



NATIONAL LAW UNIVERSITY AND JUDICIAL ACADEMY, ASSAM

PROGRAMME: B.A., LL.B (HONS.)FYIC

DETAILS OF COURSE OFFERED

EVEN SEMESTER (VI) – ACADEMIC YEAR :.....

SL. NO	COURSE CODE	COURSE TITLE	L	T	P	CR	CH
1	BL602.5 SOCIOLOGY MAJOR, SEMINAR PAPER, VI-II	VISUAL CULTURE	4 PER WEEK		1 PER WEEK	4	

- A. CODE AND TITLE OF THE COURSE: 602 SOCIOLOGY, MAJOR,
SEMINAR PAPER, VI-II ,VISUAL CULTURE
- B. COURSE CREDIT: 4 (TOTAL MARKS: 200)
- C. MEDIUM OF INSTRUCTION: ENGLISH
- D. COURSE COMPILED BY: PREETI PRIYAM SHARMA
- E. COURSE INSTRUCTOR: PREETI PRIYAM SHARMA

1. COURSE OBJECTIVES

Some of the Objectives of the course are outlined below:

1. To familiarize students with the process of understanding culture and its myriad manifestations.
2. To explore the ways in which we produce, identify, understand, and consume images by studying visual content from different historical and cultural milieus.
3. To contextualize everyday visual culture within larger social debates around power, politics, identity and resistance
4. To create a consciousness about the communicative power of visual images, and
5. To equip students with interpretive sociological tools for the evaluation of images

2. TEACHING METHODOLOGY

The methodology is not a traditional lecture method but participatory teaching method with the use of smart classroom technology for lectures, presentation and discussion. There will be a heavy reliance on audio visual aids, screening of movies, and documentary interpretation of art and images of society.

3. COURSE LEARNING OUTCOMES

1. To develop a sociological perspective of art.
2. To develop familiarity with other ways of knowing
3. To be able to appreciate different approaches to look at art and culture
4. To be able understand complex social reality, social structures and social relationships through the visual medium.

4. COURSE EVALUATION METHOD

The Course shall be assessed out of 200 marks. The impetus is on Continuous Assessment. The Evaluation scheme is as follows:

Sl. No.	Continuous Assessment	
1.	1 Seminar Paper	80 marks
2.	Seminar Paper Presentation	50 marks
3.	Practical Component- field work/ book review/ movie review/ group discussion	30 marks
4.	Work in progress – presentation/ submission	30 marks
5.	Attendance in Class	10 marks

5. DETAILED STRUCTURE OF THE COURSE (SPECIFYING COURSE MODULES AND PRESCRIBED READING LIST)

MODULE I

- **Visual Cultures and the Process of ‘Seeing’**

PRESCRIBED READINGS:

- Berger, John, *Ways of Seeing*, British Broadcasting, London, 1972, pp- 7-33
- Mitchell, W. J. T., ‘Showing Seeing: A Critique of Visual Culture’ in *Journal of Visual Culture*, August, 2000, vol. 1 no. 2, pp. 165-180
- Morozoff, Nicholas, ‘Global Visual Cultures: Paradox and Comparison’, in an *Introduction to Visual Culture*, 2nd Edition, Routledge, London and New York

MODULE II

- **The Spectacles of Modernity**
- **Power, Knowledge and the Gaze**

PRESCRIBED READINGS:

- Benjamin, Walter, *The Age of Art in the Age of Mechanical Reproduction*, Penguin, London, 1936 (2008).
- Foucault, Michel, ‘Panopticism’, in *Discipline and Punish: The Birth of the Prison*, Pantheon, New York, 1997, Pp- 195-203
- Giddens, Anthony, *Sociology*, Wiley India Pvt. Ltd., New Delhi, 2010, Ch 14, pp - 575-624, Ch 21, pp – 935- 955, 960-982.
- Haralambos, M. & Holborn, M., *Sociology: Themes and Perspectives*, Harper Collins Publishers Ltd., London, 2008, Ch 2, Ch 6, 320-393

- v. Mirzoeff, Nicholas, 'The Right to Look, or, How to Think with and Against Visuality', in *The Right to Look: A Counterhistory of Visuality*, NC: Duke UP, Durham, 2011
- vi. Prasad, Madhava M, *Ideology of the Hindi Film: A Historical Construction*, OUP, Delhi ,1998
- vii. Shohat, Ella, and Robert Stam, 'Narrativizing Visual Culture', In Nicholas Mirzoeff (ed.) *The Visual Culture Reader*, 2nd edn, Routledge, London, 2002, pp- 37-41
- viii. Singer, Ben, 'Modernity, Hyperstimulus, and the Rise of Popular Sensationalism', in *Cinema and the Invention of Modern Life*. Berkeley: University of California Press, 1995, Pp- 72-99

MODULE III

- **Visual culture and resistance**
- **Digital media and Global Image**

PRESCRIBED READINGS:

- i. Bakhtin, Mikhail, 'The Grotesque Image of the Body and Its Sources', in Mariam Fraser and Monica Greco (ed.) *The Body: A Reader*, Routledge, London, 2005
- ii. Murray, Susan, 'Digital Images, Photo Sharing, and Our Shifting Notions of Everyday Aesthetics', in *Journal of Visual Culture*, Vol 7 issue 2, pp. 147-163
- iii. Nakamura, Lisa, 'Digital Racial Formations and Networked Images of the Body', in *Digitizing Race: Visual Cultures of the Internet*, University of Minnesota Press, Minneapolis , 2008
- iv. Ranciere, Jacques, 'Problems and Transformations of Critical Art', in *Aesthetics and its Discontents*, Polity, Cambridge, 2009

MODULE IV

- **Visual Culture of the Everyday Life**

PRESCRIBED READINGS:

- i. Certeau, Michel De, *The Practice of Everyday Life*, Translated by Steven Rendall, University of California Press, Berkeley, 1984, pp- 11-14
- ii. Mazumdar, Ranjani, *Bombay Cinema: An Archive of the City*, University of Minnesota Press, Minneapolis, 2007
- iii. Pinney, Christopher, 'What do Pictures Want Now: Rural Consumers of Images, 1980-2000', in *Photos of the Gods: The Printed Image and Political Struggle in India*, Reaktion, London, 2004, pp- 181-200