

IE-HUMANITIES

IE University

Professor: **CRISTINA NUALART**

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Academic year: 21-22

Degree course: FIRST

Semester: 2^o

Category: COMPULSORY

Number of credits: 6.0

Language: English

PREREQUISITES

There are **no** prerequisites for this course.

It is nonetheless highly recommended that students read or watch the videos of John Berger's "Ways of Seeing" beforehand (<https://ie.on.worldcat.org/v2/oclc/1269427459> & <https://ie.on.worldcat.org/v2/oclc/813862194>). The ideas in *Ways of Seeing* have not lost currency.

SUBJECT DESCRIPTION

IMAGE, ART AND POWER

From the use of soft power in public diplomacy to the Black Power movement, this course reflects on the ways in which visual culture links to power systems, either by transmitting or perpetuating dominant structures, or by questioning and attempting to subvert them. Students will approach the visual arts, photojournalism, films, fashion, media imagery, architecture and maps to interpret how this cultural production shapes our understanding of social dynamics. To understand how visual imagery can be used to support power, it will be necessary to also learn about the systems of power within the constructs of art and visual studies.

This course is aimed at those who want to be acquainted with art histories and visual culture, but also to those who wish to think critically about power, while becoming conversant with the perspectives and mechanisms at work in the visual communication all around us. The learning process includes image-based tasks (no drawing skills required) in addition to written work designed to facilitate understanding of the theories discussed. Thinking through different geographical and chronological environments will strengthen historical knowledge and provide tools for building richer intercultural connections.

OBJECTIVES AND SKILLS

Explore and discuss visual methodologies

Development of analytical, critical, and creative thinking.

Comprehensive reading of complex texts.

Writing and argumentation.

Research and information competence.

Sensitivity to other cultures and human experiences.

METHODOLOGY

The course will be taught employing IE's Liquid Learning methodology, which combines three essential elements for a complete and dynamic learning experience: synchronous interactions, asynchronous interactions and individual inquiry and discovery. Synchronous Interaction is learning that happens in live, in real-time. For example, attending classes (lectures, discussions, labs, studios) in-person or virtually, working with classmates on team projects in a work-room or video-conference platform, or getting help and feedback from professors in-person or online. Asynchronous Interaction and Individual Inquiry and Discovery are learning experiences that happen interactively and asynchronously using collaboration tools and digital platforms.

The content of this course is introduced through lectures, readings and occasional videos. Each topic will be explored with class activities –such as discussions, group work or creative explorations for which student participation and dialogue is essential.

| Teaching methodology | Weighting | Estimated time a student should dedicate to prepare for and participate in |
|---------------------------|-----------|--|
| Lectures | 23.33 % | 35 hours |
| Discussions | 20.0 % | 30 hours |
| Exercises | 20.0 % | 30 hours |
| Group work | 13.33 % | 20 hours |
| Other individual studying | 23.33 % | 35 hours |
| TOTAL | 100.0 % | 150 hours |

PROGRAM

SESSIONS 1 - 2 (LIVE IN-PERSON)

COURSE INTRODUCTION

Representations of Power and "the visual turn".

Book Chapters: Chapter 1: "Researching with visual materials: a brief survey", in: Visual Methodologies. An introduction to Researching & Visual Materials (4th edition), 2016

SESSION 3 (LIVE ONLINE)

IMAGE ETHICS

An introduction to ethical debates on the creation and use of images.

Book Chapters: Chapter 14: "Research Ethics and Visual Materials", in: Visual Methodologies. An introduction to Researching & Visual Materials (4th edition), 2016

SESSION 4 (ASYNCHRONOUS)

VISUAL THINKING

This session guides you into putting into practice what is sometimes referred to as "visual thinking", and activate what some psychologists refer to as "visual-spatial intelligence".

SESSIONS 5 - 6 (LIVE IN-PERSON)

DYSTOPIAS, UTOPIAS AND DOMINANT WORLDVIEWS

From the media to our imagination, how "visual" are notions such as climate change? Have images, or a lack of them, contributed to, for example, "colapsology"?

The film will be made available for students to view.

Video: Anthropocene: the Human Epoch, 2018

Article: "The Production of the Utopian Image", 2020

SESSIONS 7 - 8 (LIVE IN-PERSON)

ART, REVOLUTIONS AND ICONOCLASM

From the Avant-Garde artistic movements to contemporary socially-engaged art, artists have invented ways to signal and promote changes in society's power structures.

Article: "Ecoaesthetics: A Manifesto for the Twenty-First Century", in: Third Text, vol. 23 no. 5, 2009

Article: "The invisible and the visible. Identity politics and the economy of reproduction in art", in: Decolonising Museums, 2015

SESSION 9 (ASYNCHRONOUS)

Visual experiences in writing. Exhibition and Film reviews

How are film and art reviews constructed? What makes a good written review? The task for this session will allow you to browse IE library's Premium Press:

<https://library.ie.edu/resources/premium-press/> as you learn effective, professional writing tips.

