New Course Request

Indiana University

SOUTH BEND Campus

Check Appropriate Boxes:  Undergraduate credit ☑  Graduate credit ☐  Professional credit ☐

1. School/Division  Raclin School of Arts  2. Academic Subject Code  FINA

3. Course Number  A109  (must be cleared with University Enrollment Services)  4. Instructor  Nilsen

5. Course Title  Ways of Seeing: Visual Literacy

Recommended Abbreviation (Optional)  

(Limited to 32 Characters including spaces)

6. First time this course is to be offered (Semester/Year):  Fall 07

7. Credit Hours: Fixed at 3 or Variable from _________ to _________

8. Is this course to be graded S-F (only)?  Yes ☐  No ☑

9. Is variable title approval being requested?  Yes ☐  No ☑

10. Course description (not to exceed 50 words) for Bulletin publication:  This survey provides an overview to assist students in their appreciation and understanding of visual culture throughout human development. It investigates the nature and culture of "seeing": how we see ourselves and our world as influenced by physiological, environmental and cultural conditions.

11. Lecture Contact Hours: Fixed at 2.5 or Variable from _________ to _________

12. Non-Lecture Contact Hours: Fixed at 0 or Variable from _________ to _________

13. Estimated enrollment: 50–80 of which 0 percent are expected to be graduate students.


15. Justification for new course:  To meet new Visual Literacy Gen. Ed. requirement

16. Are the necessary reading materials currently available in the appropriate library?  Yes ☑  No ☐

17. Please append a complete outline of the proposed course, and indicate instructor (if known), textbooks, and other materials.

18. If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant.

19. A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of the new course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus consulted.

Submitted by:

[Signature]

[Name]

Department/Chairman/Division Director

Date 04/09/07

Approved by:

[Signature]

[Name]

Dean

Date 1/8/07

Dean of Graduate School (when required)

Date

Chancellor/Vice-President

Date

University Enrollment Services

Date

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.
FINA A100 (A109)- Visual Literacy (3 credits) — This survey provides an overview to assist students in their appreciation and understanding of visual culture throughout human development. It investigates the nature and culture of "seeing"; how we see ourselves and our world as influenced by physiological, psychological, environmental and cultural conditions.

Description: This course presents through lecture, illustration and discussion the development of visual culture. Attention will be given to how the eye, mind and images construct meaning with information we "discern, decipher, and interpret" from visual experiences. In looking at varied theory, technology, practice and culture of seeing we will examine how images represent, convey meanings, and express ideas. Projects offer students an opportunity to make images and apply visual analysis.

Objectives:
- Understanding of the diverse relationships between visual cognition and visual culture
- Appreciating diverse representational, explanatory, abstract and symbolic images
- Comprehending the evolution of image and technology as visual presentation from cave painting to digital formats (platforms)
- Comprehending and appreciating visual communication as a conveyance of experience and thought

Requirements:
Assignments: related to concepts and topics presented in class. 1 paper in 3 parts (description, content and contextual analysis), 1- image journal/collection, 1- image project

Attendance: Students are expected to be present, on time and prepared (completed readings) for all classes including any visits away from the classroom to exhibitions. Be sure to make allowances for travel time. In addition, students there are "events attendance" requirements. TBA.

Grading: Grades are determined by a student's attendance, participation, productivity, preparation, and fulfillment of assignments on time. Points: 35 points- image essay (5 pts draft, 10 pts. each section of description, content and contextual analysis); 30 points- 3 exams (10 pts. per exam); 15 pts.- image project; 15 pts- image collection notebook or journal; 5 pts -class participation. Deductions occur for late submissions.
It is recommended students refer to the Student Handbook (on-line) for information on academic policies and procedures, and code of conduct.

Reading materials (short essays) electronically posted will be assigned for class discussions and background material. .
Reference material:
The University of Chicago Press, Chicago
The Art of Writing About Art, Suzanne Hudson, 2001, Wadsworth, Thomson Learning Inc, CA

Field trip:
Field trips (individual and class group) to the Snite Museum on the University of Notre Dame campus are required. Students will conduct a discussion for the class about the description and context of selected objects in the collection.

Accommodations: Accommodations: IUSB has a policy for students who have a disability and need assistance. Contact Eric Wagenfeld, Director of Disabled Student Services (Adm. Bldg. Rm. 149, phone 520-4832. A letter from this office is to be provided before any modifications may be made to meet your needs in the course.
If a student will require scheduling consideration due to conflicts with religious observances, please provide a written request to be considered for an accommodation at least two weeks prior to the dates.
Part I - Introduction & Physical properties

Week 1

Topics: The primacy of vision – The elephant in the room
Definition of visual perception: "...the process of acquiring knowledge about environmental objects and events by extracting information from the light they emit or reflect."

