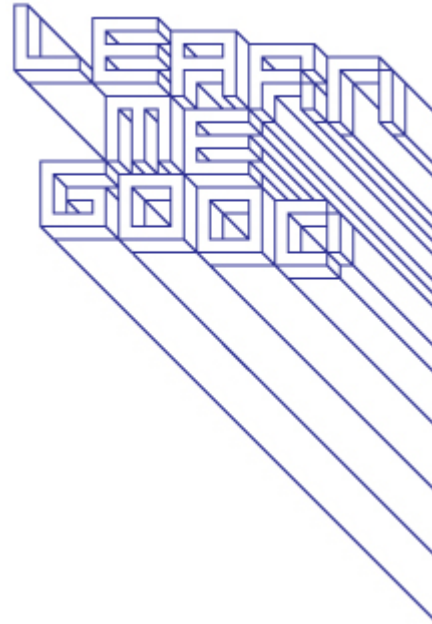


DART 441|2 : THE CULTURE OF IMAGES

SESSION: Fall 2024
INSTRUCTOR: Christopher Moore
Associate Professor
Design + Computation Arts
E-MAIL: christopher.moore@concordia.ca
OFFICE: EV-6.751
WEB: www.learnmegood.ca

DATE RANGE: 09|09|24—01|12|24
LECTURE ROOM: EV-7.765 | EV-5.635
TIME: Mondays 1:15—5:15
OFFICE HOURS: Email for an appointment



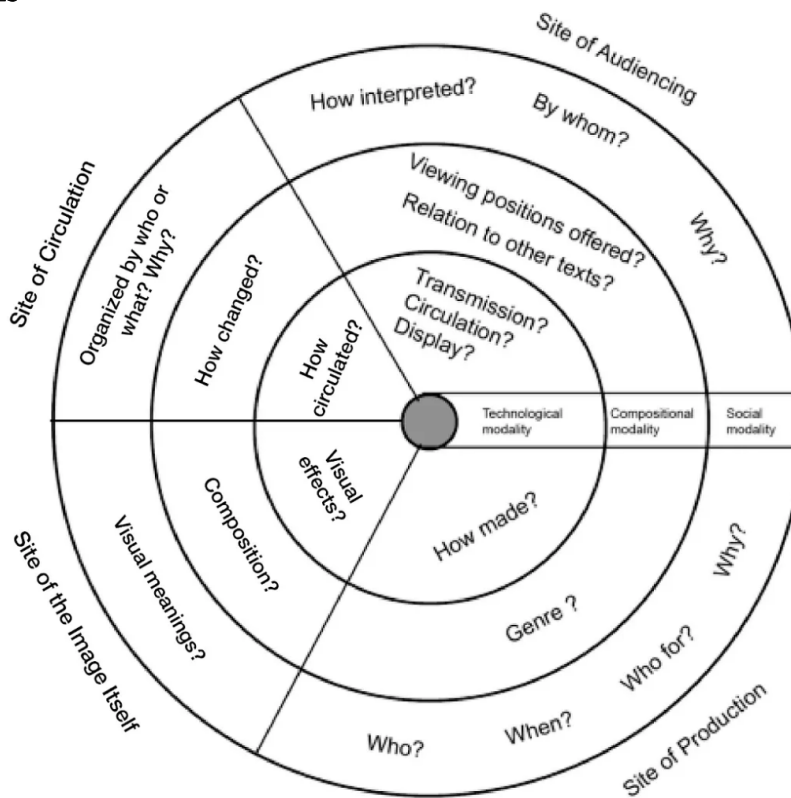
VISUAL VALUES

Culture is ordinary: that is the first fact. Every human society has its own shape, its own purposes, its own meanings. Every human society expresses these, in institutions, and in arts and learning. The making of a society is the finding of common meanings and directions, and in its growth is an active debate and amendment under the pressures of experience, contact, and discovery, writing themselves into the land. The growing society is there, yet it is also made and remade in every individual mind.

— Raymond Williams, "Culture is Ordinary," *Mass, Masses, and Mass Communication*, 1958.

Raymond Williams expresses in his seminal essay on cultural studies that the interactions between people, objects, and imagery form the basis of personal and social identity. The clothes that we wear, the products we select in the grocery store, and even our morning rituals become codified representations of our values and systems of belief. Designed artifacts and experiences weave complex narratives that connect politics, religion, ethics, and cultural histories into aesthetic concerns.

IMAGE ANALYSIS



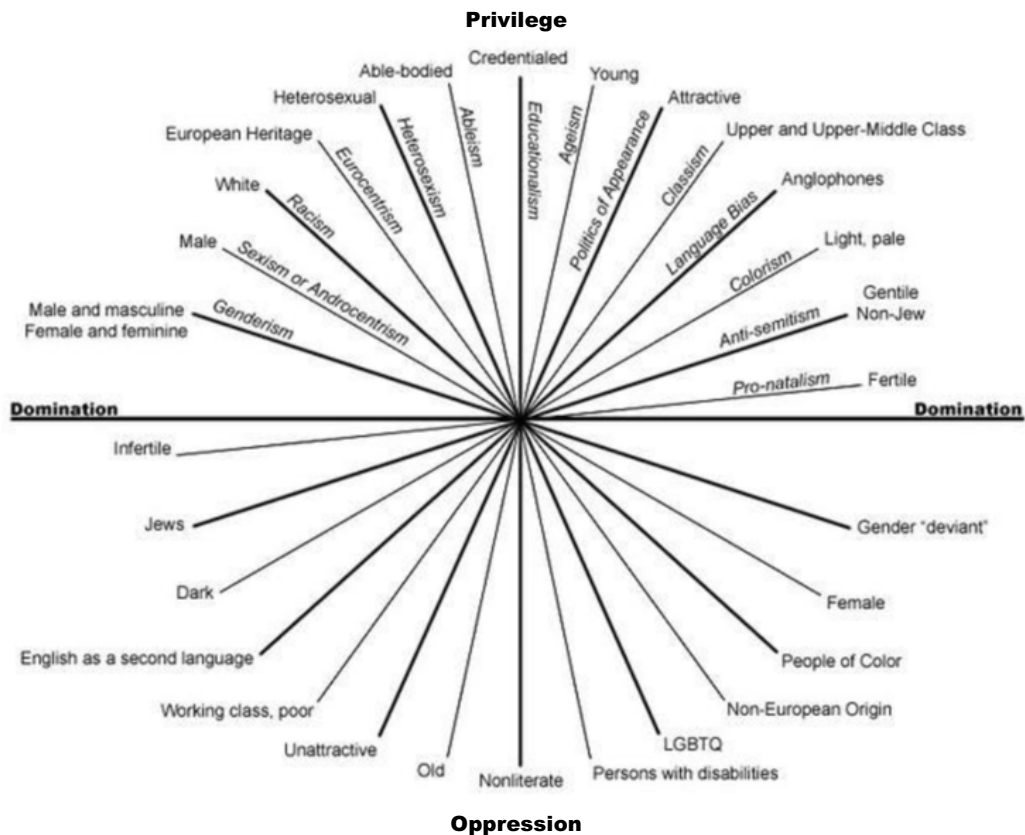
The Sites and Modalities for Interpreting Images: From Rose, Gillian. *Visual Methodologies: An Introduction to Researching with Visual Materials*, 4th edition, SAGE Publications Ltd, 2016, p25.