Book Chapters: Chapters: "How to Substantiate Your Ideas" and "Practical How To's", in: How to write about contemporary art, 2014

SESSIONS 10 - 11 (LIVE IN-PERSON)

MUSEUMS, POWER AND THE CANON

The Museum is a relatively new type of institution in humanity's history, yet museum's arguably play an important role in our vision of our collective selves and what we deem culturally valuable. We examine the notion of the "canon", and discuss what or who it leaves underrepresented or out. (If circumstances permit, this session might take place in the form of a museum visit).

Book Chapters: Chapter: "The idea of the canon and canon formation in art history", in: Art History and Visual Studies in Europe, edited by Matthew Rampley, 2012

Book Chapters: Chapter: "Art in a Globalised State", in: Art and Social Change, edited by Caroline Turner, 2005

SESSIONS 12 - 13 (LIVE IN-PERSON)

ARCHITECTURE, MAPS AND CITIES

Cartography, urban planning and the design of landscapes, buildings and monuments affect the image we have of our environment, and our agency within it. Images of these spaces also include recordings designed as processes of public surveillance.

The reading for these sessions includes some of Jane Jacobs's key book *The Death and Life of Great American Cities*. Groups of students will be allocated different chapters to read prior to the class discussion.

Book Chapters: "How to look at a culvert" (pp. 12-17) and "How to look at maps (pp. 125-128), in: How to Use Your Eyes, 2000

Book Chapters: "The Death and Life of Great American Cities"

SESSION 14 (ASYNCHRONOUS)

Cultural Mediation

Cultural Mediation is a practice that many museums now use to involve the audiences in dialogue with visual experiences.

Book Chapters: Chapter: "Cultural Mediation – Between the Need for Legitimization and Critique of Cultural Hegemony", in: Time for Cultural Mediation, 2012

SESSION 15 (LIVE ONLINE)

ART MADE IN ASIA

Although earlier in the course we have seen examples of art from around the globe, we cannot even begin to cover all the countries in Asia. For millenia, this vast and diverse continent has produced a rich variety of sophisticated cultures. Through a small selection of images, we can debate questions about visual culture, image-making and worldviews.

Book Chapters: Chapter 8 by Oscar HO, "Under the Shadow: Problems in Museum Development in Asia", in: Contemporary Asian Art and Exhibitions: Connectivities and World-making, 2014

SESSIONS 16 - 17 (LIVE IN-PERSON)

PHOTOGRAPHY AND PHOTOJOURNALISM

The invention of machines that captured visible reality seemingly and produced images of it changed the course of image history. We also explore how this development relates to perceptions of documentary evidence and how some photographs have played a part in starting or ending wars.

The reading for these sessions will be from Susan Sontag's much loved book *On Photography*. Groups of students will be allocated different chapters to read prior to the class discussion.

Book Chapters: On Photography

SESSIONS 18 - 19 (LIVE IN-PERSON)

MID-TERM ESSAY DUE

FROM THE STILL IMAGE TO THE MOVING IMAGE

Film, TV and audiovisuals including video games were a significant step in the development of image creation. Narrative can also be conveyed through sequential artforms in 2D, such as comics and graphic novels.

Book Chapters: Chapter "The Film Age", in: The Social History of Art, Vol. 4., 1999

SESSION 20 (ASYNCHRONOUS)

Photo Essays and Visual Anthropology

Sociological research can take visual or audiovisual forms, to be explored during this session.

SESSIONS 21 - 22 (LIVE IN-PERSON)

THE GAZE, THE BODY AND GENDERED POWER

Feminist Art, Feminist and Queer Film Theory, and theories of the gaze.

Article: "Visual Pleasure and Narrative Cinema", first published in Screen magazine. Republished in Visual and Other Pleasures, 1989

Book Chapters: Chapter 4: "Afterthoughts on 'Visual Pleasure and Narrative Cinema' inspired by

King Vidor's Duel in the Sun (1946)", in: Visual and Other Pleasures, 1989

SESSIONS 23 - 24 (LIVE IN-PERSON)

RACE AND INDIGENEITY

How have colonised, racialized, indigenous peoples and ethnic minorities been deprived of power and reclaimed it? The Black Power movement is one example we discuss this session.

Book Chapters: Chapter: 4, "White People Should Figure Out How to Get Rid of White Privilege", in: White Privilege, 2019

Book Chapters: Chapter 18: "Implications of Blackness in Contemporary Art", in: A Companion to Contemporary Art Since 1945, edited by Amelia Jones, 2010

Video: The Pearl Button (El botón de nácar), 2015

SESSION 25 (ASYNCHRONOUS)

Semiotics and Personal Appearance

How does personal appearance incorporate semiotic messages? What are the elements of transgression, for fitting in and belonging, for identity formation? Selfies and dress styles, tattoos, cosmetic technologies, erotic capital, etc.

