SAMPLE SYLLABUS

Trinity College
HARTFORD CONNECTICUT
ROME CAMPUS

Course Title: Visual World Politics
Course prefix and number: Rome 347
Professor: Eszter Salgó
Contact Hours: 32
Trinity Semester Credits: 1.0
Language of Instruction: English
Experiential Component (Y/N): N

Course Description

This course explores how the realm of international politics is visually constructed and how visual sources shape public perceptions and responses to them. It uses a multidisciplinary approach and relies on cultural theory, anthropology, political science, art history and psychoanalysis to provide students with the theoretical and methodological tools necessary to gain a better understanding of visual international politics. A variety of historical and contemporary sources (maps, prints, paintings, photographs, films and videos) are analyzed to explore the central role that images play in international conflicts, political movements and in strategies addressing global challenges such as poverty, famine, human rights, refugee crisis, climate change and racism. Considering the visual as a site of power and affect, students investigate how visual political communication is used as a means to persuade viewers (with symbolic messages) and how it may alter the balance of political forces (fostering change). Overall, the course develops students' analytical skills related to critical assessment of visual information and encourages them to challenge their thoughts about factors driving world politics.

Pre-Requisites

None

Learning Objectives

By the end of the course students will be able to

- understand the importance of the "aesthetic turn" that has taken place in the discipline of international relations
- use the main theoretical analyses of visual communication
- evaluate critically the use of images in political propaganda
- interpret the use of images as tools of political protest/contestation
- appreciate how various aspects of international politics are covered by movies
- compare the many ways though which Europe was represented in different historical periods and how it is portrayed today

- understand the role memory politics through the analysis of monuments, statues and buildings
- gain a better understanding of problems relating to development, geopolitical conflicts, gender equality, environmental degradation, migration, nationalism and the crisis of democratic values, through the use of visuals
- possess skills and ability to independently explore, present and discuss issues related to visual world politics, both orally and in writing.

Required Readings

Bleiker, Roland, ed. (2018) *Visual Global Politics*, London: Routledge
Marita Sturken, Lisa Cartwright (2018) *Practices of Looking: an Introduction to Visual Culture*, Oxford University Press
Jacques Rancière (2004), *The Politics of Aesthetics: The Distribution of the Sensible*, London: Continuum International Publishing Group
Thomas Nocke, Birgit Schneider (eds) (2014) *Image Politics of Climate Change: Visualizations, Imaginations*, *Documentation,* Columbia University Press
Leigh Raiford, Heike Raphael-Hernandez (eds) (2017) *Migrating the Black Body: the African Diaspora and Visual Culture*, University of Washington Press
Berger, John (1972) Ways of Seeing, London: Penguin.
Pnina Werbner (ed) (2014) *The Political Aesthetics of Global Protest*, Edinburgh University Press
W. J. T. Mitchell (2006) *What Do Pictures Want?: The Lives And Loves of Images*, University of Chicago Press
Roland Bleiker (2012), *Aesthetics and World Politics*, London: Palgrave Macmillan
Michael J. Shapiro (2013) *Studies in Trans-Disciplinary Method: After the Aesthetic Turn*, New York: Routledge
Michael J. Shapiro (2011) *Cinematic Geopolitics*, London: Routledge
Sharon Sliwinski (2011) *Human Rights in Camera*, University of Chicago Press
Michael Wintle (2009) *The Image of Europe: Visualizing Europe in Cartography and Iconography throughout the Ages*, Cambridge University Press
Federica Caso, Caitlin Hamilton (2015) *World Politics and Popular Culture,* E-International Relations
Eszter Salgó (2017) *Images from Paradise: the Visual Communication of the European Union's Federalist Utopia*, New York: Berghahn Books
Burke, Peter (2006) *Eyewitnessing: The Uses of Images as Historical Evidence*, Reaktion Books
Nicolas Mirzoeff (2015) *How to See the World*. London: Pelican Books.
Emma Hutchison (2016) *Affective Communities in World Politics: Collective Emotions after Trauma*, Cambridge University Press
Brian Massumi (2002), *Parables for the Virtual: Movement, Affect, Sensation,* Durham, NC: Duke University Press
William A. Callahan (2018) 'The Politics of Walls: Barriers, Flows and the Sublime'. Review of International Studies
Campbell, David (2007) 'Geopolitics and Visual Culture: Sighting the Darfur Conflict 2003-05'. Political Geography 26(4): 357-382.
Jessica Evans and Stuart Hall, eds. (1999) *Visual Culture: the Reader*. London: Sage.
W.J.T. Mitchell (2011) *Cloning Terror: The War of Images, 9/11 to the Present*, University of Chicago Press
Gillian Rose (2016) *Visual Methodologies: An Introduction to Researching with Visual Materials*, 4th ed. London: Routledge.

Assessment and Grading

Final grades will be determined as follows:

Class attendance and participation: 10%
Budapest field trip (attendance and reflection paper): 25%
Mid-term exam: 20%
Oral presentation: 15%
Final exam: 30%

-ASSESSMENT CRITERIA:

A Work of this quality directly addresses the question or problem raised and provides a coherent argument displaying an extensive knowledge of relevant information or content. This type of work demonstrates the ability to critically evaluate concepts and theory and has an element of novelty and originality. There is clear evidence of reading beyond the textbooks for the course, leading to written work of an exceptional quality.
B This is highly competent level of performance and directly addresses the question or problem raised. There is a demonstration of some ability to critically evaluate theory and concepts and relate them to practice. Discussions reflect the student's own arguments and are not simply a repetition of standard lecture and reference material. The work does not suffer from any major errors or omissions and provides evidence of reading beyond the required assignments.
C This is an acceptable level of performance which displays a solid understanding of the topics covered and provides answers that are clear but limited, reflecting the information offered in the lectures and reference readings.
D This level of performance demonstrates that the student lacks a coherent grasp of the material. Important information is omitted and irrelevant points included. In effect, the student has barely done enough to persuade the instructor that s/he should not fail.
F This work fails to show any knowledge or understanding of the issues raised in the question. Most of the material in the answer is irrelevant.

Academic Integrity

Plagiarism, cheating, submitting another person's work or previous work of one's own without the instructor's permission is unlawful and unethical. Students that demonstrate this kind of behavior will be reported to the Academic Honor Council. Please, read pages 4-8 of the Trinity College Student Handbook for more d