1.1 Introduction - Physical to phenomenological;

1.1.1 Seeing light - adaptation to recognition
1.1.1.1 Sources - sun, moon, stars
   1.1.1.1.1 Bioluminescence
1.1.1.2 Photons, wavelengths
1.1.1.3 Physical properties of light
1.1.1.4 Tropism - response, photosynthesis
   1.1.1.4.1 Fish, flowers, humans
1.1.1.5 Mechanisms of capturing light in the eye-adaptation
   1.1.1.5.1 The eye and brain - Trilobite, fly's eye
   1.1.1.5.2 Optical structure and operations
1.1.1.6 Pattern recognition
   1.1.1.6.1 Pattern - light and dark - (Dalmatian dog)
   1.1.1.6.2 Movement - scales of transition, in-betweens (Fechner's Law)
1.1.1.6.3 Ambiguity - E.G. Boring's object - "Mother-in-law"

1.1.2 Cultural Recognizing and Interpreting meaning
1.1.2.1 Representing “spirit” as “likeness”
1.2.2.1.1 Lascaux cave paintings:
   1.2.2.1.2 Sears and Land's End catalogues
1.1.2.2 Man as image maker
   1.1.2.2.1 Egyptian sculpture:
   1.1.2.2.2 Icons
   1.1.2.2.3 Renaissance painting (Titian): 
      embodiment of “meaning” – Rape of Europa
      content (rape) and context (invasion/war)
1.1.2.2.4 Graphic novels
   1.1.2.2.5 Photographers Ansel Adams/ Robert Adams - views of the West

1.1.3 Theoretical - Encoding/decoding (reading) Etc.
1.1.3.1 Plato's cave - shadows and reality
1.1.3.2 Positivism - factual analysis - "Just the facts Ma'am" Dragnet - Joe Friday
1.1.3.2 Indexes and signs
   1.1.3.2.1 Robinson Crusoe - footprints
   1.1.3.2.2 Sherlock Holmes - visual clues through the magnifying glass
1.1.3.2.3 CSI - forensics making "evidence" visible
1.1.3.3 Walter Benjamin and digital technology
   1.1.3.3.1 woodcuts - ben-day dot - pixels
   1.1.3.2 Phrenology/facial recognition
1.1.3.4 Ways of Seeing - John Berger/ Roy Lichtenstein
   1.1.3.4.1 - image - changing content, context
1.1.3.5 "C'est n'est pas une pipe!" – Magritte
   Simulations: simulacra – Jean Baudrillard

1.2 What is an image? "Something like blind men describing an elephant" - RH.
   Max Ernst - The Elephant Celebes, Rembrandt - drawing of an elephant

1.2.1 Definitions
1.2.1.1 Reality vs. abstraction
1.2.2.2 Signs and symbols
1.2.3 Explanation of assignments
   1.2.3.1 "Image" collection/journal- Indexes and insight?
      Start with visual preferences
   1.2.3.2 Group as categories, classification (i.e. dogs and cats)
   1.2.3.3 Define common thread/theme/sameness (elements)
   1.2.3.4 Shared content, varied context
   1.3.1.4 PowerPoint presentation
   1.2.3.2 Essay- image analysis
      1.2.3.2.1 Part I- description
      1.2.3.2.2 Part II- content
      1.2.3.2.3 Part III- context


Find image for description
Start "Image" collections/journals

Week 2 Topics: Science of seeing (SP)

2.1 Visual Perception as
   2.1.1 Constructive act
   2.1.2 Modeling the environment defined physical properties
   2.1.3 Apprehending meaning
   2.1.4 Physical properties
      2.1.4.1 Behavior of light
      2.1.4.2 Atomic particles- photons
      2.1.4.3 Wavelength
      2.1.4.4 Optic (array) appearances
   2.1.5 Visual systems- eye and brain
      2.1.5.1 Optical anatomy of vision (seeing)
      2.1.5.2 Structure of the eye
      2.1.5.2.1 retina, neurons, photoreceptors
      2.1.5.2.2 pathways to brain- corpus collosom, cortex
      2.1.5.2.3
      2.1.5.3 Operation of the eye
      2.1.5.4 Ambient eye - movement, scanning
   2.1.6 Biological processing- photo chemical activity
      2.1.6.1 Stimulus and response (push on eyeball)
      2.1.6.2 Thresholds/ signal/adaptation
      2.1.6.3 Edge detection-
         Mach Bands
      2.1.6.4 Texture – Bela Julesz
      2.1.6.5 Transparency- Fabio Metelli
   2.1.7 Image construction
      2.1.7.1 Contour and contrast Floyd Ratliff
      2.1.7.2 Pattern recognition
      2.1.7.3 Location – stereo seeing
      2.1.7.4 Spatial clues- gradient textures J.J. Gibson- Ecology of Vision