Book Chapters: Chapter 5: "Hermstory", in: The Feminism and Visual Culture Reader, edited by Amelia Jones, 2010

SESSIONS 26 - 27 (LIVE IN-PERSON)

FASHION

Attire plays an important role in signalling codes of belonging, class and gender. The meaning of these cultural expressions will be interpreted from historical and sociological lenses.

Book Chapters: Chapter 12: "Fashion Since 2010", in: Costume and Fashion, 2020

SESSIONS 28 - 29 (LIVE IN-PERSON)

To Be Arranged

Changes to the programme may occur due to unforeseen circumstances, and the scheduled content of the course may be adjusted to accommodate guest speakers or plan a visit. Any instructions or materials required for these sessions will be made available in advance. Students must check announcements regularly.

SESSION 30 (LIVE ONLINE)

FINAL EXAM

The exam will be a test on Blackboard, and includes a component that students have prepared beforehand, to submit on this day.

EVALUATION CRITERIA

The evaluation of student performance will be based largely on the quality of the critical thinking demonstrated throughout the various tasks and assignments on the course. The effort students put into reading, preparation and the development of their research and writing skills will also constitute evidence of progress, and contribute substantially to their overall grade.

Assessment includes:

- Class participation (activities and discussion)
- Short individual tasks (1-2 pages of written work and/or creative tasks, on asynchronous sessions)
- Short group tasks (2-3 pages of written work and/or creative tasks, on asynchronous sessions)
- A midterm essay (4-6 pages, 1000-1500 words, excluding references).
- A final exam (includes the submission of written material prepared in advance, 2-3 pages).

LATE SUBMISSION: assignments submitted after the deadline will incur a penalty of 1 point deducted per each day (24hrs) it is late.

| Criteria | Percentage | Comments |
|---------------------|-------------------|-------------------------------|
| Class Participation | 20 % | Preparation and Participation |
| Intermediate Tests | 15 % | Continuous Assessment |
| Workgroups | 15 % | Continuous Assessment |
| Intermediate Tests | 20 % | Midterm Evaluation |
| Final Exam | 30 % | Final Evaluation |

IE Impact

IE This course in the Humanities is the first course of the IE IMPACT learning journey. Consisting of courses in the Humanities, Technology and Entrepreneurship, IE IMPACT reinforces these three foundational pillars of IE University, and centers Diversity and Sustainability throughout the entire learning journey, which culminates with the IE Challenge. IE Impact is a transversal academic program for all IEU students whose mission is to prepare students to be agents of positive change. Students from all IE schools and undergraduate degrees come together in this dynamic learning journey where they first select a course in the Humanities and are introduced to some of the most complex issues and challenges facing humanity; the second course is Technology where students develop a working knowledge of the disruptive technologies that are applied to address these challenges; the third course is Entrepreneurship where students begin to develop an entrepreneurial mindset by learning to ideate, design and validate sustainable business models that can serve to drive positive change at scale. Finally, students work in teams as innovation consultants in the IE Challenge to tackle real-world problems by ideating and designing proposals to help an enterprise advance, amplify or its impact on achieving one or more of the Sustainable Development Goals.

Grade description and equivalents:

- **Excellent/Sobresaliente: 9.0-10.0 (A- to A+)**

Consistently produces work of the highest quality and craft; exhibits notable progress and development over the course of the semester; meets all course objectives at highest level; attendance is near-perfect, and contributions to course discussions are extremely valuable.

- **Very Good/Notable: 7.0-8.9 (B- to B+)**

Completes all assignments with work of above-average quality and craft; exhibits significant progress and development; meets most course objectives; attendance and participation are very good.

- **Good/Aprobado: 6.0-7.0 (C- to C+)**

Completes all assignments with work of acceptable quality and craft; exhibits some progress and development; meets a majority of course objectives. Attendance and participation are acceptable.

- **Pass/Aprobado: 5.0-6.0 (D)**

Assignments are delivered but are incomplete and/or of low quality and craft; exhibits little progress and development; meets few course objectives. Attendance and participation are poor, but absences do not total more than 30%.

- **Fail/Suspense: 0-4.9 (F)**

Work is incomplete, missing, or does not meet course objectives. Attendance and participation are poor.

- **Automatic Failure/Suspense: 0 (F)**

Please note that a student who misses 30% or more of the scheduled sessions receives an automatic 0.0, and loses his or her right to the second chance or call (convocatoria.)

