

# Category IV

## Common Pool of Discipline Specific Electives (DSE)

\*

### Sociology

#### Discipline Specific Elective (DSE) 07

#### Visual Culture

#### DISCIPLINE SPECIFIC ELECTIVE COURSE -07 (DSE-07) : Visual Culture

#### CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		Lecture	Tutorial	Practical/ Practice		
<b>DSE 07 Visual Culture</b>	<b>4</b>	<b>3</b>	<b>1</b>	<b>0</b>	<b>12th Class Pass</b>	<b>Nil</b>

#### Learning Objectives:

1. To introduce students to various perspectives that enable a contextualisation of everyday visual culture within the larger debates around power, politics and identity.
2. To familiarise students to the debates from the field of Art History, Social Sciences and Visual Art Practices and enable them to understand the processes through which different visual environments can be sociologically analysed.
3. To provide students an understanding of how the very process of ‘seeing’ can be problematised.

#### Learning outcomes:

Students will be able to:

1. *Apply* sociological concepts to understand and appreciate visuals and constitute their representations as matters of academic interest.
2. *Demonstrate* ‘visuality’/‘visualization’ as a technique of asserting power and dominance in society; simultaneously locating the subversive potential of alternative or ‘counter-visualities’.
3. *Analyse* the operations of visuals in an age dominated by techniques of mass production and dissemination of images.

#### SYLLABUS OF DSE 07 : Visual Culture

#### **Unit I: Introduction to Visual Culture (12 Hours)**

*This unit problematizes the idea that ‘seeing’ is a natural process, and introduces students to the visual construction of the social world. It also examines the process of seeing in the context of modernity.*

- a. The Process of ‘Seeing’**
- b. Modernity and Visuality**

## **Unit II: Visual Environments and Representations (33 Hours)**

*This unit examines different visual environments, with illustrations to elucidate the manner in which visuals allows the constitution of the relationship between self and the everyday.*

- a. Power, Knowledge and Gaze of the State**
- b. Visual Contestations**
- c. Visual Practices and Identity formation**
- d. Visual Cultures of Everyday Life**

**Practical Component: NIL**

**Essential/Recommended Readings:**

### **Unit I. Introduction to Visual Culture (12 Hours)**

- a. The Process of ‘seeing’**

Mitchell, W.J.T. (2002) ‘Showing Seeing: A Critique of Visual Culture’ In *Journal of Visual Culture*, August 2002 vol. 1 no. 2. Pp. 165-180.

Berger, John (1972) *Ways of Seeing*. London: Penguin. Pp. 7- 33.

- b. Modernity and Visuality**

Debord, Guy(1994). ‘Separation Perfected’ in *The Society of the Spectacle*, New York: Zone books. Chapter 1. Separation Perfected. Pp. 11-24.

Shohat, Ella & Robert Stam (2002) ‘Narrativizing Visual Culture’, In Nicholas Mirzoeff (ed) *The Visual Culture Reader*. 2nd ed. London: Routledge. Pp. 37-57.

Chatterji, Roma (2012) ‘Global Events and Local Narratives: 9/11 and the Chitrakaars’ In *Speaking with Pictures: Folk Art and Narrative Tradition in India*. Pp. 62-103. (20 pages of pictures)

### **Unit II. Visual Environments and Representations (33 Hours)**

- a. Power, Knowledge and Gaze of the State**

Foucault, Michel (1977) ‘Panopticism’ In *Discipline and Punish: The Birth of the Prison*. New York: Pantheon. Race/Ethnicity: Multidisciplinary Global Contexts, Volume 2, Number 1, Autumn 2008. Pp. 1-12.

Gilbert, Emily (2010) 'Eye to Eye: Biometrics, the Observer, the Observed and the Body Politic' in Fraser MacDonald, Rachel Hughes and Klaus Dodds (Ed), *Observant States Geopolitics and Visual Culture*, London: I. B. Tauris. Pp. 225-246.

#### **b. Visual Contestations**

Morris, Pam(1994) 'Folk Humour and Carnival Laughter' in *The Bakhtin Reader*. London: Arnold. Pp. 194- 206.