A rhizome ceaselessly establishes connections between semiotic chains, organizations of power, and circumstances relative to the arts, sciences, and social struggles. A semiotic chain is like a tuber agglomerating very diverse acts, not only linguistic, but also perceptive, mimetic, gestural, and cognitive: there is no language in itself, nor are there any linguistic universals, only a throng of dialects, patois, slangs, and specialized languages. There is no ideal speaker-listener, any more than there is a homogeneous linguistic community.

— Gilles Deleuze and Félix Guattari. "Introduction: Rhizome." *A Thousand Plateaux: Capitalism and Schizophrenia*, 1980.

The emphasis in this course is on conceptual intent/ideation and material realization as it relates to the production of creatively focused projects. The course will take the form of weekly in-class screenings, discussions, readings, presentations, and group critiques of beta and finished works. The objective is to focus on analysis of various historical and contemporary socio-political movements and development of creative responses. You will be encouraged to investigate and use any techniques/technologies at your disposal, while also being open to radical alternatives. This course is designed to work towards developing a personalized toolkit of resources that relate to your own research explorations. These discoveries will be shared with your peers so that we can all benefit from the exposure to new knowledge, and a deeper understanding of each other's work. Above all, I want you to explore the limitless creative capabilities of digital (and analogue) media and challenge yourself to produce thoughtful and intelligent projects.

INTERSECTIONALITY & POSITIONALITY



Internet-based adaptation of a chart from: Morgan, Kathryn Pauly. "Describing the Emperor's New Clothes: Three Myths of Educational (In-)Equity." *The Gender Question in Education*, Routledge, 8 Oct. 2018. [Note that Indigeniety, settler colonialism, and immigration status are among the axes of oppression that do not appear on this diagram.]

The resource materials and discussions in this course address a broad range of issues related to intersectional identities and media critiques. At times, you may feel uncomfortable with specific topics or subject matter. I will provide trigger warnings prior to film screenings and presentations, but you are free to step out of the classroom at any point you feel uneasy. I wish to foster a learning environment that allows everyone to feel safe to express their thoughts, even if they may seem a bit provocative. The assignments are also very personal in nature, so absolute respect and dignity should be afforded to your fellow classmates so that they (and you) feel supported.

CALENDAR DESCRIPTION: In this studio [/theory] course students analyze the impact of images through the study of popular culture and the persuasiveness of advertising in image saturated and information-dense societies. Projects address strategies for effective visual communication as catalysts towards transformative socio-cultural environments.

OBJECTIVES: DART 441 explores the notion of critical visuality to guide advanced students on their journeys as critical designers and makers. Throughout this course, students will investigate connections between images, culture, and power. Applying visual and verbal communication skills as ways to create and share knowledge, they will explore seeing and sights as context-specific, mediated acts—using visual methodologies to analyze images and their meanings in everyday forms. They will research and create activist-oriented interventions by interrogating, re-imagining and re-imagining visuals as they relate to their own experiences and aspirations. Design is understood as investigative,

iterative, self-reflexive and creative. Image is understood as meaningful, mixed and multiplex.

APPROACH: DART441 requires students to understand and use visual communication to respond to assigned resources and their own original research. These activities will be completed in a supportive environment that entails the sharing of knowledge and feedback. Learning activities include lectures, screenings, discussions, student presentations, and guest lectures. Submissions including proposals, reflections, and project documentation will be typo/graphic in nature but may be expressed in a wide range of mediums.

TEXTBOOKS: There are no required texts for this course. However, weekly presentations, texts, and additional online resources will be provided by the instructor [<http://www.learnmegood.ca>].

All the course resources are available on the web, the Concordia Library subscriptions, or through the course website. You will be shown how to access this material during the first meeting. It is expected that you will have read the texts or viewed the videos assigned for each class prior to attending the lecture on that date. It is also recommended that you review the weekly presentation ahead of time to become familiar with the materials and subject matter. Failing to do so will affect your participation grade for the course.

You are also required to have a notebook/sketchbook and writing implements during each lecture and tutorial session. It is expected that you will take notes during the lectures to assist you in preparing your assignments.

MOODLE: A Moodle forum for DART 441 has been created for information sharing/exchange and submission of assignments and tutorial activities.

Details on how to connect and utilize Moodle are located online at: <https://moodle.concordia.ca/moodle/>.

OPTIONAL EQUIPMENT: While limited personal storage space exists on the network, it is subject to down-time and routine maintenance. For this reason, you should always backup data on a portable drive.

