Welcome to the Interdisciplinary Visual Studies Minor at Haverford! Visual Studies invites students both to investigate their place in a global system of images and make images, objects, and digital artifacts with critical awareness. Additionally, the program trains students in interdisciplinary rigor and encourages them to examine the relationship between the visual and various structures of power.

The Visual Studies curriculum is organized to help students develop critical and creative engagement with visual experience across media, time, and cultures. All minors are required to take an introductory gateway course and a senior-level capstone course. The introductory course will cover a variety of disciplinary approaches to the field of Visual Studies, and will include guest lectures, field trips for hands-on learning, and an introduction to some form of making. The capstone course will consolidate a student experience of the interdisciplinary minor that integrates visual scholarship, making, and public engagement. Students will select their four elective courses from three categories: Visual Literacy, Labs/Studio Courses and The Ethics of the Visual. To see a list of eligible courses, please check our website: https://www.haverford.edu/visual-studies-minor/courses

Minor Requirements
The minor includes six courses:
- The Introduction to Visual Studies course, offered each fall
- Four Elective Courses selected from three categories
  - Visual Literacy
  - Labs/Studio Courses
  - The Ethics of the Visual
- A Capstone Seminar where students will work in small groups to research and propose a project that engages the larger campus community

Core Faculty
Imke Brust, Assistant Professor of German, VCAM Faculty Fellow (2018-19)

Vicky Funari, HCAH Visual Media Scholar and Visiting Assistant Professor of Independent College Programs

Christina Knight, Assistant Professor and Director, Visual Studies

John Muse, HCAH Visual Media Scholar and Visiting Assistant Professor of Independent College Programs

Lindsay Reckson, Assistant Professor of English, VCAM Faculty Fellow (2017-19)
Select courses open to freshmen this fall include (check https://www.haverford.edu/visual-studies-minor/courses for the full list):

VIST H142A Introduction to Visual Studies, TTH 10:00 AM-11:30 AM  
*John Muse*  
An introduction to the trans-disciplinary field of Visual Studies, its methods of analysis and topical concerns. Traditional media and artifacts of art history and film theory, and also an examination of the ubiquity of images of all kinds, their systems of transmission, their points of consumption, and the very limits of visuality itself.

VIST H209A Film on Photography, F 1:00 PM-4:00 PM  
*John Muse*  
An introduction to media production. Students will study the relationship between film and photography by viewing, reading about, and making films that feature photographs as either evidence, icons, memento mori, or as the atom of cinematic form, that is to say, the single film frame, stilled.

COML H224A Germany/Berlin from a Transnational Perspective, MW12:45 PM-2:15PM  
*Imke Brust*  
This course focuses primarily on the ways in which Germany/Berlin has influenced the visual imagination of American and other foreign artists, as well as German immigrant artists, and Germans in the diaspora. While Germany without doubt has profoundly affected other countries worldwide, Germany and in particular the city of Berlin have also been shaped significantly by foreign influences, most recently during the recent refugee crisis in Europe. This course explores a variety of different visual media from film to the creation of museums. Taught in English with an extra session in German.

COML H245A Literature, Performance, and the Archive, MW 12:45PM - 2:15PM  
*Aniko Szucs*  
The ‘archive,’ as both an institutional and performance practice and a theoretical concept, has been one of the most studied sites in performance and literary studies. The hegemonic, patriarchal institution of the archive that constructs and perpetuates the canon and the master narratives of history while, marginalizing, silencing, and erasing the subaltern and the subcultural has been contested by the poststructuralist philosophers and critical theorists of the late 20th and early 21st century. A new concept of the archive transpired in the interdisciplinary fields of postcolonial, gender, cultural, and performance studies, one that is more utopian and more inclusive and is not limited by dominant repressive power structures and ideologies. This archive does not merely revisit the past to excavate the eradicated traces and silenced voices, but also, perhaps more importantly, opens the potential for a formerly unimaginable, and yet-to-be-imagined future.
This course will explore what role film plays in the conceptualization of the European Union. After a brief historical overview, we will familiarize ourselves with a variety of important European film movements after 1945. Our class discussion will cover important European film movements such as German Expressionist Film, Italian Neorealism, French New Wave, Czech New Wave, New German Cinema, and Dogma 95. In addition, we will be watching films from Poland, the Netherlands, and the Balkans. Towards the end of the semester we will discuss how the accelerated integration of the European Union since the 1990s has affected film production within the European Union and what aesthetic, and political ideas shape contemporary European films. Furthermore, this class also aims to highlight transnational aspects of European film in particular in light of the recent European refugee crisis. This course is taught in English with an extra-session in German.

**CSTS H215A Tales of Troy, TTH 01:00pm-02:30pm**

*Bret Mulligan*

An introduction to the myth of the Trojan War and its role in the history of western literature and culture, focusing on the development and adaptation of the myth in literature, art, music, and film. All CSTS courses are taught in English and do not require knowledge of Latin or Greek.

**EALC H112A, Japanese Myth, Legend, Folklore, TTH 02:30pm-04:00pm**

*Hank Glassman*

An introduction to stories of the weird and supernatural in Japan and a reflection on genre and the scholarly enterprise of taxonomy-making. Readings from Buddhist miracle plays, early modern puppet drama, etc., supplemented by scholarly secondary sources.

**ENG/COML H205A, Legends of Arthur, TTH 01:00pm-02:30pm**

*Maud McInerney*

An exploration of the Arthurian legend, from its earliest versions to most recent retellings. The tradition of Arthurian tales is complex and various, combining Celtic and Christian mythologies. Sometimes called the "matter of Britain" the Arthurian narrative has been critical in establishing national and ethnic identities ever since the Middle Ages. Medieval notions of chivalry and courtly love also raise fascinating questions about the conflict between personal and private morality, and about the construction of both identity and gender.

**ENGL H209A, Third World Cinema: Desiring Freedoms, Freeing Desires, TU 7:30-10**

*Reema Rajbanshi*

This course explores the central role of film in imagining decolonization and desire as entangled narratives in the Third World. Treating film as a text within specific cinematic traditions, we read for the ways in which Third World artists have interrogated the complex objectives of desiring freedoms and freeing desires for post/colonies.
WRPR H187A, Seeing Through Diaspora, TTH 10:00AM - 11:30AM

Natasha Bissonauth

This course treats migration as a political condition and considers the role of the visual in enacting and translating such realities to a larger audience. Students will assess theories of diaspora and transnationalism alongside experiences of human mobility (such as immigration but also indenture, dispossession, exilehood, and trafficking) to examine how the formal elements of artworks from the 20th and 21st centuries narrate and reshape these positionalities anew. (Open only to first-year students as assigned by the Director of College Writing.)