratology ▶ Mieke Bal: "Reading the Gaze: The Construction of Gender in 'Rembrandt'", in: Stephen Melville, Bill Readings (eds): *Vision and Textuality*. Houndmills, London: Macmillan 1995, 147-173. ▷ Mieke Bal: "Reading Art?", in: *A Mieke Bal Reader*. Chicago: University of Chicago Press 2006, 289-312. ▷ *5 Principles of Cultural Analysis* (Mieke Bal, 2016): https://vimeo.com/165822613 ▷ Mieke Bal: "Women's Rembrandt", in: Griselda Pollock, Joyce Zemans (eds): *Museums after Modernism*. Malden, MA: Blackwell 2007, 40-69. ▷ James Elkins: "What Do We Want Pictures to Be? - Reply to Mieke Bal", in: *Critical Inquiry* 22/3 (Spring 1996), 590-602.

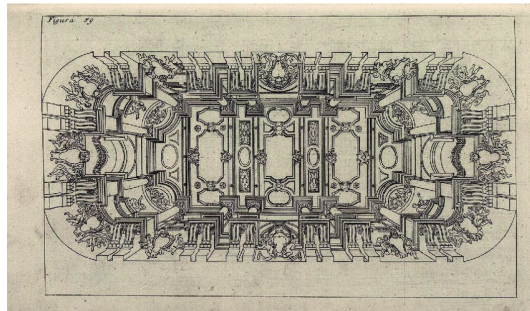|	
IV. AN IMAGE IS … ILLUSION	

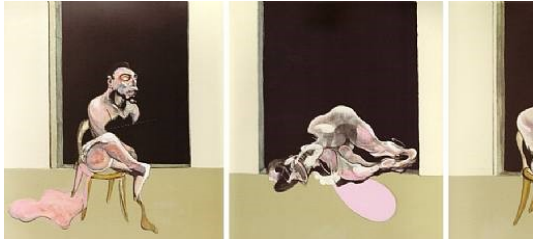|	
06) **02.14**	**Baroque Illusion** [THIS WEEK'S CLASS INCLUDES A VISIT TO THE JESUIT CHURCH / DOKTOR-IGNAZ-SEIPEL-PLATZ 1, 1010 VIENNA / THE TWO SLOTS WILL BE COMBINED: MONDAY, 11:50-13:50 / DETAILS TO BE ANNOUNCED] Andrea Pozzo's fresco in the Viennese 'Jesuitenkirche' [1703] | Ceiling painting and optical illusion | Baroque 'madness of vision' | Interior architecture, space and eternity | Post-Renaissance perspective | Truth and illusion in artificial spaces | Viewpoint and framing [+ their digital reconstruction] ► Jody La Coe: "Quadrature: The joining of truth and illusion in the interior architecture of Andrea Pozzo", in: Gregory Marinic (ed.): *The Interior Architecture Theory Reader*. London: Routledge 2018, 19-27. ► Jesuitenkirche / Jesuit Church, Vienna (3D virtual tour / panoroom.at): https://my.panoroom.at/de/tour/xj4nhd52aq ▷ Michael Polanyi: "What Is a Painting?", in: *The American Scholar* 39/4 (Autumn 1970), 655-669. ▷ Filippo Camerota: "Exactitude and Extravagance: Andrea Pozzo's 'Viewpoint'", in: Michele Emmer (ed.): *Imagine Math*. Milan: Springer 2012, 23-41. ▷ Christine Buci-Glucksman: *The Madness of Vision. On Baroque Aesthetics*. Athens, OH: Ohio UP 2013, 1-21. ▷ John Rupert Martin: *Baroque*. London, New York: Routledge 2018, 155-196.
07) 02.21	**Digital Illusion** Alejandro González Iñárritu's *Carne y Arena* [2017] | The image in/as virtual reality | Precursors: the historical development of VR | Spaces of illusion: from Baroque transcendence to political empathy | Optical illusion and multisensory immersion | Digital re-definitions of 'realism' | Critique of the 'image' ► Oliver Grau: *Virtual Art: From Illusion to Immersion*. Cambridge, MA, London: MIT Press 2003, 2-23. ► *Carne y Arena* (Alejandro G. Iñárritu, 2017): https://docubase.mit.edu/project/carne-y-arena/ ► Rebecca A. Adelman: "Immersion and Immiseration: Alejandro González Iñárritu's *Carne y Arena*", in: *American Quarterly* 71/4 (December 2019), 1093-1109. ▷ W. J. T. Mitchell: "Realism and the Digital Image", in: *Image Science*. Chicago, London: University of Chicago Press 2015, 49-64. ▷ Anna Caterina Dalmasso: "The Body as Virtual Frame: Performativity of the Image in Immersive Environments", in: *Cinéma&cie* XIX/32 (Spring 2019), 101-119. ▷ Ken Hillis: *Digital Sensations*. Minneapolis: University of Minnesota Press 1999, XIII-XL. ▷ Krešimir Purgar: "What Is Not an Image (Anymore)? Iconic Difference, Immersion and Iconic Simultaneity in the Age of Screens", in: *Phainomena* XXIV/92-93 (June 2015), 145-170.