PARTICIPATION: What and how much you learn in this course is directly related to your participation in the lecture and tutorial sessions. The classroom environment is an important tool for learning about methodologies and processes, and for developing critical and creative skills. Your most important contribution to this learning environment is your interest and active attention. Engage—use all your experience, knowledge and natural creativity to develop your skills and those of your peers. Your engagement will be directly proportional to your learning and success in this course.

You will be assigned small exercises on a semi-weekly basis to assess your participation. At the end of the semester, you will receive a grade based on your active engagement, mature and considerate conduct, questions and comments made during class, etc.

I realize that not all students are as comfortable as others in speaking regularly during group situations, therefore, I will accept other activities as evidence of participation. For example, you can post an interesting link on Moodle, provide a critique, design review, or media sample to share with your classmates. I am always looking for new resources to update and refine the course delivery in subsequent iterations.

Attendance will be recorded during each class session. If you have questions or concerns, please contact me directly. For further information, please review the official Syllabus for the Department of Design and Computation Arts at:

<http://www.concordia.ca/content/dam/finearts/design/docs/dcart-undergraduate-syllabus.pdf>.

E-MAILS: For me to efficiently respond to questions, proper e-mail formatting is necessary. Please use appropriate subject titles and indicate the course number when sending messages. For example, "DART 441: Assignment 2, Draft Text."

ASSIGNMENTS: As a key component of class participation, you will be asked to write reflective Moodle posts over the course of the semester. These informal responses will test your comprehension of the fundamental concepts explored each week.

Assignments are to be completed on the dates when they are due—which always corresponds to our scheduled class sessions. All students must be prepared to present projects during the face-to-face sessions. Completed assignments are to be submitted to the appropriate Moodle link.

Assignments must be submitted as a single PDF file containing all project documentation. Individual submission folders for each assignment have been created on Moodle. Assignment-specific requirements will be presented in the project descriptions and in-class sessions.

ACADEMIC INTEGRITY: You must correctly document in your assignments all ideas and media that have been incorporated in your projects but have been borrowed from outside sources. If artificial intelligence (AI) has been used to generate content, you must declare it and include the source prompt. Failure to do so is considered as academic dishonesty and treated accordingly. For written papers, all sources used in the development of your work must be cited as references. Where text is borrowed from another source, quotation marks must indicate the citation and the source must be acknowledged appropriately. I recommend using the MLA style guide, but you may use another format, so long as it is applied consistently. A useful overview and relevant links are available online via the Concordia Library site: <http://library.concordia.ca/help/citing>.

LATE POLICY: Projects submitted late will receive an automatic deduction of 5% per day, unless prior arrangements have been negotiated. If you are struggling with the content, or having difficulties managing your time, please advise me. I am a compassionate individual, and am most often able to accommodate requests, if you provide a reasonable alternative.

You may also find it useful to schedule an appointment with the Student Success Centre. An advisor can work directly with you to improve your writing skills, review draft texts, and provide advice on time management or study skills: <http://www.concordia.ca/students/success/learning-support/writing-assistance.html>.

PERSONAL SECURITY: This course will strive for consistency with the University's policy on personal security and conduct, where it is acknowledged that freedom of expression and frank discussion of controversial issues is kept in balance with an individual's rights not to be subject to discrimination based on gender, ethnicity, sexual orientation or other forms of intolerance.

Harassment is a serious offence that includes but is not limited to sexual advances, unwanted requests for sexual favours, and other unwanted verbal or physical conduct of a sexual nature. Behaviour need not be intentional to constitute harassment. Harassment occurs when an objective person in the position of an individual claiming harassment would find the conduct or comments would have the impact of creating a hostile environment. For further information, please consult section 17.30 of the Concordia University Calendar. Information and resources are also available through Concordia's Counseling Services and the University Chaplain.

DEPARTMENT SYLLABUS: The Department of Design + Computation Arts has established a standardized Syllabus, addressing codes of conduct and academic regulations applicable to all DART and CART courses. You are expected to become familiar with this document, which supersedes all other regulations identified in this course outline.

A copy of this document is available online at:

<http://www.concordia.ca/content/dam/finearts/design/docs/dcart-undergraduate-syllabus.pdf>.

SUSTAINABLE PRINCIPLES All the projects developed in class must integrate the fundamental notions of sustainability: favouring local materials and production, reducing parts and costs, designing for disassembly, designing for repair and longevity, avoiding the use of toxic materials, glues, paints, and finishes. These principles must be integrated in all the aspects of the design process: limiting the printing, using eco-friendly materials for the construction of preliminary maquettes and prototypes, and leaving the studio clean after class.

Students are expected to consider some of these principles in their final proposals. These principles are not mutually exclusive. They are intended to help you re-orient some of your design decisions.

1. Principle of Efficiency: reduce impacts (a life cycle approach)
2. Principle of Effectiveness: waste = food or principle of industrial ecology—don't use anything that cannot be metabolized back into the earth
3. Principle of Sufficiency: frugality, voluntary simplicity, etc.
4. Principle of Human Vitality: respect for people, and their skills
5. Principle of Cultural Vitality: respect for creativity and beauty
6. Principle of Holistic Thinking: whole systems thinking of the complex/interrelated implications of design
7. Equitable Accessibility: design for impaired, etc.
8. 4R's: rethink, reduce, reuse, recycle
9. Clean or at Least Renewable Energy Sources
10. Renewable Resources Only
11. Preservation: ensure there is a plan to preserve and maintain what you impact—requires a clear understanding of repercussions
12. Conservation: principle of using sparingly
13. Durability (long-life): second life design, emotional, interaction, attachment
14. Biomimicry or Nature Inspired Design: learn from the systems and constructions of nature, as this is inherently sustainable – but how to make the transformations sustainable?
15. Addressing Obsolescence: planned, economic, emotional, or otherwise

TERRITORIAL ACKN'MENT: I/We would like to begin by acknowledging that Concordia University is located on unceded Indigenous lands. The Kanien'kehá:ka Nation is recognized as the custodians of the lands and waters on which we gather today. Tiohtiá:ke/Montreal is historically known as a gathering place for many First Nations. Today, it is home to a diverse population of Indigenous and other peoples. We respect the continued connections with the past, present and future in our ongoing relationships with Indigenous and other peoples within the Montreal community.

