

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Note: The University reserves the right to amend course outlines as needed without notice.

Course Code and Number: MACS 208		Number of Credits: 3 <u>Course credit policy (105)</u>													
Course Full Title: Looking at Visual Culture Course Short Title: Looking at Visual Culture															
Faculty: Faculty of Social Sciences		Department/School: School of Culture, Media, and Society													
Calendar Description: Critically explores how the practices and objects of visual culture shape our everyday lives and our understanding of ourselves, others, and the world. Introduces the power and politics of visibility and visual images – photographs, film, art, advertisements, etc. – through the intersecting lenses of media, visual, and cultural studies. Note: Students with credit for MACS 299Q cannot take this course for further credit.															
Prerequisites (or NONE):		15 university-level credits or MACS 110.													
Corequisites (if applicable, or NONE):		None.													
Pre/corequisites (if applicable, or NONE):		None.													
Antirequisite Courses <i>(Cannot be taken for additional credit.)</i> Former course code/number: MACS 299Q Cross-listed with: Equivalent course(s): <i>(If offered in the previous five years, antirequisite course(s) will be included in the calendar description as a note that students with credit for the antirequisite course(s) cannot take this course for further credit.)</i>		Course Details Special Topics course: No <i>(If yes, the course will be offered under different letter designations representing different topics.)</i> Directed Study course: No <i>(See <u>policy 207</u> for more information.)</i> Grading System: Letter grades Delivery Mode: Face-to-face only Expected frequency: Annually Maximum enrolment (for information only): 36													
Typical Structure of Instructional Hours <table border="1"> <tr> <td>Lecture/seminar</td> <td>45</td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td>Total hours</td> <td>45</td> </tr> </table>		Lecture/seminar	45									Total hours	45	Prior Learning Assessment and Recognition (PLAR) PLAR is available for this course.	
Lecture/seminar	45														
Total hours	45														
Scheduled Laboratory Hours Labs to be scheduled independent of lecture hours: No		Transfer Credit <i>(See <u>bctransferguide.ca</u>.)</i> Transfer credit already exists: No Submit outline for (re)articulation: No <i>(If yes, fill in <u>transfer credit form</u>.)</i>													
Department approval		Date of meeting: October 9, 2025													
Faculty Council approval		Date of meeting: November 7, 2025													
Undergraduate Education Committee (UEC) approval		Date of meeting: June 19, 2026													

Learning Outcomes *(These should contribute to students' ability to meet program outcomes and thus Institutional Learning Outcomes.)*

Upon successful completion of this course, students will be able to:

1. Describe key visual culture practices separately and in relation to one another, with special attention to local Indigenous practices.
2. Evaluate the theories, debates, and methods fundamental to the power and politics of looking practices, visualities, and visual images or objects, from the perspectives of media, visual, and cultural studies.
3. Reflect on the impact of looking practices, visualities, and visual images or objects on our everyday lives, including our understanding of ourselves, others, and the world, historically and in the present moment.
4. Use critical theories, debates, and methods to read and watch visual images and objects, with special attention to the power dynamics between visibility and counter-visibility.
5. Develop critical skills based in decolonial, anti-racist, feminist, queer, class, and disability theory and practice to assist in the negotiation of life in an increasingly visual and unjust world.
6. Demonstrate the power and possibilities of new knowledges, relations, worlds, and futures through the active practice of critical visibility and visual activism.

Recommended Evaluation Methods and Weighting *(Evaluation should align to learning outcomes.)*

Holistic assessment:	10%	Quizzes/tests/midterm:	40%	Final exam:	20%
Assignments:	30%		%		%

Details:

Assignments may include a variety of standard and creative in-class individual and group exercises. These may include, but are not limited to, small and large group discussions or debates, applying course theories and methods to unique visual texts, visual mapping, brainstorming, learning field-related research skills, etc.

Holistic assessment includes weekly self-reflection.

NOTE: The following sections may vary by instructor. Please see course syllabus available from the instructor.

Typical Instructional Methods *(Guest lecturers, presentations, online instruction, field trips, etc.)*

Lectures; class and/or small group discussions; class, small group and/or individual exercises; guest lecturers.

Texts and Resource Materials *(Include online resources and Indigenous knowledge sources. Open Educational Resources (OER) should be included whenever possible. If more space is required, use the Supplemental Texts and Resource Materials form.)*

Type	Author or description	Title and publication/access details	Year
1. Book	Martina Sturken and Lisa Cartwright, Eds.	<i>Practices of Looking: An Introduction to Visual Culture, 4th Edition</i>	2025
2. Book	Nicholas Mirzoeff	<i>An Introduction to Visual Culture, 3rd Edition</i>	2023
3. Book	Nicholas Mirzoeff, Ed.	<i>The Visual Culture Reader, 3rd Edition</i>	2013
4. Journal	Various articles from academic journals available through UFV Library		
5. Indigenous knowledge	Various Indigenous academic and non-academic publications and media texts		

Required Additional Supplies and Materials *(Software, hardware, tools, specialized clothing, etc.)*

Some form of camera, e.g.) smartphone, digital, analog.

Course Content and Topics

- Survey of visual practices
- Power and politics of visual practices
- Subjective engagement and meaning making
- Modernity, the gaze, and power
- Realism and perspective
- Visual technologies
- Mediated visualities and images/objects
- Brand culture and consumption
- Postmodernity and futurisms
- Visualizing science and data
- Visualizing the world