V. AN IMAGE IS … MATTER	

08) 02.28	**Matters of Physics** Michel Serres' observations on William Turner and Jan Vermeer | The translation of physics into pictures | Art history and the history of science | A world of bodies and matter: gravitation and thermodynamics | Thinking images in eco-philosophy | painting and [the pollution of] environment ► Michel Serres: "Science and the Humanities: The Case of Turner", in: *SubStance* 26/2-83 (1997), 6-21. ► Michel Serres: "The Woman Weighing Gold", in: *Salmagundi* 44/45 (Spring-Summer 1979), 71-77. ▷ Christopher Watkin: *Michel Serres: Figures of Thought*. Edinburgh: Edinburgh UP 2020, 1-31. ▷ Steven D. Brown: "Science, Translation, and the Logic of the Parasite", in: *Theory, Culture, and Society* 19/3 (2002), 1-27. ▷ James Nisbet: "Environmental Abstraction and the Polluted Image", in: *American Art* 31/1 (March 2017), 114-131. ▷ *Johannes Vermeer, Woman Holding a Balance* (ColourLex): https://colourlex.com/project/vermeer-woman-holding-a-balance/

09) 03.07	**Matters of Sensation** Gilles Deleuze's *Logic of Sensation* | Deleuze's observations on Francis Bacon | Painting as philosophy | Artistic images beyond abstraction | The body as sensitive fact | From representation and figuration to 'sensation' and 'figure' ► Gilles Deleuze: Francis Bacon: The Logic of Sensation. London, New York: Continuum 2003, x-xv, 1-7, 12-26. ► Ian Heywood: "Deleuze on Francis Bacon", in: Paul Smith, Carolyn Wilde (eds): *A Companion to Art Theory*. Oxford, Malden, MA: Blackwell 2002, 370-379. ► *Francis Bacon: Paintings* (The Estate of Francis Bacon, 2021): https://www.francis-bacon.com/paintings ▷ Simon O'Sullivan: "From Stuttering and Stammering to the Diagram: Deleuze, Bacon and Contemporary Art Practice", in: *Deleuze and Guattari Studies* 14/2 (May 2020), 247-258. ▷ John M. Carvalho: "Baroque and Bacon's Popes", in: Thinking with Images: An Enactivist Aesthetics. New York, London: Routledge 2019, 35-58.

VI. AN IMAGE IS … MOVEMENT	

10) 03.14	**Beard in Motion** Michelangelo Antonioni's *Lo sguardo di Michelangelo* [2004] and Freud's 'The Moses of Michelangelo' | Sculpture as 3-dimensional image | From statue to written analysis to [digital] film: monuments and movements | Temporality in/of images | Intermediality ► *Lo sguardo di Michelangelo* (Michelangelo Antonioni, 2004) [Clip / The full movie is accessible on Moodle]: https://www.youtube.com/watch?v=Hulu-8Hl4bY

▶ Sigmund Freud: "The Moses of Michelangelo", in: *Complete Works* XIII. London: Hogarth 1958, 209-236.
▶ Steven Jacobs: "Carving Cameras: Antonioni's *Lo Sguardo di Michelangelo*", in: Kim Knowles, Marion Schmid (eds): *Cinematic Intermediality*, Edinburgh: Edinburgh UP 2021, 23-37.

