



ART 150: THE CULTURAL USES OF PHOTOGRAPHY

COURSE OUTLINE

FALL 2011

1. INSTRUCTOR INFORMATION

Instructor: Nancy Yakimoski BA (English Lit., Art & Art History), MA (Art History), PhD (ABD)
Class: Tues & Thurs 6.30 – 7:50 pm in Y300
Office: Y101A; office hrs: Tues & Thurs 8 – 8:30 pm (or by appointment)
Phone: 250-370-3386 (voice mail)—email whenever possible
E-mail: yakimosk@camosun.bc.ca (*note:* no “i” at the end of my name)
Dept site: <http://camosun.ca/learn/programs/visart/>

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 & ATTENDANCE

A) COURSE PACK/BOOKS

There is a course pack available for purchase at the Bookstore; it is not on reserve in the library. There may be a few extra readings to photocopy, print out, or read on-line that are not in the course pack. While I provide a style sheet for your essay, it is good to have a writer's style manual.

B) ACCESS TO THE WEB AND PBWORKS

This course has a mandatory website. You need to join ASAP (before the next class)
To join: log on> <http://art150.pbworks.com> >not a member? Click 'request access' and enter in the required email address. Make sure this email address is the one you use all the time. I am sent an email to let you join, then you can access the site.

C) REQUIRED ATTENDANCE AT THE ROYAL BC MUSEUM ON SATURDAY NOV 5TH

Ms. Robbyn Gordon Lanning will lead a discussion about the use of photographs within the museum context and specifically, within the RBCM's First Peoples Gallery. Admission is **free**. Day: Saturday Nov. 5 from 10:40 – 12.30; meet by the cafeteria at **10.30** and we'll go in as a group.

4. COURSE CONTENT

This course examines different ways that photography and photographs have been used by Western society in the nineteenth and twentieth 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, specific articles 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.

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: During the there will be images and themes 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.

5. BASIS OF STUDENT ASSESSMENT (WEIGHTING)

PROJECT #1	ACADEMIC RESEARCH PROJECT/ESSAY	OCT 13	35%
PROJECT #2	LECTURE & CLASS DISCUSSION	VARIES	20%
PROJECT #3	ACADEMIC RESEARCH PROJECT/ESSAY (PRIMARY RESEARCH)	NOV 29	35%
PARTICIPATION	VOCABULARY WORDS, STUDENT LECTURE ASSESSMENTS, ETC.	VARIES	10%

COURSE REQUIREMENTS: OVERVIEW OF THE ACADEMIC RESEARCH PROJECTS

This course has no exams; instead, there are 3 academic research projects, two on your own and one group project (don’t cringe yet!) that consist of formulating & delivering a lecture to the class. For all the projects, an overview will be posted on PBworks that outlines project objectives, deadlines, instructions, expectations, and grading criteria.

PROJECT 1: FOR THE RESEARCH PROJECTS, students will select one of the essay topic options, conduct research, formulate and craft an academic research essay (2000 words) which includes citing sources using footnotes. See PBworks for suggested topics.

PROJECT #2: FOR THE STUDENT LECTURE PROJECT, students will work in groups—and in consultation with the instructor—to formulate a lecture on their topic. This will be accompanied by a "summary sheet" to be handed out to the class (more details to follow on PBworks).

- **photo, biographies & (deceased) public personas:** Diana, Princess of Wales
- **photo, biographies & (deceased) public personas:** Michael Jackson
- **“truth”, documentary photography (books) & film:** *True Meaning of Pictures*
- **“truth”, documentary photography (books) & film:** *Born into Brothels*
- **late 20th and early 21st century fashion advertising & photography:** controversies
- **photography & rights of the dead:** in journalism or visual arts

PROJECT 3: FOR THE PRIMARY RESEARCH PROJECT (TO BE APPROVED BY NANCY BEFORE YOU BEGIN)

OPTION 1: ANALYZING A FAMILY PHOTOGRAPHIC ALBUM

Using a family album that someone else has created, analyze the album with respect to how it adheres to and/or diverges from the traditional family album. You will need to locate an album to use; you will need to scan or photocopy pages so make sure the album is not too fragile.

OPTION 2: ANALYZING NATIONAL GEOGRAPHIC (a specific issue or recurring theme)

Select an issue or issues of *National Geographic* and analyze how the magazine portrays a particular culture and/or people, or dramatic/traumatic event.

OPTION 3: ANALYZING AN ORGANIZATION'S ANNUAL REPORT, BROCHURE, SELF-PROMOTION, OR ADVERTISING CAMPAIGN

Annual reports, brochures, and other print media in this field use very specific imagery to visually support the key points or ideas. Select one particular report or brochure to analyze; make sure there is enough imagery to analyze and discuss.

PARTICIPATION MARKS, there will be various small assignments (to be handed in) that will go towards your participation marks including defining the vocabulary words, student lecture evaluations, attendance and participation in class, etc.

