IMAGE THEORY – UGST4051

BA Culture, Politics, and Society | 2 Credits; 4 ECTS | Fall Term 2026-27

[THE COURSE INCLUDES ONE, PERHAPS TWO EXCURSIONS: TO THE *JESUITENKIRCHE* (AND THE *LEOPOLD MUSEUM*). IN BOTH CASES, THE EXACT TIME OF THE CLASS MAY DIFFER FROM THE USUAL ONE!]

Instructor: Ulrich Meurer
The instructor will be available for individual questions after every class. You can book additional office hour slots by sending an email to:
meureru@ceu.edu

Access to all readings, audiovisual material & web-resources via MOODLE:
https://ceulearning.ceu.edu/login/index.php

Link for selecting a topic/date for your PRESENTATION UNTIL SEPTEMBER 18, 2026 (*see below: section on 'assignments'*):
https://nuudel.digitalcourage.de/6Q5dibIZo9aeISu3

COURSE DESCRIPTION:

"Image Theory" deals with a specific visual constellation: it asks what an *image* is, how it addresses us, and how its features change throughout history – but "Image Theory" may also mean theorizing by means of images and exploring their potential for the humanities and social sciences. The course combines these two notions: it gives insight into past and present concepts of the image, and it demonstrates how various fields of knowledge 'think' with images.

In view of the image's stupendous breadth (from Byzantine icon to digital diagram, from photograph to fetish, from dream to meme), the course focusses on selected pictorial aspects. In discussions and field trips, we will examine, for instance, how images can evoke narratives, construct gender, or invent a self; we will experience how they create (Baroque) illusion or (virtual) immersion; we look into their capacity to represent cultural discourses or bring forth notions of "humanity." In this manner, participants will not only become acquainted with numerous facets and functions of the image but also with its position at the heart of many academic disciplines.

LEARNING OUTCOMES:

Students will learn about ▶ CENTRAL APPROACHES IN IMAGE THEORY. They will be introduced to ▶ issues of REPRESENTATION AND SIMULATION in painterly, photographic, cinematographic and digital media. They will get insight into ▶ PICTORIAL WAYS OF THINKING (in sociology, philosophy, history, cultural studies, gender studies, and political theory). They will develop ▶ skills in the SYSTEMATIC DESCRIPTION OF IMAGE SOURCES, learn ▶ how to OPERATE WITH IMAGES IN THE HUMANITIES AND SOCIAL SCIENCES and experience ▶ ORIGINAL IMAGE MATERIAL on two excursions. They will train their ability to ▶ FORMULATE AND EVALUATE arguments through in-class discussions, presentations and written papers. They will have the opportunity to ▶ APPLY THEIR PRACTICAL KNOWLEDGE in the form of audio/visual course works.

WEEKLY SCHEDULE + READINGS:

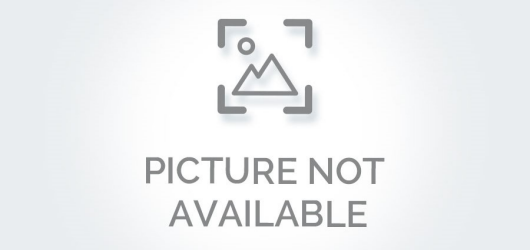
▶ Participants prepare mandatory readings, visual and web-resources (printed in black) prior to the respective class.
▷ Grey font indicates optional readings and material: it serves as additional basis for your presentations, further explorations of the topic, and inspiration for your final course work …

01. INTRO: WHAT IS AN IMAGE? [+ COURSE SCHEDULE, GOALS, ASSIGNMENTS …]

16.09

GUIDING QUESTIONS:
- *What is an "image" (and what is not an "image")?*
- *Are there different types of "images" (representations, simulations, visualizations, diagrams)?*
- *Can we determine general features that apply to every "image"?*

▶ W. J. T. Mitchell: "What Is an Image?", in: *New Literary History* 15/3 (Spring 1984), 503-537 (*esp. 503-507; 521-532*).



▷ James Elkins: *Seven Ways of Thinking About Images* (Lecture, 2108): https://www.youtube.com/watch?v=J40B-FUFKtM&t=2s
▷ Gottfried Boehm: "Die Wiederkehr der Bilder", in: Boehm (ed.): *Was ist ein Bild?* Munich: Fink 1994, 11-38.