▷ Wayne Stables: "Action Time: Freud's 'The Moses of Michelangelo'", in: *Angelaki* 25/5 (2020), 50-66.
▷ David Wagenknecht: "Recasting Moses: Narrative and Drama in the Dumbshow of Freud's 'The Moses of Michelangelo'", in: *American Imago* 52/4 (Winter 1995), 439-461.
▷ Julia Brown: "Reflections on Michelangelo Antonioni's Film *The Gaze of Michelangelo*", in: Sarah Buxton et al. (eds.): *Reflections: New Directions in Modern Languages and Cultures*. Newcastle: Cambridge Scholars Publ. 2008, 71-77.
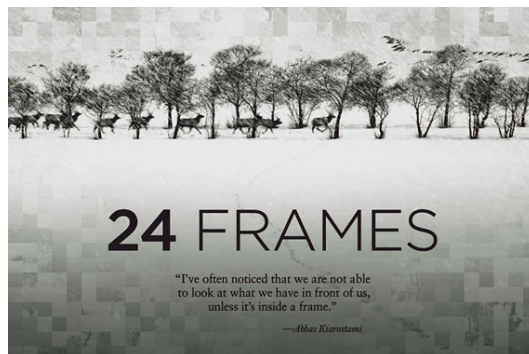
11)	Birds in Motion
03.24	[THIS WEEK'S CLASS INCLUDES A VISIT TO THE MUSEUM OF ART HISTORY / MARIA-THERESIEN-PLATZ, 1010 VIENNA / BOTH CLASSES WILL BE COMBINED AND TAKE PLACE ON A DIFFERENT WEEKDAY: THURSDAY, 10:40-12:40 / DETAILS TO BE ANNOUNCED] Pieter Bruegel the Elder's *Hunters in the Snow* [1565] and Abbas Kiarostami's *24 Frames* [2017] | The frozen moment becoming painting in motion | Translatability of still images into other media [literature + film] | spatial and temporal arts | Museum exhibits and their digital presentation ▶ *24 Frames* (Abbas Kiarostami, 2017) [Trailer / excerpts from the movie are accessible on Moodle]: https://www.youtube.com/watch?v=CGUaTih2quw ▶ James Slaymaker: "Cinema Never Dies: Abbas Kiarostami's 24 Frames and the Ontology of the Digital Image", in: *Senses of Cinema* 92 (Oct. 2019): https://www.sensesofcinema.com/2019/feature-articles/cinema-never-dies-abbas-kiarostamis-24-frames-and-the-ontology-of-the-digital-image/ ▶ Alastair Fowler: "Brueghel's 'Hunters in the Snow'", in: Source: Notes in the History of Art 34/1 (Fall 2014), 9-15. ▷ Wendy Steiner: "William's Brueghel: An Interartistic Analysis", in: *The Colors of Rhetoric* Chicago: University of Chicago Press 1982, 71-90. ▷ *Bruegel as a 360° Experience* (Kunsthistorisches Museum Wien / 3D virtual museum visit): https://my.3dvirtualexperience.nl/bruegel_begegnen_only_in_vienna/index.html#dh=0&lang=de

VII. WHAT IS AN IMAGE?

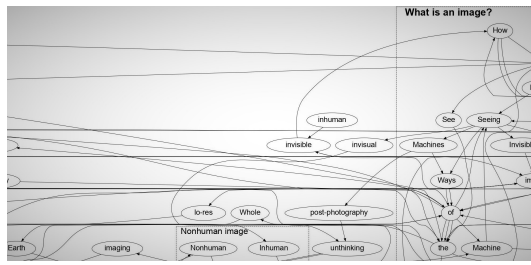| 12)	Extro
03.28	Returning to the initial question: 'What is an image?' | Images in various discourses | Visualization of image theories | The 'aesthetic' programming of theory | From art to writing to software … + Wrap-up, concluding discussion

▶ Winnie Soon, Geoff Cox: "What Is an Image?", in: *The Nordic Journal of Aesthetics* 61-62 (2021), 196-201.

▶ *What Is an Image?* / full graphic:
http://siusoon.net/projects/projects_mediaart/image/whatisanimage.svg
▶ *What Is an Image?* / Source code + references for the diagram:
https://hackmd.io/@siusoon/diagram

▷ Winnie Soon, Geoff Cox: *Aesthetic Programming*. London: Open Humanities Press 2020, 13-24.

ASSIGNMENTS:

Attendance and ACTIVE PARTICIPATION in discussions / close readings / image interpretations
10% 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 … Their ▶ participation is ASSESSED with respect to the relative QUANTITY AND QUALITY of their comments (targeted engagement with the concepts and/or readings, conclusiveness of argumentation, contextualization).

1 IMAGE DESCRIPTION (1 page min. / 2 pages max.)
15% of the final grade

▷ Every participant writes ▶ a brief 1-2 PAGE DESCRIPTION of an image (painting, photograph, film shot or very short film sequence, installation, digital collage, meme …). The image can be freely chosen by the participant. The description should ▶ discuss the size, framing, composition, figures, relation of pictorial elements, coloring, movement, formal and aesthetic aspects, and content of the image in greatest possible detail. ▶ It should NOT CONTAIN INTERPRETATIONS of 'meaning' or 'symbols' or speculate about intentions (the goal is precise observation and description).