Enguix, Begonya(2009) 'Identities, Sexualities and Commemorations: Pride Parades, Public Space and Sexual Dissidence' in *Anthropological Notebooks*, vol. XV: 2. Ljubljana: Slovene Anthropological Society. Pp. 15-35.

#### **c. Visual Practices and Identity Formation**

Bourdieu, P(1984) 'Introduction' in *Distinction: A Social Critique of the Judgment of Taste*. Routledge & Kegan Paul, London. Pp. 1-7.

Srivastava, Sanjay (2009) 'Urban spaces, Disney-Divinity and Moral Middle classes in Delhi' In *Economic and Political Weekly* Vol. XLIV, Nos. 26 & 27. Pp. 338-345.

MacDougall, David (1992) 'Photo Hierarchicus: Signs and Mirrors in Indian Photography' in *Visual Anthropology*, 5 (2). Pp. 3-29.

#### **d. Visual Culture of the Everyday Life**

Certeau, Michel De (1984) 'General Introduction' in *The Practice of Everyday Life*. (Trans) Steven Rendall, Berkeley: University of California. Pp. xi-xxiv.

Pinney, Christopher (2004) 'What do Pictures Want Now: Rural Consumers of Images, 1980-2000' In *Photos of the Gods: The Printed Image and Political Struggle in India*. London: Reaktion. Pp. 181-200.

Goldsmith, Steven (1983) 'The Readymades of Marcel Duchamp: The Ambiguities of An Aesthetic Revolution' in *The Journal of Aesthetics and Art Criticism*, Volume 42, Issue 2. Pp. 197-208.

#### **Suggested Readings:**

Weinbaum, Alys Eve (2008) *The Modern Girl around the World: Consumption, Modernity, and Globalization*. Durham: Duke UP.

Pinney, Christopher (1997) *Camera Indica: The Social Life of Indian Photographs*. Chicago: University of Chicago.

Babb, Lawrence A., and Susan Snow Wadley (1995) *Media and the Transformation of Religion in South Asia*. Philadelphia: University of Pennsylvania

Sciorra, Joseph (1999) 'We Go Where the Italians Live: Religious Processions as Ethnic and Territorial Markers in a Multi-ethnic Brooklyn Neighborhood' In Robert A. Orsi (ed) *Gods of the City*. Indiana University Press. Pp. 310-340

Rappoport, Erika D (1995) 'A New Era of Shopping: The Promotion of Women's Pleasure', Leo Charney and Vanessa R. Schwartz (ed) *Cinema and the Invention of Modern Life*. Berkeley & Los Angeles: University of California Press.

Mazumdar, Ranjani (2007). *Bombay Cinema: An Archive of the City*. Minneapolis: University of Minnesota,

Appadurai, Arjun, and Carol A. Breckenridge (1999) 'Museums are Good to Think: Heritage on View in India.' *Representing the Nation: A Reader: Histories, Heritage, and Museums*. (Eds.) David Boswell and Jessica Evans .New York: Routledge.

Tavin, K. M. (2003) Wrestling with Angels, Searching for Ghosts: Toward a Critical Pedagogy of Visual Culture. *Studies in Art Education*, 44(3), Pp.197–213.

Cohn, Bernard (1983) "Representing Authority in Colonial India", in *An Anthropologist Among the Historians and Other Essays*, Delhi: OUP, Pp. 632-650 .

Berger, Peter, (1972), *Ways of Seeing*, (Video)  
[https://www.youtube.com/watch?v=0pDE4VX\\_9Kk](https://www.youtube.com/watch?v=0pDE4VX_9Kk)

Mitchell, W.J.T., (2020), *Present Tense: An Iconology of Time - W.J.T. Mitchell* (Video)  
[https://www.youtube.com/watch?v=z\\_Juh7R20eA](https://www.youtube.com/watch?v=z_Juh7R20eA)

Cartwright, Lisa and Marita Sturken (2001) "Postmodernism: Irony, Parody, and Pastiche" in *Practices of looking: An Introduction to Visual Culture*, New York : OUP.

**Note:** Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.