For further information, visit:

<https://www.concordia.ca/about/indigenous/territorial-acknowledgement.html>

EVALUATION: 20% Readings/Participation/In-Class Activities
20% Who Am We?
60% Counterimage:
 10% Research/Analysis/Proposal
 50% Final Presentation and Deliverables

CLASS SCHEDULE:

Please note that this is a tentative schedule of class activities. Current information and syllabus updates may be viewed on the course website at <http://www.learnmegood.ca>. A more detailed bibliography and list of weekly resources appears in the table at the end of this document.

WEEK ONE—September 9

Ocular Culture

Introduction: Course structure, philosophy, expectations, policies

Topics: Media representation, subjectivity, interpretation, semiotics, online identity

Video Screening: *We Live in Public*

Assignment Introduction: *Who Am We?*

WEEK TWO—September 16

Social Scripts—Femininity

Topics: Images of women in media and advertising

Video Screening: *Killing Us Softly 4: Advertising's Image of Women*

Note: The Add/Drop period [DNE] ends on [September 16](#)

WEEK THREE—September 23

Social Scripts—Masculinity

Topics: Gender stereotypes, objectification, representations of masculinity in commercial media

Video Screening: *White Hot: The Rise and Fall of Abercrombie & Fitch*

WEEK FOUR—September 30

Deviants—Transgressive Bodies and Performativity

Topics: Evolution of drag culture, marginalized voices, underground culture, transgender representation, hybrid bodies, transhumanism

Video Screening: *Paris is Burning*

Video Screening: *The Ballad of Genesis and Lady Jaye*

WEEK FIVE—October 7

Deviants—Non-Normative Bodies

Topics: “Excessive” bodies, cultural disappearance, critical disabilities

Video Screening and Director Q&A: *Happy Face*, directed by Alexandre Franchi

Assignment Due: *Who Am We?*

Assignment Introduction: *Counterimage*

BREAK—October 15-20
Thanksgiving/Reading Week (no classes)

Continue concept development on the *Counterimage* assignment. I am available for virtual consultations all week.

WEEK SIX—October 21
Outsiders/Insiders 1

Topics: Black representation, Concordia's legacy of protest, institutional racism, resistance

Video Screening: *Ninth Floor*

WEEK SEVEN—October 28
Outsiders/Insiders 2

Topics: Indigenous representation, mascots and media portrayals

Video Screening: *More Than a Word*

Assignment Due: *Counterimage—Proposal*

WEEK EIGHT—November 4
Futures

Topics: Non-human companionship, reborn dolls

Guest Presentation: Emilie St-Hilaire

WEEK NINE—November 11
The Forgotten

Topics: Hidden figures, marginalized populations, the unhoused

Video Screening: *Dark Days*

WEEK TEN—November 18
Transgressions

Topics: Culture jamming, media critiques, digital deviance

Video Screening: *Sonic Outlaws*

WEEK ELEVEN—November 25
Complexity

Topics: Amazon Web Services, mapping socio-political relations

Guest Presentation: Gabrielle Simard

**WEEK TWELVE—December 2
Presentations**

Assignment Due: *Counterimage*

Note: The Withdrawal period [DISC] ends on December 2

ASSESSMENT:

WHO AM WE?: A Journey Through the Uncanny Valley

Value: 20%

Due: October 7

Introduction and Background

We are moving from modernist calculation toward postmodernist simulation, where the self is a multiple, distributed system.

— **Sherry Turkle**. "Identity in the Age of the Internet," *Life on the Screen*, 1995.

As Turkle implies the internet links millions of people in new spaces that are changing the way we think and the way we form our communities. Life on the screen permits us to "project ourselves into our own dramas, dramas in which we are producer, director, and star." Screens are the new location for our fantasies, both erotic and intellectual. We are using life on screens to become comfortable with new ways of thinking about evolution, relationships, sexuality, politics, and identity.

Some have deemed this mediated life as a sign of transhumanism: the belief or theory that humans can evolve beyond their current physical and mental limitations, especially by means of science and technology. Coined in 1957 by English biologist and philosopher Julian Huxley, it represents an intermediary form between human and post-human beings—resembling a human in most respects but possessing powers and abilities beyond those of standard humans. Huxley based his theory on the idea that biological evolution will eventually be overtaken by advances in genetic, wearable, and implantable technologies that artificially expedite the evolutionary process. Some examples of transhumanism include anti-ageing treatments and pharmaceuticals, prosthetics, cosmetic surgery, as well as artificial intelligence.

What is very little understood about the electronic age is that it angelizes man, disembodies him. Turns him into software.

— **Marshall McLuhan**, 1971

Increasingly, new technologies make it difficult to discern between what is real and what is a simulation. [Deepfakes](#) (view video at link), ChatGPT, non-human interactive agents, bots, and synthetic media contribute to a culture of suspicion, fear, anxiety, and confusion. Add to this our digital footprints spread across a variety of social media and online personae, we have become multiple, fragmented versions of ourselves, leaving behind the physical limitations of our "meat bodies" and developing a new reality beyond the screen. *Who am we?*

[In 1970 Masahiro] Mori coined the term "uncanny valley" to describe his observation that as robots appear more humanlike, they become more appealing—but only up to a certain point.

Upon reaching the uncanny valley, our affinity descends into a feeling of strangeness, a sense of unease, and a tendency to be scared or freaked out.

— Rina Diane Caballar. "What is the Uncanny Valley?," *IEEE Spectrum*, 2024.

Originating from the fields of robotics and human-computer interaction, the term uncanny valley can be extended to our networked identities. Our avatars present unreliable versions of ourselves that highlight curated selections of our life events. Friends and strangers alike may interpret and conjure a skewed portrait of our lived experiences, leaving (oftentimes) indelible, lasting footprints spreading across years and decades—[even after death](#) (view link). Websites like Facebook and Google are now developing "digital inheritance" policies so that trusted loved ones may take over accounts (identities?) of the deceased. *What is your digital legacy?*

We used to distinguish between the body and soul. Then the word "soul" was banished because of religious implications – but in the computing age, their meaning is obvious: There is hardware and software.