ARCHIVE: "WHAT IS AN IMAGE?"

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

02. AN IMAGE IS … HUMAN

23.09

GUIDING QUESTIONS:
- *According to Halverson, what are the main features of cave art as "art for art's sake"?*
- *Can you explain the connection between image production and the separation of early man from "nature"?*
- *How does Herzog's documentary create an immersive experience & emphasize the distance of a paleolithic past?*
- *What does the film (and Koepnick's interpretation) tell you about the reality and fictionality of past worlds?*

▶ John Halverson: "Art for Art's Sake in the Paleolithic" [and Comments and Replies by Levon H. Abrahamian, Kathleen M. Adams, Paul G. Bahn, Lydia T. Black, Whitney Davis, Robin Frost, Robert Layton, David Lewis-Williams, Ana Maria Llamazares, Patrick Maynard, David Stenhouse], in: Current Anthropology 28/1 (Feb. 1987), 63-89; focus on: 63-71.
▶ *Cave of Forgotten Dreams* (Werner Herzog, 2010) [Trailer / The full movie is accessible on Moodle]: https://www.youtube.com/watch?v=qfJfRx2IAYo

▷ Lutz Koepnick: "Herzog's Cave: On Cinema's Unclaimed Pasts and Forgotten Futures", in: *The Germanic Review: Literature, Culture, Theory* 88/3 (2013), 271-285.

03. AN IMAGE IS … NARRATIVE

30.09

GUIDING QUESTIONS:

- *How does Peter Greenaway's documentary interpret (or instrumentalize) Rembrandt's painting 'The Night Watch'?*
- *Is there a relation between Greenaway's conspiracy theory and Dutch social or historical narratives?*
- *In what way can an image be "read"? How can an image be a "narrative"?*
- *What do we learn about visual (il)literacy? What about "truth" in images (or documentaries)?*

▶ *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.

▷ 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.

04. AN IMAGE IS … GENDER

07.10

GUIDING QUESTIONS:

- *How can images construct gender and visual (dis-)empowerment?*
- *What is the relation between (male) gaze and (female) glance in Rembrandt's drawings?*
- *How do visuality and narrativity interact?*
- *What are the similarities/differences between Rembrandt and Cindy Sherman's depictions of women?*

▶ 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: "Women's Rembrandt", in: Griselda Pollock, Joyce Zemans (eds): *Museums after Modernism*. Malden, MA: Blackwell 2007, 40-69.
▷ Cindy Sherman: Untitled Film Stills at the MoMA:
https://www.moma.org/artists/5392
▷ John Berger: *Ways of Seeing*. London, New York: Penguin 1972, 35-43.

05. AN IMAGE IS … ILLUSION

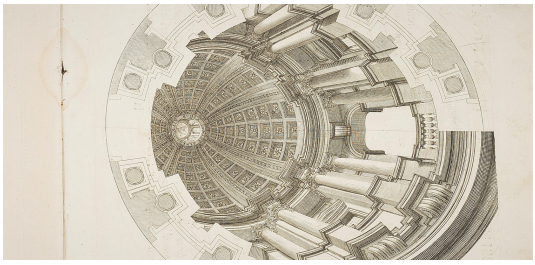
14.10

[VISIT TO THE JESUIT CHURCH / DOKTOR-IGNAZ-SEIPEL-PLATZ 1, 1010 VIENNA / 11:00-12:30]

GUIDING QUESTIONS:

- *What elements of illusionism can you find in Andrea Pozzo's fresco in the Jesuit Church (1703)?*
- *What is the relation between Baroque thought and optical illusion (in contrast to Renaissance perspective)?*
- *How do interior architecture and space express religious concepts?*
- *Is there a special link between truth and illusion (in contrast to immersion)?*

▶ Jesuitenkirche / Jesuit Church, Vienna (3D virtual tour / panoroom.at):
https://my.panoroom.at/de/tour/xj4nhd52aq



▶ 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.

