



Art 150: The Cultural Uses of Photography  
Fall 2007

COURSE OUTLINE

1. Instructor Information

- (a) Instructor: D. Bradley Muir (office: Y101A)
(b) Office hours: Mon. and Wed. 7:30 - 8 pm OR by appointment
(c) Class: Mon. and Wed. 6 pm – 7:30 in Y300
(d) Phone: 370-3386 (voice mail); press "\*" to skip intro; press "1" for more time to leave msg
(e) E-mail: muirb@camosun.bc.ca
(f) Dept. website: http://www.camosun.bc.ca/learn/programs/visart.html

2. Intended Learning Outcomes

- describe various historic and contemporary photographic processes
• understand how photographs have been utilized in various socio-political contexts & disciplines, from c. 1830s to present day
• understand key issues, ethics, & consequences involved in both picture taking & application of photography
• understand and use the terminology specific to the field
• general understanding of contemporary theory as applied to discussing photography

3. Required Materials—course pack

There is a course pack on sale at the Bookstore (approx. \$50). The course pack is not on reserve at the library. I will provide a style sheet for your essay, but it is good to either have a writer’s style manual or borrow one from the library or the Learning Skills Centre, or, just go on-line.

4. Course Content

This course examines different ways that photography and photographs have been used by Western society in the 19th and 20th centuries (emphasis on England, France, and North America). We will investigate the production of images, their circulation, consumption, applications, and interpretations, as well as their impact within the areas of portraiture, photojournalism, science, “pseudo” science, and advertising. We also consider issues and theories of spectatorship, identity, representation, gender, race, and class.

The course is divided into themes with lectures exploring these themes using different case studies and examples. For each class, there are specific articles that provide background while the lectures provide the details. Although lectures are based on specific topics, they do build upon previous lecture material and further develop recurring themes. There may be a few extra readings to photocopy, print out, or read on-line.

Please note: this course is not a chronological examination of the technical developments, genres, or art movements in the history of photography although they are addressed.

Warning: I will be showing slides of photographs during the lectures that some students may find troubling or controversial. If you feel this is going to adversely affect you or your ability to attend the lectures and/or complete assignments, you should re-consider taking this class. The types of potentially disturbing images: photos from war such as photos of dead/dying people and risqué photos from advertisements, art, etc.

5. Basis of Student Assessment (Weighting)

Table with 3 columns: Assessment Type, Due Date, and Weighting. Rows include historiography assignment (15%) and midterm (25%).

<b>academic research essay</b>	<b>28 Nov</b> at 6 pm <b>OR</b> by noon on <b>30 Nov</b> (under my office door)	25%
<b>study guide/“notebook”</b>	before you write the midterm and the final (2 x 5%)	10%
<b>final exam</b>	TBA— <u>do not</u> make travel plans until you know your exam sched.	25%

**NOTE:** if you do poorly on an exam or the essay, no “make-up” assignments are given

### **Course work—mid-term and final exam**

Exams consist of definitions, short answers, and essay questions in relation to specific slides. The exams bring together key lecture themes and ideas as drawn from lecture and readings. There will be some choice of questions to answer for the essay. Your study guides will be taken in for grading while you write your exams.

### **Course work—assignments**

Each assignment will have an “assignment sheet” handout which will provide the assignment objectives, instructions, expectations, and grading criteria.

- **ASSIGNMENT #1** is a **historiography** exercise to familiarize students with the various ways that histories of photography have been written. See assignment sheet for details.
- **ASSIGNMENT #2: academic research essay** involves conducting research and creating an essay that analysis a specific idea; there are two options for this assignment (see below). The assignment is 8-10 pages long (2000-2500 words) of double spaced, word-processed text, with footnotes, bibliography, and photocopies/digital print outs of key images discussed.

**Option #A:** analyzing a family photographic album (primary research!). **Note:** you will need to have access to someone’s family photographic album (not your own album)! Start looking now! An information sheet will be given in class to explain assignment, and one lecture will be given which will provide background.

**Option #B:** You may propose a different research topic based on one of the themes covered by the course or on another area; I can make suggestions. Before you begin, I must approve your research proposal **BY OCT. 15**. Make an appointment to see me and bring with you a thesis statement, a bibliography of key books and articles, and photocopies/digital print-outs of images.