— Erkki Kurenniemi quoted in *The Future Is Not What it Used To Be*. Directed by Mikka Taanila [[view trailer](#)]

Odd to think the piece of you I know best is already dead.

— Jeannette Winterson. *Written on the Body*, 1992.

Overview:

The introduction above provides a backdrop for your first assignment, which is a self-portrait through data accumulation. You are asked to mine the internet for breadcrumbs and documentation of your digital identity. Begin with an inventory of accounts and sites that you maintain, along with more general searches for your actual name and any alternative identities or profile nicknames. Try going back in time to diversify and feature an evolution of your online presence. You need not tell the *whole* story, but this is essentially a narrative about your digital footprint. What can this information tell us about your online history and engagement?

Having completed the research and collection, you will design a bookwork of approximately 16-20 pages, plus cover that documents your life online—a biography, of sorts. This might consist of text snippets, emails, and forum posts, along with photos and visuals that help present the diversity of how you are represented on the internet. The size, format, and compositional approach are entirely open and will be determined through conversations with classmates and the instructor. If your footprint is small, perhaps the format should reflect this, or vice versa. The irony of this assignment is that you will be gathering digital content but producing an artifact in analogue format.

In addition to the overall layout, you must come up with a title for the book and write an introductory statement to be included in the design. This text can reflect your experience perusing your internet history, a manifesto based on readings and viewings in class sessions or be more creative in form and content.

Deliverables:

- 16-20 page bookwork (any size/format) exploring your digital footprint, along with a ~250-word introductory statement.
- Print and bind at least **two copies** and make them available for viewing during class on week 5 (October 7).
- Please upload a [PDF](#) copy to Moodle.
- Late submissions will only be accepted in the case of extenuating circumstances.

Assessment Criteria:

- Has the student demonstrated a clear understanding of the weekly course themes?
- Level of investment in the project development.

- Is there innovation in the conceptualization and execution of the assignment?
- Does the statement clearly express the student's concept in a clear, organized fashion?

COUNTERIMAGE: Challenging Representations and Social Scripts

Value: 10% (Proposal), 50% (Final Presentation)

Date: October 28 (Proposal), December 2 (Final Presentation)

Overview:

Your main assignment will draw upon one or more of the weekly topics to conceive of an open-ended response to the course materials and discussions. As a *counterimage*, your project should challenge, or contest dominant representations and norms depicted in media, advertising, arts, and culture. Ideally, the focus of your work should reflect your *own* intersectional identity, which may or may not have been explicitly addressed in the 12-week semester and could conceivably be an extension of the *Who am We?* assignment. There is only so much material that can be covered in a single semester, so feel free to introduce new materials, themes, and concepts in your work. Be as provocative as you feel comfortable with but be wary about crossing boundaries.

We have been trying to theorize identity as constituted, not outside but within representation; [...] not as a second-order mirror held up to reflect what already exists, but as that form of representation which is able to constitute us as new kinds of subjects, and thereby enable us to discover places from which to speak.

— Stuart Hall. "Cultural Identity and Diaspora," *Identity: Community, Culture, Difference*, 1990. [emphasis mine]

For preliminary inspiration, please view the art film [5000 Feet is the Best](#) by Israeli-born artist, Omer Fast. Following this, view the [Art21 interview segment](#) with the artist discussing the dominant themes in his works. Additional resources will be presented in class sessions and will also emerge through conversations with your classmates and instructor.

Since this assignment is largely self-directed, weekly check-ins on work in progress will be factored into the final assessment of your work. The range of possible formats might include a website, video, animation, graphic novel/zine, poster series, 3D/sculptural piece, speculative furniture/lighting, or perhaps another bookwork. We will work to determine the best outcome that both engages your existing skill sets and is appropriate to the theme and content. Potentially, you might also consider this as an opportunity to develop a submission for the annual year-end exhibition.

Note: this assignment may be undertaken as a collaborative group project, but the scope must be commensurate with the number of members in the team. If you wish to pursue this approach, please speak with the instructor early in the proposal process to define roles and expectations.

Proposal:

In consultation with the instructor (and your assembled team, if applicable), you will develop a proposal that clearly connects with subjects emerging from the class sessions. You will have the Reading Break to begin conceptualizing the project which will be workshopped in weeks 6 and 7. Identify key texts/resources that will be guiding the development of your work, along with preliminary sketches, moodboards, keywords, resource requirements (CDA, CTC, etc.), and a preliminary timeline to provide a clear direction for the remainder of the semester. If you are working in a team, identify primary responsibilities for each member. For projects requesting a specific space within the department, please contact Mich to book as soon as possible (michelina.sardella@concordia.ca).

Summarize the general conceptual framework and intended "message" or manifesto to be expressed by the piece in approximately 500 words. Who is your audience? Where do you foresee this being disseminated?

Final Presentation:

During our last class session on December 2, you are asked to install your work in space—either in the VC-Lab or elsewhere. Depending upon the format of your final work, this might simply involve placement on a table surface or pinning to a wall but, alternatively, might necessitate signing out equipment from CDA. Plan accordingly, as there is a high demand for resources at the end of the semester. The class prior to the presentations will be used to finalize locations and needs to ensure a smooth flow the following week. Please consult with the instructor if you have more complex requirements or will be utilizing a specific location outside the Lab.

During the week 12 class, we will tour the works and engage in studio critiques. The first part of the class will be used to review the projects before engaging in a more formal presentation and feedback session. Given the number of projects to review, you will only have about 5-10 minutes each.

Following the final presentations, you will submit a comprehensive process book with a reflective statement approximately 500 words in length. Ideally, this aspect should be compiled in parallel with realizing the project to limit the extra work to be completed at the end of the semester.