RETAKE POLICY:

Students have four opportunities to pass a course, distributed in two consecutive academic years. It is mandatory to attend 100% of the classes, but if justified, students can miss up to 30% of the classes. If they miss over 30%, they will have to enroll again in the course the following year. Students who do not comply with the 70% attendance rule will lose their 1st and 2nd chance, and go directly to the 3rd one (they will need to enroll again in this course the next academic year). Students who fail the subject in the first regular period, will have to retake it in July. The dates and locations will be posted in advance by the university informing both professors and students. The maximum grade a student can obtain in the second exam session is 8 out of 10. The retake involves the submission of all coursework and assignments that during the course had not been completed or were below passing standard, in addition to a progress reflection.

CODE OF ETHICS / HONOUR CODE:

Cheating and plagiarism are very serious offenses governed by the IE student code of conduct. Any student found cheating or plagiarizing on any assignment or component of this course will at a minimum receive a "0" on the affected assignment. Moreover, the student will also be referred to the University Judicial System for further action. Additional penalties could include a note on your transcript, failing the class, or expulsion from the university. One way to enact academic integrity is to do the right thing even though no one is watching. The core values of integrity, both academic and otherwise include: honesty, fairness, respect, responsibility, and trust. Academic integrity requires that all students within Instituto de Empresa (IE) act in accordance with these values in the conduct of their academic work, and that they follow the rules and regulations concerning the accepted conduct, practices and procedures of academic research and writing. Academic integrity violations are defined as cheating, plagiarism or other violations of academic ethics.

Cheating includes:

- a) An act or attempt to give, receive, share, or utilize unauthorized information or unauthorized assistance at any time for assignments, papers, projects, presentations, tests or examinations. Students are permitted to mentor and/or assist other students with assignments by providing insight and/or advice. However, students must not allow other students to copy their work, nor will students be permitted to copy the work of other students. Students must acknowledge when they have received assistance from others.
- b) Failure to follow rules on assignments, papers, projects, presentations, tests or examinations as provided by the course professor and/or as stipulated by IE.
- c) co-operation or collaboration. d) with official documents, including electronic records.
- d) The impersonation of a student on presentations, exercises, tests or an examination. This includes logging onto any electronic course management tool or program (e.g. Blackboard, etc.) using someone else's login and password.

Plagiarism includes:

- a) Using the work of others and attempting to present it as your own. For example, using phrases or passages from books, articles, newspapers, or the internet and not referencing them properly in your document is a form of plagiarism. This includes using information from others without citing it, misrepresentation of cited work, and misuse of quotation marks.
- b) Submitting an assignment or paper that is highly similar to what someone else has written (i.e., minimal changes in wording, or where the sentences are similar, but in a different order).
- c) Plagiarizing is not committing "word for word" copying. "Thought for thought" is also a form of plagiarism. Other violations of academic ethics include: a) Not acknowledging that the students' work or any part thereof has been submitted for credit elsewhere.
- b) Misleading or false statements regarding work completed. c) Knowingly aiding or abetting anyone in committing any form of an academic integrity violation.

Academic Misconduct Procedure for Humanities Courses:

1. If a Humanities instructor suspects a student has committed academic misconduct (as defined in the student's Code of Ethics) in a Humanities course, he or she must refer the case to the Humanities program director with all the necessary supporting evidence.
2. The Humanities program director will meet with the student and write a brief summary of the instructor and the student's views and pass them on to the Bachelor's program director. The Humanities program director may also suggest what type of sanction would be appropriate for the student.
3. If there is enough objective evidence to sanction the student, the program director will check if this is the first time the student has committed academic misconduct.
4. If this is a first breach of conduct, the program director will decide the scope of the sanction on the basis of all the above information. (Bachelor or Ethics Committee).
5. If this is a second offense or if, according to the Humanities director's report, the case is serious enough, the case will be redirected to the university's Ethics Committee.

(Approved by the Vice-Rector of Academic Affairs, 20th June 2020)

PROFESSOR BIO

Professor: **CRISTINA NUALART**

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Cristina Nualart holds a PhD in Art History (Madrid) and an MA in the Creative Economy (London). Her research is directed towards art and visual culture, with a particular interest in feminism and gender studies. She is an academic member of two research groups focused on Asian art and visual culture: GIA (Grupo de Investigación Asia, Complutense University Madrid), and VASDiV (Visual Activism and Sexual Diversity in Vietnam Research Network, Art and Humanities Research Council/GCRF grant, UK). In Spain, she has developed courses for Casa Asia and worked on projects led by Dirección General de Patrimonio de la Comunidad de Madrid. She has given talks in institutions such as Museo Thyssen, Museo Nacional de Escultura, IVAM, Matadero Madrid and Museo Reina Sofía.

OTHER INFORMATION

Office Hours

Student meetings by appointment. Contact: cnualart@faculty.ie.edu