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)

Erin Schoneveld, Assistant Professor of East Asian Languages & Cultures, VCAM Faculty Fellow (2017-18)
Courses open to freshmen this fall include:

VIST H142 Introduction To Visual Studies
*Christina Knight*
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 H229 Topics In Visual Studies: Roland Barthes And The Image
*John Muse*
An exploration of the rhetoric of visual culture through an examination of 20th century French critic Roland Barthes’ many writings on photography, film, and what he calls the “civilized code of perfect illusions.” We will spend the semester reading his texts, charting the trajectory of a career that begins with the euphoria of an ever-expanding semiotic and ends with a meditation on the limits of this very project.

VIST H243 Introduction To Documentary Video Production
*Victoria Funari*
The craft and theory of documentary video production. The basics, including use of HD digital cameras, lighting and sound techniques, and nonlinear video editing, culminating in the completion of short documentaries during the semester. Attendance at weekly documentary screenings is required, Thurs 7:00-9:30pm.

ANTH H112 The Anthropology Of Architecture
*Jacob Culbertson*
A survey of anthropological approaches to architecture, with a particular interest in how architecture expresses senses of place. Readings will cover indigenous and vernacular architecture, the modernist movement, ecological design, and forms of housing.

HIST H264 Materiality And Spectacle In Nineteenth Century United States
*Terry Snyder*
Spectacles reflect, influence, and change cultural experiences, meaning, and understanding. This course will consider the materiality of spectacular nineteenth century US events through critical examination of historical accounts, primary research, and close readings of objects.

WRPR H118 Portraits Of Disability And Difference
*Kristin Anne Lindgren*
In this seminar we will explore visual and literary portraits and self-portraits of bodies marked by difference, bodies that often elicit stares. We will ask: What kinds of stories are told about these bodies? How do memoirs and self-portraits by people with disabilities draw on and challenge traditions of life writing and portraiture? How does this work enlarge cultural and aesthetic views of embodiment, disability, and difference? Open only to first-year students as assigned by the Director of College Writing.
WRPR H184A Queer Contemporary Art  
_Natasha Bissonauth_
This course examines a global range of contemporary artists who resist dominant modes of visual representation by investigating what it means to produce a queer aesthetic. How does a visual object enact queerness? How is this visual logic indebted to feminist, postcolonial, and critical race theories while also inflecting them anew? And what is the role of the image in inciting social change? This course explores, defines, and reassesses terms and various historical, political, and social developments around sexuality, gender, desire, HIV/AIDS, heteronormativity, homonormativity, and homonationalism, animating our visual literacy around what constitutes a queer gaze. Open only to first-year students as assigned by the Director of College Writing.

WRPR H190A Writing About Performance  
_Jaclyn Pryor_
This course introduces students to the craft of writing in the discipline of performance studies learning to write critically and creatively about theater, dance, performance art, film, and social practice. Students also study relevant models of performance scholarship emerging from the field. Open only to first-year students as assigned by the Director of College Writing.