Deliverables:

- Proposal and accompanying documents (~500 words).
- Finalized project and oral presentation of concept and themes during in-class critique.
- Process documentation, including ~500-word reflective statement.
- Please upload a PDF copy to Moodle.
- Late submissions will only be accepted in the case of extenuating circumstances.

Assessment Criteria:

- Quality of the project proposal.
- Has the student clearly identified a conceptual approach that reflects some of the themes addressed in the weekly presentations and discussions?
- Level of investment in the project development and scope of outcomes.
- Weekly assessment of work in progress.
- Is there innovation in the conceptualization and execution of the assignment?
- Does the statement clearly express the student's concept in a clear, organized fashion?

IN-CLASS EXERCISES / PARTICIPATION

Value: 20%

Date: Weekly

Overview:

During the class sessions, you will be engaged in a variety of exercises, which will be assessed on an ongoing basis. These will typically be uploaded to Moodle for review. In addition, you may use the worktime to prepare the assignments and consult on your proposals.

SUPPLEMENTARY RESOURCES

The following is a list of additional resources that may be consulted while preparing your final assignments. These materials have been selected to enhance and elaborate on the contents presented in the class sessions.

Ahmed, Sara. "A Phenomenology of Whiteness." *Feminist Theory*, vol. 8, no. 2, 2007, pp. 149–168.

Ahmed, Sara. "Introduction" and "Conclusion 2" *Living a Feminist Life*. Duke University Press, 2017.

pp 3-20 and 251-268

Brown, Adrienne M. "Introduction" and selections from "Subsection: The Politics of Wholeness in Movements," *Pleasure Activism : The Politics of Feeling Good*. AK Press, 2019.

Crenshaw, Kimberlé. "The Marginalization of Harriet's Daughters Perpetual Crisis, Misdirected Blame, and the Enduring Urgency of Intersectionality." *Kalfou*, vol. 6, no. 1, 2019.

DeLaure, Marilyn, and Moritz Fink, editors. *Culture Jamming : Activism and the Art of Cultural Resistance*. New York University Press, 2017

Ho, Jennifer. "Anti-Asian Racism, Black Lives Matter, and Covid-19." *Japan Forum*, vol. 33, no. 1, 2021, pp. 148–159., doi:10.1080/09555803.2020.1821749

hooks, bell. "The Oppositional Gaze." *Black Looks: Race and Representation* (e-Book), Routledge, 2014, pp. 1–7; 115–31

Houze, Rebecca. "Bull's-Eye!" *New Mythologies in Design and Culture* (e-Book), Bloomsbury, 2016.

Kaplan, Caren. "Balloon Geography (Ch 2)." *Aerial Aftermaths: Wartime from Above*, Duke University Press, 2018, pp. 68–103, 229–35.

Lees-Maffei, Grace, and Nic Maffei. *Reading Graphic Design in Cultural Context*. Bloomsbury Publishing USA, 2019.

Lupton, Ellen, et al. *Extra Bold: A Feminist Inclusive Anti-Racist Non-Binary Field Guide for Graphic Designers*. Princeton Architectural Press, 2021.

Moore, Madison. Chapter 1. *Fabulous : The Rise of the Beautiful Eccentric*. Yale University Press, 2018, pp 3-45 (awaiting e-book acquisition).

Sturken, Marita, and Lisa Cartwright. "Brand Culture: The Images and Spaces of Consumption." *Practices of Looking: An Introduction to Visual Culture*, Third edition, Oxford 2018, pp. 337–78.

Wanzo, Rebecca Ann. "Visual Grammar of Citizenship." *The Content of Our Caricature: African American Comic Art and Political Belonging* (e-Book), New York University Press, 2020, pp. 1–30.

Zhang, Mingyuan. "Writing against 'Mask Culture': Orientalism and Covid-19 Responses in the West." *Anthropologica*, vol. 63, no. 1, 2021, pp. 1–14.

EVALUATION CRITERIA

In creative disciplines, the evaluation process is not always transparent or clearly stated. Multiple-choice and automated tests are easy to administer, but they cannot replicate the qualitative assessment necessary to judge a work of art, design, or critical writing. It is the instructor's role to determine the relative merit based upon multiple factors—some technical, some ethical, and others, aesthetic:

- Does the project meet the requirements, as stated in Assignment criteria?
- How much effort or engagement was involved in completing the project?
- Does the final work thoughtfully or provocatively comment on the chosen subject?
- Has the student progressed technically or conceptually in the development process?
- Does the work demonstrate an understanding of the critical principles discussed in the class sessions?
- Did the student make incremental progress on a week-to-week basis?
- Does the project demonstrate innovation, challenge, or take risks?
- Has the student exceeded the instructor's expectations?

Having considered these factors, among others, the instructor must determine where the project should be placed within a given range for each criteria. The cumulative assessment of these factors is translated into a letter grade. For further granularity, please review the following general grade range descriptions:

A: Outstanding/Excellent

The work is an outstanding interpretation of the assignment, demonstrating critical thinking, careful attention to detail and planning. Excellent in both content and form, it is well crafted, insightful, and surprising in its originality.

B: Very Good

The work demonstrates a strong interpretation of the assignment's requirements in concept, content and form. It would benefit from a more original approach, and/or formal refinements.

C: Satisfactory

The work demonstrates a sufficient interpretation, fulfilling the assignment's basic requirements. However, some aspects of the development and outcome are missing or lack completion.

D: Marginal Pass

The work demonstrates a minimal interpretation of the assignment.

F: Fail

The work does not fulfill the assignment's requirements.

