

## COURSE OUTLINE

### (1) GENERAL

<b>SCHOOL</b>	SOCIAL SCIENCES		
<b>ACADEMIC UNIT</b>	SOCIOLOGY		
<b>LEVEL OF STUDIES</b>	UNDERGRADUATE		
<b>COURSE CODE</b>	POKK267	<b>SEMESTER</b>	5th and over
<b>COURSE TITLE</b>	Sociology of Visual Culture and Social Inequality		
<b>INDEPENDENT TEACHING ACTIVITIES</b>		<b>WEEKLY TEACHING HOURS</b>	<b>CREDITS</b>
		3	5
<b>COURSE TYPE</b> <i>general background, special background, specialised general knowledge, skills development</i>	<i>Specialised knowledge</i>		
<b>PREREQUISITE COURSES:</b>	NONE		
<b>LANGUAGE OF INSTRUCTION and EXAMINATIONS:</b>	GREEK		
<b>IS THE COURSE OFFERED TO ERASMUS STUDENTS</b>	YES		
<b>COURSE WEBSITE (URL)</b>	students-web ( <a href="https://student.cc.uoc.gr/main.asp">https://student.cc.uoc.gr/main.asp</a> ), moodle ( <a href="https://elearn.uoc.gr/course/">https://elearn.uoc.gr/course/</a> ) και socmedia ( <a href="http://sociology.soc.uoc.gr/socmedia/">http://sociology.soc.uoc.gr/socmedia/</a> )		

### (2) LEARNING OUTCOMES

Learning outcomes
<p><b>Students will:</b></p> <ul style="list-style-type: none"> <li>• Learn all about the visual culture theories in the context of Sociology</li> <li>• Recognize and evaluate the differences between theories, compare and critically discuss different theoretical approaches</li> <li>• Understand the concepts of visual, gaze, signification, social construction of reality, narrative, representation, discourse, meaning, social exclusion, otherness, etc.</li> <li>• Be able to analyze visual material and visual discourse through specific media</li> <li>• Will be able to demonstrate understanding of the visual media coverage of a social issue</li> <li>• Will be able to demonstrate understanding of the meaning of a visual text through different readings and perceptions</li> <li>• Will be able to demonstrate understanding of the visual representation of an aspect of Greek society regarding social inequality</li> <li>• Will be able to demonstrate understanding of a relationship between a media genre, culture and society</li> </ul>

- Will have the ability to analyze and explain the ideological, political and cross-cultural dimensions of visual media discourse.

#### General Competences

##### Students will :

- be competent in working independently
- be competent in the production of free, creative and inductive thinking
- be competent in critical questioning and analysis and the production of new research ideas
- Know how to make connections among apparently disparate forms of knowledge
- Contribute to group discussions
- Reflect on their own social background in a theoretically informed manner
- Assess empirical evidence supporting/questioning certain theoretical positions
- Have respect for social difference and multiculturalism
- Show social, professional and ethical responsibility and sensitivity to gender and otherness issues.

### (3) SYLLABUS

Visual Studies have evolved into one of the most interesting multidisciplinary fields of the decade 1990's onwards. One of the most interesting aspects of this debate concerns the photographic or filmic representation of otherness and the images of social inequalities, discussion that is in constant dialogue with sociology, Visual Anthropology, cultural studies, semiotics, psychoanalysis, etc. Hence, this course aims to explore the complexity of the analysis of photography and its relationship with the "objective reality", and more specifically the theoretical and analytical issues concerning the representation of social inequalities in visual culture.

The first part of the course is an overview of the theoretical issues concerning the meaning and the social use of photographs, a periodisation of the debate surrounding the evolution and the meaning of Photography. The second part focuses on the relationship of visual representation and social inequality in the context of humanitarian documentary photography in its various varieties (news-reporting, artistic, documentary etc).

#### Topics

1. Introduction: Visual Culture – Visual Studies
2. Photography. Societal and historical context. Social use of photography. Photographic meaning and social institutions.
3. Theory. Reality and representation, photographic realism, text and context. Photography as object of analysis and photography as knowledge tool. Photography as proof.
4. Visualising the Self and the Other. Object and Subject of photographs. Portrait. Autoportrait. Scientific/pseudoscientific representation.
5. The panoptic gaze of power. Archive, police, psychiatry, eugenics.
6. Imperialist narratives: Anthropology, Tourism.
7. Gender and visual representation.

8. Social photography. Photo-documentary. Photo-reportage. Political use of photography. War. Propaganda. Humanism. Secular Images. Political protest. Humanistic crises.