### **Course work—the Study Guide/“Notebook”**

To assist you with managing the rather large quantity of information this course covers, you will be required to make a “study guide” which will consist of your definitions to the vocabulary words and the occasional (small) assignment given in class. This is **YOUR PERSONAL, CUSTOMIZED STUDY GUIDE**; it is a place to manage, simplify, and synthesize lecture notes & information from the readings. It is separate from your class notes and may take whatever form you prefer: coil book, loose leafs in a folder, etc. The study guide will be taken in for grading before you write your midterm & final exam. Photocopied pages of handwritten notebooks will not be accepted. Same/very similar word processed notes handed in by 2 or more people will receive “0”.

### **Late assignments**

Late assignments, that is, those submitted after the due date & time, will be penalized **5% per day** (note: if your assignment grade is 75% and you handed it in 1 day late your grade would be 70% for that assignment). I will not accept assignments **7 days** after deadline *unless* special permission is arranged *beforehand* and/or medical certification is provided. You may request an extension but not on day assignment is due or past that point. To request an extension, you need to submit a written request (email is fine) including the day you will hand it in.

### **Unhappy with an assignment grade? This is the procedure to follow:**

- 1) you *can’t* talk to me the day you get the assignment back
- 2) take the assignment home and evaluate it by:
  - a) re-reading the hand-out about the assignment (especially the grading criteria)

- b) re-reading your answer & considering my comments & the grading criteria  
 3) formulate your “case” (make notes!) & then discuss your grade with me

**Academic consequences if source material is *not* cited:**

Not citing your sources is a form of plagiarism and, therefore, cannot receive a passing grade. If you are not sure about when and how to cite your sources, consult a style manual, or see the Camosun website.

There is an **Academic Conduct Policy**. It is the **student’s responsibility** to become familiar with the content of this policy. The policy is available in each School Administration Office, Registration, and on the College web site in the Policy Section.  
[www.camosun.bc.ca/divisions/pres/policy/2-education/2-5.html](http://www.camosun.bc.ca/divisions/pres/policy/2-education/2-5.html)

**Accommodating disabilities & other situations**

If a student requires academic accommodations to be made, he/she is responsible for registering with the Disability Resource Centre. Register as soon as possible. All student & instructor interaction with the Centre is completely confidential. If there are other matters which I should be aware of because it may affect your participation and/or completion of assignments, speak with me immediately, or send an email. Again, such information is confidential.

**Learning Support & Services for Students (<http://www.camosun.bc.ca/services/>)**

There are a variety of services available for students to assist them throughout their learning. This information is available in the College Calendar, Registrar’s Office or the College web site at

***some of the support/services include:***

- **Disability Resource Centre:** <http://www.camosun.bc.ca/drc/>
- **Counselling** (Career, Educational, Personal & Cultural): <http://www.camosun.bc.ca/counselling/>
- **Computer labs:** <http://erd.disted.camosun.bc.ca/DE/stu/labs.php>
- **Learning Skills Centre:** <http://www.camosun.bc.ca/learning-skills/index.html>
- **the Writing Centre:** <http://archive.camosun.bc.ca/writingcentre/>

**6. Grading System**

A+ = 90 - 100%	B = 73 - 76%	D = 50 - 59%
A = 85 - 89%	B- = 70 - 72%	F = 0.0 - 49%
A- = 80 - 84%	C+ = 65 - 69%	
B+ = 77 - 79%	C = 60 - 64%	

**Lecture schedule (subject to change without much notice)**

SECTION 1: THE HISTORIES OF PHOTOGRAPHY & PHOTO DEVELOPMENTS		
05 Sept	<i>introduction to the class</i>	no readings
10 Sept	<i>histories of photography; historiography &amp; course methodology</i>	Jäger, “Discourses on Photography in Mid-Victorian Britain,” 316-321.
12 Sept	<i>overview of key photo developments; reception of photography</i>	Gilbert, <i>Photography, The Early Years</i> ; Daguerreotype (p. 6, 9); Calotype (p. 27); Wet-plate process (p. 120).
SECTION 2: CONSTRUCTING IDENTITY THROUGH PHOTOGRAPHS		
17 Sept	<i>British middle class: constructing identity (c. 1850-1900) using cartes-de-visites</i>	Gilbert, <i>Photography, The Early Years</i> ; “Making the Carte-de-Visite” p. 92. Darrah, “The History and Diversity of Cartes de Visites” pp. 1-3. Darrah, “Cartes de Visites, A Photographic Revolution,” pp. 4-11.