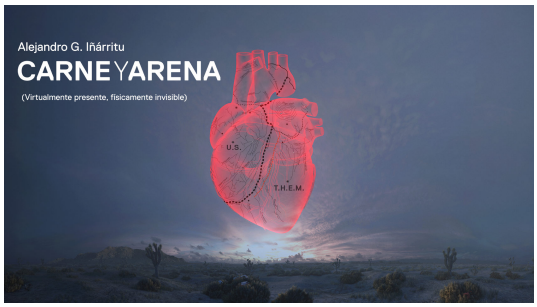
▷ Michael Polanyi: "What Is a Painting?", in: *The American Scholar* 39/4 (Autumn 1970), 655-669.
▷ Filippo Camerota: "Exactitude and Extravagance: Andrea Pozzo's 'Viewpoint'", in: Michele Emmer (ed.): *Imagine Math*. Milan: Springer 2012, 23-41.

06. AN IMAGE IS … IMMERSION

21.10

GUIDING QUESTIONS:
○ *Can virtual reality be understood as an "image"? What are its historical precursors?*
○ *Is there a link between Baroque and contemporary multisensory spaces (or between illusion and immersion)?*
○ *What are the layout and individual sections of Alejandro González Iñárritu's VR installation Carne y Arena?*
○ *How would you evaluate its relation between digital immersion and political empathy?*

▶ *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.
▶ Oliver Grau: *Virtual Art: From Illusion to Immersion*. Cambridge, MA, London: MIT Press 2003, 2-23.

▷ Anna Caterina Dalmasso: "The Body as Virtual Frame: Performativity of the Image in Immersive Environments", in: *Cinéma&cie* XIX/32 (Spring 2019), 101-119.

07. AN IMAGE IS … SOCIETY

04.11

GUIDING QUESTIONS:
○ *What are Michel Foucault's main argumentative steps in his reading of Velazquez' painting 'Las Meninas'?*
○ *How does the painting represent the Classical Age and its specific 'order of things'?*
○ *How do Eve Sussman's '89 Seconds at Alcázar' and '89 Seconds Atomized' modify the Velazquez painting?*
○ *Could the latter, in the age of digital and crypto-art, embody a new (economic) order of non-things?*

▶ Michel Foucault: *The Order of Things*. London, New York: Routledge 2002, xvi-xxvi / 3-18.
▶ Lisa Downing: *The Cambridge Introduction to Michel Foucault*. Cambridge: Cambridge UP 2008, 40-45.
▶ Rice Gallery: "Eve Sussman: *89 Seconds at Alcázar*" (Jan.-Feb. 2005):
https://www.ricegallery.org/eve-sussman
▶ *89 Seconds at Alcázar* (Eve Sussman, 2004, video excerpt):
https://vimeo.com/94697486
▶ "89 Seconds Atomized" (comprehensive project info by *Snark.art*, October 2018):
https://snark.art/89seconds/

▷ Roy Boyne: "Foucault and Art", in: Paul Smith, Carolyn Wilde (eds): *A Companion to Art Theory*. Oxford, Malden, MA: Blackwell 2002, 337-341.
▷ Massimo Franceschet et al.: "Crypto Art: A Decentralized View", in: *Leonardo* 54/4 (August 2021), 402-405.
▷ Laura Lotti: "Contemporary Art, Capitalization and the Blockchain: On the Autonomy and Automation of Art's Value", in: *Finance and Society* 2/2 (2016), 96-110.

08. SOCIETY IS … AN IMAGE

11.11

GUIDING QUESTIONS:
○ *What are the characteristics of Guy Debord's "spectacle," both in his book and his film?*
○ *(How) Does the (post-)modern image shift from representation to simulation?*
○ *Do Debord's theses about capitalist societies and their visual overload still apply today?*
○ *Are 'spectacular' consumer societies characterized by a loss of 'reality'?*

▶ 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://youtu.be/IaHMqToJljA

▷ 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
▷ Jean Baudrillard: *Simulations*. Semiotext[e] / Foreign Agents 1983, 1-13.

09. AN IMAGE IS … SELF

18.11

[VISIT TO THE LEOPOLD MUSEUM / MUSEUMSQUARTIER, MUSEUMSPLATZ 1, 1070 VIENNA / 11:00-12:30]

GUIDING QUESTIONS:
○ *What do Egon Schiele's self-portraits express? Do they have a significance beyond the "subject" around 1900?*
○ *What does a selfie express? Does it have a significance beyond the "subject"? Is it a "self-portrait"?*
○ *What are the social/technological/discursive differences between modernist and contemporary self-depictions?*
○ *How are they related to depth/surface, ego/other, human/machine, art/capital, hiding/revealing?*

▶ Virtual Tour Through 'Vienna 1900', Web application by the *Leopold Museum* Vienna: https://www.leopoldmuseum.org/en/collection/virtual-tour
▶ Danielle Knafo: "Egon Schiele: A Self in Creation", in: *Dancing With the Unconscious: The Art of Psychanalysis and the Psychoanalysis of Art*. New York, London: Routledge 2012, 133-155.