#### **(4) TEACHING and LEARNING METHODS - EVALUATION**

<b>DELIVERY</b> <i>Face-to-face, Distance learning, etc.</i>	Face-to-face lectures												
<b>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</b> <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching, Power point presentations, communication with students , use of moodle platform												
<b>TEACHING METHODS</b> <i>The manner and methods of teaching are described in detail.</i>	<table> <tr> <th>Activity</th><th>Semester workload</th></tr> <tr> <td>Lectures</td><td>65</td></tr> <tr> <td>study and analysis of bibliography</td><td>40</td></tr> <tr> <td>Essay writing</td><td>20</td></tr> <tr> <td></td><td></td></tr> <tr> <td>Course Total</td><td><b>125</b></td></tr> </table>	Activity	Semester workload	Lectures	65	study and analysis of bibliography	40	Essay writing	20			Course Total	<b>125</b>
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<b>STUDENT PERFORMANCE EVALUATION</b> <i>Description of the evaluation procedure</i>	<p>In Greek :</p> <p>Written Exams</p> <p>Open Ended Questions</p> <p>Erasmus students: written essay in English</p>												

#### **(5) ATTACHED BIBLIOGRAPHY**

##### **- Suggested bibliography:**

- Bertelsen, L. K., Gade, R. & Sandbye, M. (επιμ.) 1999. *Symbolic Imprints: Essays on Photography and Visual Culture*. Aarhus University Press. TR624 S96 1999
- Bolton, R. (ed.) 1992. *The Contest of Meaning. Critical Histories of Photography*. Cambridge, Massachusetts, London, England MIT Press. TR642 C66 1992
- Brennen, B. & Hardt, H. (επιμ.) 1999. *Picturing the Past: Media, History and Photography*. The History of Communication Series, Illinois, University of Illinois Press. TR820 P555 1999
- Burgin, V. (ed.) 1982. *Thinking Photography*, New York, Palgrave Macmillan. TR642 T55 1982
- Carroll, N. 1996. *Theorizing the Moving Image*, Cambridge, Cambridge University Press. PN1995 C358 1996
- Corner, J. (ed.) 1990. *Documentary and the mass media*. London, Edward Arnold.
- Devereaux, L., Hillman, R. (eds) 1995. *Fields of Vision. Essays in Film Studies, Visual Anthropology and Photography*, Berkeley and Los Angeles, California University of California Press. PN1994 F433 1995

- Elkins, J. 2001. *The Domain of Images*, Cornell University Press. P93 .5 E53 1999
- Elkins, J. 2007. *Photography Theory* (Art Seminar), London, Routledge. TR185 P55 2007
- Hall, S. (επιμ.) (1997) *Representation: Cultural Representations and Signifying Practices*. Sage, London, Sage.HM101.R442 2003
- Macdougall, D. 2005. *The Corporeal Image: Film, Ethnography, and the Senses*, Princeton University Press.
- Marien, M. W. 1997. *Photography and its Critics. A Cultural History, 1839-1900*, Cambridge, Cambridge University Press.
- Mirzoeff, N. 2002 [1998]. *The Visual Culture Reader*. Second Edition London, New York Routledge. NX458 V58 2007
- Mitchell, W. J. T. 1995. *Picture Theory: Essays on Verbal and Visual Representation*, University of Chicago Press. NX170 M58 1994
- Mitchell, W. J. T. 2005. *What Do Pictures Want?: The Lives and Loves of Images*, Chicago, University of Chicago Press. N7565 M523 2005
- Nichols, B. 1991. *Representing Reality. Issues and Concepts in Documentary*, Bloomington and Indianapolis, Indianapolis University Press. PN1995.9 D6 N54 1991
- Nichols, B. 1994. *Blurred Boundaries. Questions of Meaning in Contemporary Culture*. Bloomington and Indianapolis, Indianapolis University Press. PN1995 .9 D6 N538 1994
- Pfitzer, G. M. 2002. *Picturing the Past*, Smithsonian Books. TR820 P555 1999
- Rose, G. ([2001] 2007) *Visual Methodologies. An Introduction to the Interpretation of Visual Materials, Second Edition*, London, Sage.
- Sontag, S. 2004 *Regarding the Pain of Others*, London: Penguin Books. HM554 S6516 2003
- Sturken, Marita, Cartwright, Lisa 2001. *Practices of Looking. An Introduction to Visual Culture*, New York, Oxford University Press. HM500 S78 2001
- Wells, L. (ed.) 2003. *The Photography Reader*, London, New York Routledge. TR 145 P485 2005
- Wells, L. (ed.) 2004. *Photography: A Critical Introduction*. Third Edition London, New York Routledge. TR145 .P48 2007

**- Related academic journals:**

Media Culture and Society  
Journal of Visual Culture  
Critical Studies in Media Communication  
European Journal of Communication  
History of Photography  
International Journal of Cultural Studies  
Theory Culture Society  
Visual Anthropology  
Visual Communication