Late assignments

To keep the course on track and to be fair to everyone in the course, no extensions can be given unless there is a medical emergency or other extreme circumstances. Please bring written (professional) documentation.

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 your *Style Manual*. Camosun has an **Academic Conduct Policy**; it is the **student's responsibility** to become familiar with the content of this policy (see the College's web site).

6. LEARNING SUPPORT & SERVICES FOR STUDENTS

There are a variety of services available for students to assist throughout your learning. For a detailed list and contact information, visit <http://www.camosun.bc.ca/services/>

• **Disability Resource Centre:** <http://camosun.ca/services/drc/>

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

7. GRADING SYSTEM

A+	= 90 - 100%	B	= 73 - 76%	D	= 50 - 59%
A	= 85 - 89%	B-	= 70 - 72%	F	= 0 - 49%
A-	= 80 - 84%	C+	= 65 - 69%		
B+	= 77 - 79%	C	= 60 - 64%		

8. GROUND RULES

- Be respectful of other's opinions and ideas
- Use of appropriate language in class
- If you miss a class **you** are responsible for asking your colleagues for lecture notes

THUMBNAIL SKETCH OF THE SEMESTER

(see www.art150.pbworks.com for detailed version); Order and content subject to change

06 Sept	Intro to course	Log onto PBworks; pick lecture topic for project
08 Sept	Domestic photography (inc. family albums)	Holland, Patricia. "Introduction; History, Memory, and the Family Album."
13 Sept	Development & reception of photography	Sturken, Marita and Lisa Cartwright. "Practices of Looking; Images, Power, and Politics." <i>Practices of Looking; An Introduction to Visual Culture.</i>
15 Sept	British middle class	Darrah, William C. "The History and Diversity of Cartes de Visites." <i>Carte-de Visites in the Nineteenth Century Photography.</i>
20 Sept	lecture groups assembled, research projects; tips	
22 Sept	British & French aristocracy & royalty	Homans, Margaret. "Queen Victoria's Sovereign Obedience." <i>Royal Representations: Queen Victoria and British Culture, 1837-1876</i>
27 Sept	British working class	Print/read this document: https://catalogue.lse.ac.uk/Record/398952
29 Sept	Lecture group work night—meet in classroom	
04 Oct	Egypt	-van Haaften, Julia. "Introduction." <i>Egypt & the Holy Land in Historic Photographs</i> -Urry, John. "The Tourist Gaze" and "Tourism, Culture, and Social Inequality."
06 Oct	Africa	Lutz, Catherine A. and Jane L. Collins. "Inside the Great Machinery of Desire,"
11 Oct	psychiatry	Diamond, H. W., "On the Application of Photography to the Physiognomic and Mental Phenomena of Insanity."
13 Oct	Police station Project #1 is due	Tagg, John. "A Means of Surveillance: The Photograph as Evidence in Law."
18 Oct	Documentary photo as a tool for social change: FSA photographers	-Goldberg, Vicki and Robert Silberman. "The Farm Security Administration (FSA): Documenting the Depression." -Friday, Jonathon. "Demonic Curiosity and the Aesthetics of Documentary Photography,"
20 Oct	<i>True meaning of pictures</i> screening	Film screening
25 Oct	<i>True meaning of pictures</i>	Student lecture—reading TBA
27 Oct	<i>Born into Brothels</i> screening	Film screening
01 Nov	<i>Born into Brothels</i>	Student lecture—reading TBA
03 Nov	E. S. Curtis & documentary photography of First Nations peoples	Coleman, A. D. "Edward S. Curtis, The Photographer as Ethnographer." <i>Depth of Field: Essays on Photographs, Lens Culture and Mass Media</i>
Sat 05 Nov	Meet at the Royal BC Museum at 10.30am by the cafeteria; tour starts at 10:40	Read before: Hill, Richard William. "Getting Unpinned..." <i>Obsession, Compulsion, Collection: On Objects, Display Culture, and Interpretation.</i>
08 Nov	Paparazzi photography	Reading: TBA
10 Nov	photo, biographies & (deceased) public personas: Diana, Princess of Wales	Student lecture Chancey, Jill R. "Diana Doubled: The Fairytale Princess and the Photographer," <i>NSWA Journal</i> , 11.2, 1999: 163-175.
15 Nov	photo, biographies & (deceased) public personas: Michael Jackson	Student lecture—reading TBA
17 Nov	photography & rights of the dead: in journalism OR in visual arts	Student lecture
22 Nov	Benetton fashion ads c 1980s–1990s	Reading: TBA
24 Nov	fashion advertising & uses of photography: controversies	Student lecture
29 Nov	Spirit photo Project 3 due	Apraxine, Pierre and Sophie Schmidt. "Photography and the Occult." <i>The Perfect Medium: Photography and the Occult</i>
01 Dec	Cottingley Fairies	Reading TBA
06 Dec	Topic: TBA	Reading TBA
08 Dec	Course wrap up	