▷ The image description should be ▶ written as CONTINUOUS TEXT (no list or bullet points, etc.), STRUCTURED BY PARAGRAPHS. It should find an ADEQUATE ORDER FOR THE DISCUSSED FEATURES of the image (for example: from unimportant to important, from margin to center, from form to content …). ▶ It should also INCLUDE A REPRODUCTION OF THE IMAGE itself.

▷ The image description will be ▶ assessed with respect to its ACCURACY, CLEARNESS, AND STRUCTURE.

▷ The description ▶ must be SUBMITTED DURING THE MIDTERM WEEK (February 15-20). Please send a .doc / .docx / .pdf file to the instructor who will add his comments and give written feedback.

1 in-class PRESENTATION

30% of the final grade

▷ Aside from describing/discussing the IMAGE MATERIAL of the respective class, the presentations ▶ assemble the MOST IMPORTANT ASPECTS FROM THE READINGS (mandatory and optional) and ▶ give ADDITIONAL INPUT (for instance, on historical or conceptual contexts). They should ▶ 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 its validity, ▶ give an IMPULSE FOR DISCUSSION, and point out which ▶ aspects 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 a number of 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 THURSDAY, JANUARY 13, 2022:
https://doodle.com/poll/tmtw8er63iatupzt

▷ 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, do not select a topic/date already assigned to another student as long as there are unallocated slots!*

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 and long sentences. Ideally, the structure and central ideas of the presentation should become visible at first glance. It serves as ▶ previous INFORMATION SHEET and, after the presentation, as learning and 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 submitted NO LATER THAN 36 HOURS BEFORE the respective class. Please, send it as .doc/.docx/.pdf file to the instructor who will upload the document on MOODLE.

Final PAPER or final AUDIOVISUAL WORK

35% of the final grade

▷ Participants can produce either a written FINAL PAPER or an AUDIO/VISUAL RESEARCH WORK.[1]

▷ The ▶ SUBJECT OF THE FINAL PAPER OR AUDIOVISUAL THESIS is chosen by the student. A discussion of the subject with the instructor is not obligatory but recommended. ▶ It can ADOPT A SUBJECT FROM THE COURSE SESSIONS; in this case, it should clearly EXPAND THE APPROACH AND SCOPE of the respective in-class discussion and presentation, for example by introducing new readings and additional material, focusing on specific aspects, widening the perspective. ▶ It is also possible to CHOOSE A SUBJECT THAT HAS NOT BEEN

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[1] Please take note of CEU's PLAGIARISM POLICY: https://documents.ceu.edu/documents/p-1405-1

PART OF THE SYLLABUS – however, it should be connected to the overall theme of "Image/Theory" and treat its topic in an 'academic' manner, i.e., refer to at least two or three titles of scholarly literature. ▶ In any case, students are required to DEVELOP AN EXPLICIT RESEARCH QUESTION that states their interest and goals.

▷ Searching for ▶ relevant BOOKS, ACADEMIC ARTICLES, etc. is PART OF THE ASSIGNMENT. Students may consult the instructor, but are basically responsible for compiling their work material themselves.

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

▷ The final paper ▶ should have a LENGTH OF ~1.500 TO 2.000 WORDS (*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; since the instructor's deadline for the submission of winter term grades is May 09, 2022, the students' ▶ DEADLINE FOR SUBMITTING THE PAPERS will be FRIDAY, APRIL 22, 2022 (*it is highly recommended that you start working on your papers early during the term*).

▷ Main CRITERIA FOR EVALUATION of the papers are:
   ▶ Choice of topic (connection to course subject / adequate breadth [*you only have 1.500 words!*] / sufficient range of source material)
   ▶ Originality of approach (subject, form of expression, combination of material and method that offer a 'new' perspective)
   ▶ Clarity of structure (the order of your points, examples, arguments should be motivated and transparent / avoid redundancies and repetitions)
   ▶ Conclusiveness of argumentation (no broad generalizations / illustrate your points with examples / verify them with scholarly sources)
   ▶ Development of own thoughts/conclusions (ideally, your work not only assembles theses of the [scholarly] sources but adds at least one original aspect …)
   ▶ Clarity of style / verbal expression (does *not* mean 'empirical', 'dry', 'academic')
   ▶ Formal correctness (compliance with the guidelines concerning word count / consistency of footnotes and bibliography)

▷ Instead of a written paper, ▶ students may also prepare an AUDIO/VISUAL WORK (PHOTOGRAPHY, VIDEO, PAINTING, SCRAPBOOK, INSTALLATION, PODCAST, 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.