DART 441|2 : THE CULTURE OF IMAGES : READINGS, RESOURCES & ACTIVITIES [FALL 2024]

		CLASS PRESENTATION / RESOURCES	OUT OF CLASS / OPTIONAL ACTIVITIES
WEEK 1	SEPTEMBER 9	<ul style="list-style-type: none"> • Ocular Culture: • Video Screening: <ul style="list-style-type: none"> ○ <i>We Live in Public</i>. Directed by Ondi Timoner, Mongrel Media, 2013, http://media2.criterionpic.com/display/006?t=MON1750. ○ Gantz, Nina, and Simon Cartwright, "Roland Barthes - How to Read the Signs in the News." <i>YouTube</i>, uploaded by Al Jazeera English, 2017, https://www.youtube.com/watch?v=FeF606E9RQ8 • Note: Videos linked via Concordia Library subscription services (Kanopy, Criterion, etc.) require your netname/password to access the content. All videos in this column will be screened during in-class sessions, but you may wish to reference them at a later date and/or view them if you miss a class. 	<ul style="list-style-type: none"> • Review course outline • Read Before Class: <ul style="list-style-type: none"> ○ McCorduck, Pamela. "Sex, Lies, and Avatars" <i>Wired</i>. April 1996. https://sherryturkle.mit.edu/sites/default/files/images/ST_Sex%2C%20Lies%2C%20Avatars.pdf • View Before Class: <ul style="list-style-type: none"> ○ La Trobe University. "Gender Sexuality & Diversity Studies, Interpellation GS&DS." <i>YouTube</i>, uploaded by handsoftherich, 2017, https://www.youtube.com/watch?v=D9NBGxOWook&t=12s
WEEK 2	SEPTEMBER 16	<ul style="list-style-type: none"> • Social Scripts—Femininity: • Video Screening: <ul style="list-style-type: none"> ○ <i>Killing Us Softly 4: Advertising's Image of Women</i>. Edited by Jean Kilbourne, Directed by Sut Jhally, Media Education Foundation, Kanopy Streaming, 2016, http://www.kanopystreaming.com/node/216733. 	<ul style="list-style-type: none"> • View Before Class: <ul style="list-style-type: none"> ○ "Representation of Masculinity in Boy's Television." <i>YouTube</i>, uploaded by Geena Davis Institute, 18 September 2023, https://www.youtube.com/watch?v=HLbdnL_MpOg ○ "GE Big Boys – SNL." <i>YouTube</i>, uploaded by Saturday Night Live, 2019, https://www.youtube.com/watch?v=vZRzJJcq6Rs • Note: <ul style="list-style-type: none"> ○ Add/Drop period (DNE) ends September 16
WEEK 3	SEPTEMBER 23	<ul style="list-style-type: none"> • Social Scripts—Masculinity: • Video Screening: <ul style="list-style-type: none"> ○ <i>White Hot: The Rise and Fall of Abercrombie & Fitch</i>. Directed by Alison Klayman, Netflix, 2022, https://www.netflix.com/watch/81323741?trackId=255824129&tctx=0%2C0%2Cec43116c-a1a4-4196-b7fa-261a1efd1d40-91928613%2Cec43116c-a1a4-4196-b7fa-261a1efd1d40-91928613%7C2%2Cunknown%2C%2C%2CtitlesResults%2C81323741%2CVideo%3A81323741%2CminiDpPlayButton [requires Netflix subscription] 	<ul style="list-style-type: none"> • View Before Class: <ul style="list-style-type: none"> ○ "Diversity NOW! 2019, Sequins, Style & the End of Gender: A Lecture by Dr. Madison Moore." <i>YouTube</i>, uploaded by Centre for Fashion and Systemic Change, 2019, https://www.youtube.com/watch?v=CO-m0Iibk7g

WEEK 4	SEPTEMBER 30	<ul style="list-style-type: none"> • Deviants—Transgressive Bodies and Performativity: • Video Screening: <ul style="list-style-type: none"> ○ <i>Paris Is Burning</i>. Directed by Jennie Livingston, The Criterion Collection: Janus Films, 2020, http://www.kanopystreaming.com/node/10910625. ○ <i>The Ballad of Genesis and Lady Jaye</i>. Directed by Marie Losier, New Yorker Video, 2012, https://concordiauniversity.on.worldcat.org/oclc/813846860. [available to rent on YouTube or can be viewed at the Library/Visual Collections Repository, EV-3.703] 	<ul style="list-style-type: none"> • Optional Recommendation: <ul style="list-style-type: none"> ○ <i>Sick: The Life & Death of Bob Flanagan, Supermasochist</i>. Directed by Kirby Dick, Cinepix Film Properties, 1997, https://www.youtube.com/watch?v=41hMdzerOqU (extreme content warning)
WEEK 5	OCTOBER 7	<ul style="list-style-type: none"> • Deviants—Non-Normative Bodies: • Video Screening and Director Q&A: <ul style="list-style-type: none"> ○ <i>Happy Face</i>. Directed by Alexandre Franchi, Maison 4:3, 2018, https://concordiauniversity.on.worldcat.org/search/detail/1452754745?queryString=%22happy%20face%22&databaseList= [Library streaming] https://maison4tiers.com/product/happy-face/ [available for rent or purchase] • Resources: <ul style="list-style-type: none"> ○ Free Art and Technology (FAT), OpenFrameworks, the Graffiti Research Lab, and The Ebeling Group. <i>EyeWriter</i>, n.d, https://eyewriter.org/ • Assessment: Who Am We? 	<ul style="list-style-type: none"> • Read Before Class: <ul style="list-style-type: none"> ○ hooks, bell. "The Oppositional Gaze." <i>Black Looks: Race and Representation</i> (e-Book), Routledge, 2014, pp. 1–7; 115–31. https://www-taylorfrancis-com.lib-ezproxy.concordia.ca/books/mono/10.4324/9781315743226/black-looks-bell-hooks (PDF) • View Before Class: <ul style="list-style-type: none"> ○ "John Stewart Smashes the Myth of Corporate Morality in Pride, BLM, and Beyond." <i>YouTube</i>, uploaded by The Daily Show, 11 June 2024, https://www.youtube.com/watch?v=TWVbZOWQ3s8 ○ Juhnveica, Ilze, and Zahra Warsame. "Stuart Hall - Race, Gender, Class in the Media." <i>YouTube</i>, uploaded by Al Jazeera English, 2017, https://www.youtube.com/watch?v=FWP_N_FoW-I ○ "5000 Feet is the Best (Interview w/ Drone Pilot." <i>YouTube</i>, uploaded by Bagheera, 2015, https://www.youtube.com/watch?v=K-8dW1dg7KY&t=25s ○ "Omer Fast in 'Fiction' – Season 7 – 'Art in the Twenty-First Century Art 21." <i>YouTube</i>, uploaded by Art21, 2023, https://www.youtube.com/watch?v=Huh5MWLySMk
OCTOBER 15-20		<ul style="list-style-type: none"> • Thanksgiving Holiday/Reading Week <ul style="list-style-type: none"> ○ Continue development of the assignment—I am available for virtual consultations during the week. 	
WEEK 6	OCTOBER 21	<ul style="list-style-type: none"> • Outsiders/Insiders 1: • Video Screening: <ul style="list-style-type: none"> ○ <i>Ninth Floor</i>. Directed by Mina Shum, NFB, 2015, https://www.nfb.ca/film/ninth_floor/ • Resources: <ul style="list-style-type: none"> ○ Drimonis, Toula. "White centering in ...", <i>CultMtl</i>, 8 September 2020, https://cultmtl.com/2020/09/white-centering-privilege-quebec-systemic-racism-escouade-99-chadwick-boseman-latina-black-representation-layla-f-saad/ 	<ul style="list-style-type: none"> • View Before Class: <ul style="list-style-type: none"> ○ "13." <i>Vimeo</i>, uploaded by Patrick Bernatchez, 2013, https://vimeo.com/72216171 ○ "Chrisalide." <i>Vimeo</i>, uploaded by Patrick Bernatchez, 2013, https://vimeo.com/72097025 ○ "I Feel Cold Today." <i>Vimeo</i>, uploaded by Patrick Bernatchez, 2013, https://vimeo.com/72080174

