VISUAL STUDIES GRADUATE CERTIFICATE
FALL 2020 COURSES

VSGC Core Requirement:

VISS 501  4 units
Introduction to Visual Studies: Methods and Debates
Akira Mizuta Lippit, TBA, Wednesday, 1:00–3:50 pm

A critical introduction to the field of visual studies focusing on interdisciplinary approaches to images, objects, and visual technologies as well as key texts and interpretive debates. Students must be enrolled in a Ph.D. program at USC. Students enrolled in a master's degree program at USC must receive permission from the course instructor and the VSGC director to enroll. This is a required course for all students registered for the Visual Studies Graduate Certificate. Email jennifmm@usc.edu for d-clearance.

VSGC Pre-Approved Seminars:

ANTH 576L  4 units
Anthropological Media Seminar
Jennifer Cool, KAP 165, Wednesday, 4:00-6:50pm
A hands-on laboratory based survey of pre-production techniques in video and audio production, including exercises to prepare students to shoot their own documentaries.

AHIS 520  4 units
Seminar in Modern Art
Megan Luke, THH 308, Monday, 2:00-4:50pm
In-depth exploration of a specified topic within the area of European art of the late 19th and early 20th centuries. See Professor Luke’s flyer.

COMM 654  4 units
Art, Artists and Society
Larry Gross, ASC G34, Monday, 2:00-4:50 pm
Cultural and temporal differences in defining arts, artists and audiences; transmitting cultural beliefs through art; understanding aesthetic responses; experiences of alienation and incomprehension with art.

**CSLC 501**

Introduction to Comparative Media Studies  
Gian-Maria Annovi, WPH 200, Wednesday, 3:00-5:50pm  
Ways of thinking about the differences and relations among different cultural media: literature, film, video, manga/comics, new media, and so forth.

**CTCS 564**

Seminar in Film and Television Genres: Birth of the Cool  
Todd Boyd, SCA 112, Wednesday, 1:00-3:50pm/4:00-6:50pm  
Advanced study of a selected genre of film and/or television its relationship to history, society, and culture, as well as to genre history.

**HIST 520**

Modernity and Its Visual Cultures  
Vanessa Schwartz, WPH 104, Wednesday, 5:00-7:50 pm  
Western visual culture 1850-1930: historical background of changes in high and popular culture, technological reproducibility, display and spectacularization; recent literature and theoretical approaches. See Professor Schwartz’s flyer.

**IML 501L**

Digital Media Authorship and the Archive  
TBA, SCI 209, Thursday, 4:00-6:50pm  
An in-depth examination of emergent technologies in their cultural and historic contexts, with an equal emphasis on production and analysis.

**Related Seminars (may be approved for substitution):**

**CRIT 510**

History and Theory of Art and Exhibitions  
Andy Campbell, IFT 155, Thursday, 11:00am-2:20pm  
The History and Theory of Art and Exhibitions seminar takes a serious look at the interrelated questions: What is art? What is curating? How does art relate to its publics? The course gives students a basic framework through which to understand the history and theory of art and the museum, the role of the artist, and curatorial practices in relation to the interfaces between art and its publics.

Examining issues in contemporary art and curatorial discourse (primarily in the Euro-American contexts, but also addressing the “global art” phenomenon), the course is tailored to introduce graduate students to a range of methodologies and theoretical issues in the fields of art, art history, art theory, art criticism, and curatorial studies. The class will generally take a roughly chronological form, while at the same time looping backwards and forwards to place parallel concepts and issues together from different historical periods—always with an eye on the present and on students’ own practice and scholarship.
More specifically: the seminar gives a broad but deep overview of the history of “art” as a conceptual and practical category from Early Modern Europe to the present, with a focus on the development of exhibitionary sites and logic, the history of the museum and the gallery (and a study of how these relate to collecting and patronage), and the roles of the “artist” and “curator” from the early modern period to the present. Drawing on readings from artists’ statements and writings, philosophy, critical theory (including post-/de-colonial theory and critical race theory), art history, art criticism, and recent or current debates in the art press, we will explore the relationship between the rise of capitalism, colonialism, and industrialism and the idea of art as well as the institutions of art. We will also examine shifts in the concept of art and its modes of display that have occurred since 1960 with increasing globalization and the burgeoning of late capitalism.

CTCS 569  
Seminar in Film and Television Authors: Latinx Media  
Laura Isabel Serna, TBA, Monday, 10:00am-12:50pm  
This seminar will explore the formation and definition of the category “Latinx Media.” Beginning with the early, transnational circulation of media across the U.S.-Mexico border we will consider the geopolitics of media production and distribution in Puerto Rico, the rise of Spanish-language television, the use of media in struggles for social justice, and media industries cultivation of diverse audiences under rubrics such as Hispanic and Latino. We will explore the aesthetics of Latinx media and their relationship to cultural nationalism, tension between the urban and the rural, and historically grounded experiences of racialization and class. Our reading will include texts from fields as diverse as history, Latino Studies, Anthropology, and Media Studies. Throughout we will pay attention to how categories that group production or audiences together using ethnicity or race are constructed, by whom, and to what ends.

HIST 587  
Studies in the Politics of American Popular Culture  
Steve Ross, SOS 250, Monday, 10:00am-12:50pm  
This seminar explores selected themes, theories, debates, and key works in the politics of American popular culture. We analyze the ways in which institutions of mass culture have both reflected and shaped the nature of American social, economic, and political life from the late 19th century to the present. Readings also examine the power or powerlessness of audiences to affect the political content of various modes of culture.

REL 651  
Readings in Christian Texts: Image and Text in pre-modern Christianity  
David Albertson, WPH 603, Monday and Wednesday, 2:00-3:20pm  
This seminar surveys different genres of texts and images in the history of Christianity from antiquity through early modernity (ca. 200 CE to 1500 CE). Although taught in the Religion doctoral program, it should also interest graduate

What are the boundaries or interfaces between images and texts in this long and influential religious tradition? How do texts promote visual experiences, and how do images ask to be read? We will study how genres of Christian literature take form and evolve within their surrounding visual cultures and media formats.

There are no language requirements, but student will have the opportunity to read some primary sources in Greek or Latin alongside English translations.