2.2 Unconscious inference- information "gap" – Helmholtz
   Principle of Pragnanz

2.2.1 Eye movement- tracking
    2.2.1.1 Rhythm, frequency, time
    2.2.1.2 Constancy of image/ velocity/movement

2.2.2 Illusions
    2.2.2.1 Ames chairs, room
    2.2.2.2 Luckiesh- Visual Illusions
2.2.2.3. Optical distortions
2.2.2.4. Cognitive dissonances- Hogarth, Etcher, Salvador Dali

2.2.3 Perception as Visual Awareness
2.2.3.1 Consciousness and unconsciousness

Draft essay – Part 1- image description

**Week 3**  
**Topics: Seeing Color**

3.1 Color mechanisms of the eye
3.1.1 Signals - wavelengths
3.1.2 Retina rods and cones
   3.1.2.1 photoreceptors-
   3.1.2.1.1 retinal rods
   3.1.2.1.2 retinal cones
3.1.3 Transmission and adaptation
   3.1.3.1 ganglion
   3.1.3.2 after-images
3.1.4 Constancy
3.1.5 Color dimensions - colorimetry
   3.1.5.1 Hue - color wheel
   3.1.5.2 Value - dark-light, grey scale
   3.1.5.3 Intensity - strong-weak saturation
3.1.6 Color attributes/ appearances
   3.1.6.1 Surface
   3.1.6.2 Transparency
3.1.7 Rainbows and color wheels
   3.1.7.1 Newton, Goethe
   3.1.7.2 Munsell, Birren

3.2 Color pigmentation
3.2.1 Nature-mimicry/ camouflage
3.2.2 Minerals and mollusks
   3.5.2.1 Lapis lazuli
   3.5.2.2 Purple -- Justinian and Theodora
3.2.3 Color vocabulary
   3.2.3.1 Harmony/contrast -- paint chips and pantone
   3.2.3.2 Words - Berlin and Kay
3.2.4 Colorists
   3.2.4.1 Chevaull - Textiles and Impressionism
   3.2.4.2 Lenclos -- indigenous palettes- geologic and social
   3.2.4.3 Chuck Close -- visual mixture

Prepare for 1st exam

**Week 4**  
**Topic: Exam and Visual Analysis**

4.1 Exam 1: Based on assigned readings and lectures

4.2 Model of visual analysis of "image" - form, sign and symbol
   4.2.1 Description – signifier
      4.2.1.1 Visual elements, organization, materials and techniques
      (method of production)
   4.2.2 Content – signified
      4.2.2.1 Object of depiction, representation
   4.2.3 Context – ideas for interpretation
      4.2.3.1 Social, historical, psychological

Draft essay – Part 2- image content

Part II Cultural Matters

Week 5 Topic: Culture of Seeing
5.1 Art of seeing- elements
   5.1.1 Dot, line, shape, direction
       (Point, line and plane- Kandinsky) "A line goes for a walk"
   5.1.2 Texture, hue, saturation, value
   5.1.3 Scale, dimension, motion (interstice)
5.2 Visual organizations
   5.2.1 Symmetry, Non Symmetry, Underlying Geometry
      5.2.1.1 Golden section, Fibonacci sequence
   5.2.2 Patterns-motifs
       Quilts – log cabin design
       Gombrich- derivatives of an alligator, North American tribal art
       Cezanne- The RR Cut, mountains, clock, geological time)
   5.2.3 Structure, composition (Arthur Dow)
   5.2.4 Gestalt- part to whole (Josef Albers, Al Held)
   5.2.5 Perspective- system of spatial representation
      5.2.5.1 Uccello, Brunellichi, Durer (drawing apparatus)
      5.2.5.2 15th C Italian city- landscape
             (Lorenzetti-Laurana)