▶ Katrin Tiidenberg: *Selfies: Why We Love (and Hate) Them*. Bingley: Emerald Publishing 2018, 1-7; 14-37.

▷ Paul Frosh: "The Gestural Image: The Selfie, Photography Theory, and Kinesthetic Sociability", in: *International Journal of Communication* 9 (2015), 1607-1628.
▷ Hans R. V. Maes: "What Is a Portrait?", in: *British Journal of Aesthetics* 55/3 (2015), 303-322.

10. AN IMAGE IS … MOVEMENT

25.11

GUIDING QUESTIONS:
○ *How does Sigmund Freud read Michelangelo's sculpture of Moses? And how does he "dramatize" this reading?*
○ *How does Antonioni's short film make the director and viewer experience the sculpture of Moses?*
○ *What do we learn about 3-dimensional and 2-dimensional, analog and digital, still and moving images?*
○ *Do texts and images have a temporality or processuality?*

▶ *Lo sguardo di Michelangelo* (Michelangelo Antonioni, 2004) [Clip / The full movie is accessible on Moodle]: https://www.youtube.com/watch?v=Hulu-8HI4bY

▶ 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.

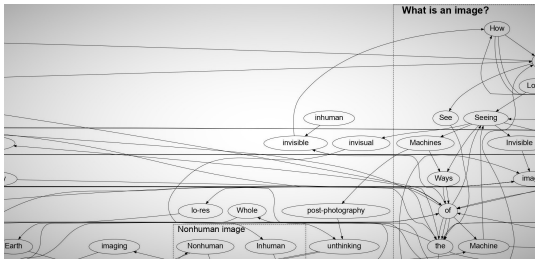
11. AN IMAGE IS … TRANSMISSION

02.12

GUIDING QUESTIONS:
○ *What are the aesthetic, formal, technological, social, political features of internet memes?*
○ *Can images be understood through their connection to other images, their networked relationality?*
○ *Do memes transmit knowledge, memory, pathos (comparable to Aby Warburg's Mnemosyne-Atlas)?*
○ *Is their affective potential comparable to Warburg's "pathos formula"?*

▶ Gabriele Marino: "Semiotics of Spreadability: A Systematic Approach to Internet Memes and Virality", in: *Punctum* 1/1 (July 2015), 43-66.
▶ Dámaso Randulfe: "Dislocations (Some Notes on the Migration of Images)", Contribution to *The Absence of Paths* (Performance for the 57. Venice Biennale, 2017):
http://www.theabsenceofpaths.com/commission/dislocations-some-notes-on-the-migration-of-images

▷ Olena Polishchuk, Iryna Vituk, Nataliia Kovtun, Volodymyr Fed: "Memes as the Phenomenon of Modern Digital Culture", in: *Wisdom* 2/15 (2020), pp. 45-55.
▷ "Mnemosyne: Meanderings Through Aby Warburg's Atlas", Website, *Cornell University Library*, 2016:
https://warburg.library.cornell.edu/
▷ *Feels Good Man* (Documentary / Arthur Jones, 2020) [Trailer / The full movie is accessible on Moodle]:
https://youtu.be/ZEiqZWw5vYs

12. EXTRO: WHAT IS AN IMAGE? [+ WRAP-UP, CONCLUDING DISCUSSION …]	
09.12	GUIDING QUESTIONS: ○ *Returning to the initial question: What is an "image"?* ○ *How do images change when moving through various discourses?* ○ *Can image theory (or: the structure of this course) itself be translated into an image?* ○ *What is the relation between source code and visual diagram?* ▶ 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: https://siusoon.net/projects/whatisanimg ▶ *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 + image interpretations / 10% of the final grade ▷ Students are expected ▶ to REGULARLY TAKE PART in the discussions, comment on presentations, react to the instructor's input and questions, address relevant aspects of the subject, reflect on the readings and visual material. ▶ Participation is ASSESSED with respect to the relative QUANTITY AND QUALITY of their comments (targeted engagement with concepts and readings, conclusiveness of argumentation, contextualization).
IMAGE DESCRIPTION (500-700 words) 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 image features (e.g., from unimportant to important, from margin to center, from form to content) and ▶ INCLUDE A REPRODUCTION OF THE IMAGE. ▷ The image description will be ▶ assessed with respect to its ACCURACY, CLARITY AND STRUCTURE. ▷ The description ▶ must be SUBMITTED DURING THE MIDTERM WEEK (OCT. 20-26). Please send a .doc / .docx / .pdf file to the instructor who will add his comments and give written feedback.