		Darrah, "Portraiture," pp. 24-42.
19 Sept	<i>aristocracy &amp; royalty: cartes-de-visites in France &amp; England (c. 1850-1900)</i>	Gilbert, "The Photographic Art a Blessing to the World—Carte De Visites" (p. 82) review: "Making the carte-de-visite" (p. 92) Homans, "Queen Victoria's Sovereign Obedience," excerpt: 1-16.
24 Sept	<i>photo &amp; the British working class (c. 1850s-1900)</i>	Gilbert, <i>Photography, The Early Years</i> ; tintypes (p. 60), stereograph (p. 146). Foster, D. B. "Leeds Slumdom" (1896); <a href="http://www.lse.ac.uk/library/pamphlets/SocialPolicy/socialpolicypamphlets/housing.htm">http://www.lse.ac.uk/library/pamphlets/SocialPolicy/socialpolicypamphlets/housing.htm</a>
<b>SECTION 3: REPRESENTING THE EMPIRE</b>		
26 Sept	<i>Britain's representation of the Empire: Egypt</i>	Fagan, "A Boating Trip Interspersed with Ruins," pp. 305-329. Urry, excerpt from <i>The Tourist Gaze</i> , pp. 138-141.
01 Oct	<i>Britain's representation of the Empire: Africa</i>	Ryan, "Photographing the Natives," pp. 140-182.
<b>SECTION 4: THE FAMILY PHOTO ALBUM</b>		
03 Oct	<i>the family photo album in the 19<sup>th</sup> century</i>	TBA
<b>08 Oct</b>	<b>College closed for Thanksgiving</b>	
10 Oct	<i>the family photo album in the 20<sup>th</sup> century; explain essay assignment</i>	Holland, "History, Memory, and the Family Album," pp. 1-14.
15 Oct	<b>mandatory library info session; meet in library; essay topics already approved</b>	
<b>SECTION 5: PHOTOGRAPHY WITHIN INSTITUTIONS; SCIENCE &amp; 'PSEUDO' SCIENCE</b>		
17 Oct	<i>photo in institutions: psychiatry &amp; asylums in England (1850-c.1910)</i>	Diamond, "On the Application of Photography to the Physiognomic and Mental Phenomena of Insanity," pp. 18-32.
22 Oct	<i>photo in institutions (c. 1860s-1915): police stations (France &amp; England)</i>	Tagg, "A Means of Surveillance: The Photograph as Evidence in Law," bottom of p. 71-87.
24 Oct	<i>photography &amp; the 'pseudo-sciences': Cottingley Fairies</i>	Randi, "Fairies at the Foot of the Garden," 12-41. IMAGES of fairy photos available at: <a href="http://www.lhup.edu/~dsimanek/doyle.htm">http://www.lhup.edu/~dsimanek/doyle.htm</a>
29 Oct	<i>photography &amp; the 'pseudo-sciences': spirit photography</i>	TBA
<b>31 Oct</b>	<b>MIDTERM</b>	<b>hand in your study guide before writing exam</b>
<b>SECTION 6: PHOTOGRAPHY &amp; WAR</b>		
05 Nov	<i>early war photojournalism: American Civil War; Crimean War</i>	Green-Lewis, "Framing the Crimea, the Narrative of Photographs in Exhibition." excerpt from pp. 96-129.
07 Nov	<i>war photojournalism: WWI, WWII, Vietnam</i>	Friday, "Demonic Curiosity and the Aesthetics of Documentary Photography," pp. 356-75.
<b>12 Nov</b>	<b>College closed ; Remembrance Day</b>	
14 Nov	<i>recent war reportage/photojournalism</i>	Goldberg and Silberman, "Vietnam: Shooting War," pp. 173-177.
<b>SECTION 7: DOCUMENTARY &amp; 'PSEUDO' DOCUMENTARY PHOTOGRAPHY</b>		
19 Nov	<i>opening up the West &amp; building a Nation (Canada)</i>	Bell, "Representing the Prairies..." pp. 13-32.
21 Nov	<i>images of First Nations people as seen in the work of E. S. Curtis</i>	Coleman, "Edward S. Curtis, The Photographer as Ethnographer," pp. 133-58.
26 Nov	<i>documentary photography as tool for social change in</i>	Goldberg & Silberman, "The Farm Security Administration (FSA): Documenting the Depression," pp. 99-103.

	<i>USA: the FSA</i>	
28 Nov	essay due on <b>29 Nov</b> at 6 pm <b>OR</b> by noon on <b>01 Dec</b> (under my office door)	
03 Dec	<i>paparazzi photography: Diana, Princess of Wales;</i> <b>course evaluations</b>	Squiers, "Class Struggle: The Invention of Paparazzi Photography and the Death of Diana...", pp. 269-304.
05 Dec	<i>review class; essays back if all received by deadline if not, handed back at final</i>	no readings!
<b>FINAL (TBA)—week of Dec 11-16; 18-19; do not make travel plans until you know your exam schedule</b>		