WEEK 7	OCTOBER 28	<ul style="list-style-type: none"> • Outsiders/Insiders 2: • Video Screening: <ul style="list-style-type: none"> ○ <i>More Than a Word</i>. Directed by John Little and Kenn Little, Media Education Foundation, 2017, https://www.kanopy.com/en/product/more-word • Assessment: Counterimage—Proposal 	<ul style="list-style-type: none"> • View Before Class: <ul style="list-style-type: none"> ○ “My Fake Baby.” <i>YouTube</i>, uploaded by heytherespoookyface, 10 March 2021, https://www.youtube.com/watch?v=Zmd4amS5rwY • Optional Recommendations: <ul style="list-style-type: none"> ○ “Reborn Babies (Documentary).” YouTube, uploaded by Vice, 13 February 2014, https://www.youtube.com/watch?v=EkyUZJDGvMY ○ “Lars and the Real Girl 2007.” Directed by Craig Gillespie, Metro-Goldwyn-Mayer, 2007, <i>YouTube</i>, uploaded by Acen Host, 2016, https://www.youtube.com/watch?v=07ovAUMD TU ○ <i>Her</i>. Directed by Spike Jonze, Annapurna Pictures, 2013, https://concordiauniversity.on.worldcat.org/oclc/879644458.
WEEK 8	NOVEMBER 4	<ul style="list-style-type: none"> • Futures: • Guest Presentation: <ul style="list-style-type: none"> ○ Emilie St-Hilaire, Synthetic Relationships and Non-Human Companionship. https://www.emiliest.com/ 	<ul style="list-style-type: none"> • Read/View Before Class: <ul style="list-style-type: none"> ○ MacKenzie, Angela. “The problem continues’: Memorial honours homeless Montrealers who died on the streets,” <i>CTV News</i>, 5 June 2024, Web, https://montreal.ctvnews.ca/the-problem-continues-memorial-honours-homeless-montrealers-who-died-on-the-streets-1.6914938. ○ Zogalis, Elizabeth. “New pilot projects launched to help unhoused Montrealers through winter months,” <i>Global News</i>, 21 December 2023, Web, https://globalnews.ca/news/10185047/fighting-homelessness-downtown-montreal/.
WEEK 9	NOVEMBER 11	<ul style="list-style-type: none"> • The Forgotten: • Video Screening: <ul style="list-style-type: none"> ○ <i>Dark Days</i>. Directed by Marc Singer, Films Media Group and Oscilloscope Pictures, 2015, https://fod-infobase-com.lib-ezproxy.concordia.ca/p_ViewVideo.aspx?xtid=86472 • Optional Recommendation: <ul style="list-style-type: none"> ○ “Dark Days (2000) THE MAKING OF DARK DAYS dvd extra.” <i>YouTube</i>, uploaded by ooBoKoo, 2016, https://www.youtube.com/watch?v=Q-hDwGWy00g 	<ul style="list-style-type: none"> • Read/Visit Before Class: <ul style="list-style-type: none"> ○ Thorpe, Ann. “Design as Activism: To Resist or to Generate?” <i>Current</i>, Web, https://current.ecuad.ca/design-as-activism-to-resist-or-to-generate ○ The Yes Men. <i>The Yes Men</i>, n.d., Web, https://theyesmen.org/ • View Before Class: <ul style="list-style-type: none"> ○ <i>RIP! A Remix Manifesto</i>. Directed by Brett Gaynor, NFB, 2008, https://www.nfb.ca/film/rip_a_remix_manifesto/
WEEK 10	NOVEMBER 18	<ul style="list-style-type: none"> • Transgressions: • Video Screening: <ul style="list-style-type: none"> ○ <i>Sonic Outlaws</i>. Directed by Craig Baldwin, Other Cinema, 2005, https://www.youtube.com/watch?v=7UvW0Nq79Jw&t=2953s 	

WEEK 11	NOVEMBER 25	<ul style="list-style-type: none"> • Complexity: • Guest Presentation: <ul style="list-style-type: none"> ○ Gabrielle Simard: Tracking Amazon Web Services 	
WEEK 12	DECEMBER 2	<ul style="list-style-type: none"> • Presentations: • Assessment: Counterimage—Final Presentation 	<ul style="list-style-type: none"> • Note: <ul style="list-style-type: none"> ○ Academic Withdrawal period (DISC) ends December 2