In-class IMPULSE PRESENTATION (~ 15 min.) / 30% of the final grade

- ▷ Presenters should familiarize themselves with the mandatory and optional readings. Aside from ▶ describing/ discussing the IMAGE MATERIAL of the respective class, the impulse presentations ▶ address the MOST IMPORTANT / MOST INTERESTING / MOST PROBLEMATIC ASPECTS FROM THE READINGS (not every text from the syllabus has to be discussed; the aim of the impulse is ▶ NOT BREADTH but the creation of a FOCUSED AND PRODUCTIVE ARGUMENT!) The impulse can ▶ give ADDITIONAL INPUT on historical or conceptual contexts. It should ▶ engage with the topic in a CRITICAL WAY (*no mere summaries of the text material*), reflect on the material's argument and assess its validity. It should ▶ give an IMPULSE FOR DISCUSSION and point out which ▶ aspects are DIFFICULT TO UNDERSTAND, remain opaque or raise further questions ...
- ▷ Ideally, the presenter/s 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 impulse presentation and enters their name in the respective ONLINE FORM UNTIL FRIDAY, SEPT. 18, 2026: https://nuudel.digitalcourage.de/6Q5dibIZo9aeISu3
- ▷ Depending on the number of participants, every topic can be ▶ presented BY 1 TO MAX. 3 STUDENTS (group presentation = JOINT preparation, structuring of material, handout, etc.).
- ▷ However, do not select a topic/date already assigned to another student as long as there are unallocated slots!

Concise PRESENTATION HANDOUT / 10% of the final grade

- ▷ The presenters 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 KEYWORDS, BULLET POINTS OR SHORT PASSAGES – no continuous text and long paragraphs. Ideally, the structure and central ideas should become VISIBLE AT FIRST GLANCE. It serves as ▶ INFORMATION SHEET and, afterwards, as learning and memory aid for the other participants.
- ▷ The ▶ handout is ASSESSED with respect to its STRUCTURE, ACCURACY, AND CLEARNESS (*visual material and critical statements can be included*).
- ▷ Ideally, the handout ▶ should be submitted 2 DAYS BEFORE the respective class (to give the other participants insight into the focus of the presentation). 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 submit either a written FINAL PAPER or an AUDIO/VISUAL RESEARCH WORK.[1]
- ▷ The ▶ SUBJECT OF THE FINAL WORK 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 must clearly EXPAND THE APPROACH AND SCOPE of the in-class discussion and presentation by introducing new readings and additional material, focusing on specific aspects, widening the perspective. ▶ It is, however, suggested to CHOOSE A SUBJECT THAT HAS NOT BEEN PART OF THE SYLLABUS.

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

- ▷ The topic should be treated in an 'scholarly' manner and refer to at least three titles of academic literature. ▶ In any case, students should DEVELOP AN EXPLICIT "RESEARCH QUESTION" to clarify 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 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, table 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 FOR SUBMITTING THE PAPERS is DEC. 24, 2026.

- ▷ Main CRITERIA FOR ASSESSING 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 works will ▶ not be graded according to technical criteria but based on the ORIGINALITY OF THE APPROACH AND THE POTENTIAL TO VISUALIZE THE MAIN ARGUMENT.
- ▷ Audio/visual ▶ works MAY BE COMPLEMENTED BY A WRITTEN COMMENT to elucidate their conceptual or theoretical approach.
- ▷ Deadlines are the SAME FOR WRITTEN AND AUDIO/VISUAL works.

- ▷ FINALLY: PUT ▶ YOUR FIRST AND LAST NAMES ON EVERY WRITTEN SUBMISSION!