Week 6 Topics: Language of seeing
6.1 Vocabulary of appearances – Language as visual description/
       visual description as language
       Awareness of seeing and thinking
       Images as representation - presentation
   6.1.1 Art as stage- Chardin still-life, Rembrandt, Caravaggio
       Fried- theatricality
   6.1.2 Art of seeing –visual arts, body language
       6.1.2.1 Egyptian wall murals and sculpture- 2-D
       6.1.2.2 Filtered- Durer's biblical woodcuts, comic books,
       6.1.2.3 Goodenough drawing assessment: children's drawings
       6.1.2.4 African- story clothes
       6.1.2.5 Body art tattoos
       6.1.2.6 Gestures – hand
   6.1.3 Archaeological reconstructions
6.2 Visual style
   6.2.1 Fashion-
       Cosmetics- eyes
       Clothes-costumes of status
6.2.2 Billboards to broadcast video
   6.2.2.1 Burma shave /Rosenquinst
   6.2.2.2 TV- glitz, glamour and glide drama- *CSI Miami*, (pace, lighting)
   6.2.2.3 Branding visual identity -commercial marketing- Target, NYT
6.2.3 Digital- HP time and motion -
   Jennifer Steinkamp- *Making the Trees Dance*
6.2.4 Decorative style - simple/complex, high/low
   6.2.4.1 Versailles/ White House/White Castle
   6.2.4.2 Color trends- wardrobe (Gap), lipstick (Warhol, Marilyn)
   6.2.4.3 Wallpaper- Gombrich Sense of Order
6.2.3 Dreams and fantasies- desire and anxiety (NYT- 1980-83)
   6.2.3.1 Visualizing chimeras, demons, monsters and unicorns
   Fuseli, The White Glove, Goya, tapestries
   6.2.3.2 Movies- Bunuel/Dali, Hitchcock (angles and lighting),
      *The Third Man*, M

Draft essay – Part 3- image context

Week 7
Topics: Metaphors and Allegories: Images of self
     Museum visit (Snite at ND)
     7.1. Idealism and realism - Looking in the mirror – images of body
        7.1.1 Stand-ins – Assyrian votives and others
        7.1.2 Heroes - Greek, sports
        7.1.3 Cubism and the machine – simultaneous viewing
           7.1.3.1 Mechanical drawings - plan, elevations, section
           7.1.3.2 Picasso/Braque - synthetic cubism
           7.1.2.3 Futurism
              *Nude Descending the Stairs*
    7.2 Museum visit- collection viewing and discussion
Prepare for 2nd Exam 2: Based on assigned readings and lectures.

Week 8.
Topic: 2nd exam- Spatial images
   8.1 Exam 2: Based on assigned readings and lectures.
   8.2. Spatial order- architecture
      8.2.1 Public profane
      8.2.2. Private sacred - personal (conversational distance) hearth

Week 9
Topics: Visualization applications of vision- interpreting data
   9.1 Visual communication - Graphics
      9.1.1 Message (Donis Dondis- A Primer of Visual Literacy)
      9.1.2 Cuneiform writing to type (Paul Rand – graphic designer)
      9.1.3 Explanative Edward R. Tufte – *Visual Explanations*
         9.1.3.1 Weather maps
   9.2 Mapping- imagined geography
      8.2.1 Cartographer's images of the world
      8.2.3 Envisioning the invisible - black holes space telescopes
Week 10  Topic: Technology and imaging
10.1   Machines
  10.1.1 Photography – “Life through the lens”
   10.1.1.2 Framing- SLR -seeing in brackets
   Anne Lebrovitiz, Walker Evans
  10.1.2 Shutter-“decisive moment” of human condition
   Cartier Bresson
  10.1.3 Process- capturing light
   B&W- Minor White
   Color – Harry Callahan

10.2   Visualization with imaging technology
  10.2.1 Digital- Computational images - binary to Pac man
  10.2.2 Scanning- satellites, “x-rays”
  10.2.3 Bio-imaging -neurological gene expression (on/off)
  10.2.4 Transliteration (envisioning information) of mathematical formula to
   visual illustration (image) (Numbers, local channel 22)

pages).
Final essay draft – Parts 1,2,3 with introduction, description, content, context

Part III  Theoretical Matters

Week 11  Topic: Visual cognition- Practices and theory- Image, mind and reality
          (Paul Messaris)
  11.1 Recognition- nature and nurture
  11.2 Interpretation
  11.3 Comprehension

Prepare for third exam

Week 12  Topic: Image theory of the other
  12.1 Visual studies
   12.1.1 Nationality
      12.1.1.1 British Empiro, WWII
   12.1.2 Gender
      12.2.2.1 Maleness/femaleness
   12.1.3 Race
      12.1.3.1 Skin color

12.2 Exam 3: Based on assigned readings and lectures.
Assignment: Prepare for image for studio project.

Week 13  Topic: Image manipulation (studio activity)
  13.1 Selection, preparation
  13.2 Transpositions – hand to machine
   13.2.1 B&W- line, shape
   13.2.2 Color- collage - shape, pattern
   13.2.3 Digital- scan, Photoshop
  13.3 Presentation – exhibit
Assignment: Prepare for image collection for presentation.
Week 14   Topic: Image Collection
14.1   Student PowerPoint presentations

Week 15   Topic: Image Collections
15.1   Student PowerPoint presentations

Image Collections
1- based on transformation of a motif
2- representational-abstract
3- variations of application
4- origins - i.e. Mercury's wings, Nike's swoosh
5- technology

FINA-A100 (A109) Ways of Seeing, Reserve Readings
Sections: 4645, 4646

Week:


