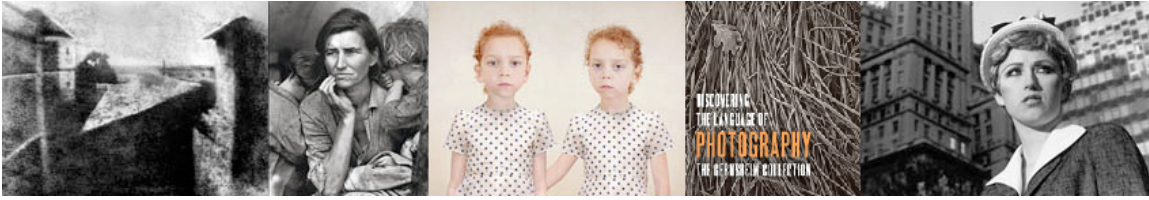


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J 347G (08190) / J387 P (08285) **A Cultural Survey of Photography**

This course carries the **Independent Inquiry Flag** and a **Global Cultures flag**. Global Cultures courses are designed to increase your familiarity with cultural groups outside the United States. You should therefore expect a substantial portion of your grade to come from assignments covering the practices, beliefs, and histories of at least one non-U.S. cultural group, past or present.

Professor Donna De Cesare

Lecture/Seminar: Tuesday 9:30am-12:30pm HRC 2.202 F

Office hours: BMC: 3.366 Wed 1pm to 3:00 pm

To secure a scheduled appoint please sign up here:

<http://www.signupgenius.com/go/4090a4fa4aa22aa8-spring1>

If you have a class conflict with my office hours please email to request another time or see me after class. I will try to accommodate you.

Email: donna.decesare@austin.utexas.edu

Phone: 512 471-1980

Course Description

Although photography developed from evolving technological and technical processes, the “nature” of the medium has been subject to debate ever since its inception in 1839. Do you consider photography a technological tool, a document / evidence, an art form? This course will follow developments in photography from its earliest uses to the present digital age. We will explore photography’s physical and conceptual characteristics as a medium, paying particular attention to it’s pivotal cultural roles in “visibilizing knowledge or perceptions, its relation to commerce, as well as epistemological questions about its uniquely intimate and frequently contested relationship to “the real.”

The course will begin with a consideration of debates central to technological development of the medium in the 19th-century, which remain relevant albeit newly formulated. Next we will examine the role of photography as a document, evidence, reportage. We will consider issues of who is “doing the looking” and who is being “looked at” and how this reflects culture and changes in societies during the formative period when photography became central to visual reporting of news, conflict, and social issues during the 20th century. The course also examines the concurrent development of photography as a fully accepted art form in the 20th century and some of the challenges to our ideas about photography provoked by digital imaging in the 21st-century. Although the course follows a roughly chronological foundation, we will move backward and forward in time to consider historical parallels, which provide context for some of the ethical issues we confront in the digital age. A goal is to help students become more critical consumers and producers of images in a time when image production through digital devices and image proliferation through social networking has resurrected variations on some of the epistemological and ethical questions, which have dogged photography since its inception.

We have the benefit of a specific traditional histories as exemplified by the Gernsheim collection at the Harry Ransom Center and a wealth of photo reportage materials in the Magnum Collection. We will in addition consider critiques arising in response to questions about the nature of visual representation and cultural production with implications for photography’s many roles in how “Others” are seen and understood and how we see and understand ourselves in an increasingly surveilled, digitized and globalized world.

Course Learning goals:

- Recognition of key photographic processes from inception of the medium to the current digital revolution. Students will be able to identify significant discoveries, developments and inventions.
- Students will master an understanding of the basic chronology of the development and popularization of photography
- Students will be able to identify historically important figures, sponsoring individuals and agencies as well as specific iconic exemplary photographs.
- Students should be able to recognize and discuss the contributions of

- specific influential photographers upon the medium's development and the development of theoretical frameworks for understanding photography's nature and role.
- This course will promote critical thinking about photography and its "histories." Questions about the gaze and about culture will be important--who is looking or being looked at? Who writes history? What are the issues surrounding subject agency?
 - Students will be encouraged to explore photographic traditions beyond the dominant US/European traditions. How does photography develop in post-colonial societies?
 - Students will learn to exercise critical thinking while looking, reading, writing and speaking about photographers and photographic images.
 - This course will enhance student mastery of visual concepts and their ability to communicate ideas and questions about photography and its history clearly and succinctly.
 - Particular emphasis in the course will be placed upon the role of photographic witness or documentary photojournalism and its social, political and scientific impact as well challenges which the digital revolution pose for this tradition and use of photographic representation.

Course design to achieve learning goals:

- ALL assignments will require careful looking at and thoughtful writing about photographs. We have the privilege to have original works from the HRC collections to use as part of our practice in careful looking.
- Students will be assigned weekly readings from the required textbook and additional readings /screenings on Canvas that are keyed to aspects of the topics we are covering in class.
- While all students must do all the readings each week, students will sign up for readings for which they will write a short précis to be uploaded to Canvas in advance and will lead class discussion.
- Our Canvas based quizzes will test how well you are integrating the information being covered as a preparation for short answer exams.
- Study guides are provided to assist flagging important information you should know for multiple choice exams.
- You receive exam prompts for essay questions and have 10 days to

- complete and upload your thoughtful and well-written essays to canvas.
- HRC staff will visit our class to demonstrate research methods for finding materials in the HRC collections and proper photographic handling.
 - A required research appointment with HRC staff is a first step toward completion of your independent research projects

Required Textbook for all sections

Mary Warner Marien, *Photography: A Cultural History*, 4th edition (Upper Saddle, N.J.: Prentice Hall, 2014).

Strongly suggested/ required for grad students

Fred Ritchin, *Bending the Frame: Photojournalism, Documentary and the Citizen*, Aperture, 2013.

Both books are available at the University Coop. I ordered copies for this course. If the Coop has run out of books you may also obtain them from Amazon. You may also check UT libraries but be sure to have the same edition of the Marien book.

Student evaluation:

Your grade will consist of the following components:

- 25% of your grade will consist of a research project with multiple components. You will research two images from the HRC collections— one conceptual / constructed—for example, composite photography, portraiture, conceptual photography etc. and the other a spontaneous or intuitive found situation that is unplanned and captured from the flux of life—for example: street photography or reportage photography. You will write a 5-page paper demonstrating the research you have done concerning both-- summarizing history, context and critical importance of each of the images you selected. I expect you to include footnotes to primary and secondary sources. You will also write a personal response-- an additional 2-3 pages about your personal interest in these images—what attracted you to them and why you wished to use them as a prompt for your own process of image making. The images chosen are a point of departure. You may try to closely imitate them in a literal way or may choose to interpret and use as a point of departure for your own exploration of differences in the

consciously constructed vs. the unplanned in image making. Half the grade will be based on your written paper and half on your short talk and visual presentation of the researched images and your own work in class.

- Three exams will make up 50% of your grade. Exams will combine multiple choices, true/false and essay questions. You will receive a study guide a week before the exam is due. The quiz formatted short answer section may be done any time that same week but must be completed before the deadline cutoff. It will be timed and once you begin you must complete it. **Do not attempt to do these canvas exams or quizzes on a mobile device as it won't work properly.** At the end of the time allotment you will be shut out of the short answer exam. Your grade will stand. You will not have time to complete this portion if you try to look up answers. This is a tool to measure your understanding and recall of key concepts, processes, specific photographers and specific photographic works. The second portion of the exam will be a choice of essay questions. The exam essay prompt will be published on a Tuesday and will be due on or before Friday of the following week giving you adequate time to fit into your schedule. Your writing counts strongly—this is a writing component class in the undergraduate program. Be sure to review materials on my writing expectations before submitting essay exams or papers. Form is as important as content. The written portions of all assignments must be uploaded to Canvas.

- 10% of your grade will consist of a 3-4-page paper (double-spaced) critically responding to at least one assigned reading and an in class leading of discussion. Undergraduate students will respond to at least one of the weekly short readings. Graduate students will be assigned both a short reading and a book length work to report on. **This is your opportunity to show your mastery of concepts by teaching/guiding your peers in conversation.**

- 5 % based upon pop quizzes announced in class and due the same week.

- This is a journalism sponsored course. Being a journalist requires one to be present and meet deadlines—the consequences of failure to do so in the real world are unemployment ☹ It is not possible to duplicate the experience of class lectures and discussions simply by reading assigned texts. Therefore, the remaining 10% of your grade will be based on **class**

attendance and active participation in weekly discussion. Because this is a meets with upper division undergrad and grad seminar class with only one weekly meeting, three unexcused absences or chronic lateness will result in an official warning that it is recommended you drop the class. A fourth unexcused absence is grounds for an automatic F. Excused absences are medical emergencies with documentation or bereavement leave with documentation—see UT policy in Appendix 1

There will be no make-up exams and late exam papers will be lose a letter grade for each late day. Only absences with written verification of a pressing medical issue, or a death in the family etc. may merit consideration for exam or attendance accommodations. However, you must notify me in advance of the missed class or as soon as practicably possible if you are under hospital emergency medical care.

Note: Any student with an SSD accommodation letter must come to my office hours the first week of classes so that we may devise a workable plan for your progress in the class.

The Grading Matrix weighting as follows:

25 % Research Project weighted equally between the following:

- Research Paper about the HRC works that inspired your investigation, and how it influenced your own image-making.
- Visual and oral class presentation of your investigation with equal emphasis on the researched images and what you learned by using them to inspire your own image making. The visual presentation must be uploaded as PowerPoint or PDF to Canvas.

5% Pop quizzes

50% Exams Each exam of the three exams includes a Multiple choice visual component section and a separate Essay component. Check due dates for each. Instructions are on Canvas and Canvas will automatically calculate and weight the point totals. All exams combined will contribute 50% of your grade. (The short answer sections compose 20% Essays compose 30%)

10% Critical Response Essay Report

Undergrads (Everyone has different due dates. You are responsible for remembering when you will present. Check the Canvas signup document to double check your reading and the date you are to lead class discussion. If you need to bring notes come early so that they can be stamped at the desk before you enter class. You should upload your papers to canvas in advance of the class. (100 points)

Grad Students do a book Report and an Essay Report. 75/25 point breakdown for total of 100 points. Grad students will lead 2 separate class discussions one for the book and one on the reading.

10% Attendance/Participation (attendance and active weekly participation in class discussion. Roll call will compute your attendance and Lateness score. I will manually track your active participation and add this component at the end of the semester.

Remember--this class meets once a week for 3 hours so one day missed counts heavily. If you miss more than 3 classes you will not be able to pass the class.

Grading:

A (94 to 100): Excellent work that shows creativity, control and understanding of the course assignment objectives. You have sought out subjects you didn't previously know on almost all assignments.

A- (90 to < 94): Very strong work that exceeds the requirements and shows creativity and understanding of assignment objectives. Subject matter is creative and fresh.

B+ (87 to < 90) Good work which meets the requirements of the assignment occasionally going beyond the requirements and which demonstrates effort and technical and aesthetic skill.

B (84 to < 87) Work meets the requirements of the assignment and demonstrates effort and some technical and aesthetic skill.

B- (80 to < 84) Work meets the requirements of the assignment and demonstrates limited effort or limited technical and aesthetic skill.

C + (77 to < 80): Work is of average quality; meets minimal requirements but technical skill is inconsistent. Creativity is seldom apparent.

C (74 to < 77): Work is of average quality; meets minimal requirements but technical skill is inconsistent. Creativity is not apparent.

C - (70 to < 74): Work is below average quality; meets some minimal requirements but technical skill is inconsistent. Creativity is not apparent.

D (60 to < 70): Work shows lack of effort or does not display adequate understanding of technical and/or design elements. Work is incomplete or does not follow requirements.

F (< 60): Unacceptable work that displays a lack of understanding of assignment objectives and/or is not complete.

Class Policies, Courtesy and Attendance:

Please pay attention to the weekly modules and to the Assignment due dates. I expect that you will take notes with pencil and yellow notepaper provided by the HRC. Please see the HRC rules and notes about orientation in the Getting Started Module on Canvas. Cell phones, backpacks, cameras and books will not be permitted in the Zarrow room. You can leave most items in unlocked cubbyholes outside the classroom in a supervised hallway but staff is not responsible for items that go missing. We have only one locker for the class so it would be wise to avoid bringing large items of value like camera equipment to the HRC. If you absolutely must bring equipment because of an assignment following our class, we will use the locker issued to the class to lock them up. Come to class early if you have equipment to lock up so as not to impinge on class time.

Please turn off cell phones before class begins, They will need to be left in lockers in any case but best not to have them ringing in the hallway ☺ . In addition, electronic devices (laptop computers, pdas, ipods, recording devices) may not be used in class unless the device is necessitated by a registered disability.

If you are a student with a disability requiring an accommodation(s) to participate in this course, please contact me asap ideally in office hours the first week of classes but no later than the 2nd week of classes. You will be asked to provide the SSD documentation and together we will make a plan for your accommodation. Failure to contact me in a timely manner will delay or prevent accommodation.

Materials related to this course are copyright protected. This means that while you may access the Canvas readings, films etc for your own education, you are prohibited from disseminating these materials in any form including sharing them with anyone not in our class. All materials provided for class are bound by copyright and may not be reproduced or shared without the written consent of the copyright holder.

Your Canvas site is the ultimate roadmap for this course. Please check the weekly module pages. Please notify me if you find any inconsistencies with assignment or exam due dates or if you are confused by anything.

REQUIRED TEXTBOOK FOR BOTH UNDERGRADUATE AND GRADUATE SECTIONS OF THIS COURSE:

Marien, Mary Warner. *Photography: A Cultural History*. 4th edition. Upper Saddle, N.J.: Prentice Hall, 2014.

Strongly suggested for undergrads and required for grads:

Ritchin, Fred, *Bending the Frame: Photojournalism, Documentary and the Citizen*, Aperture, 2013

Both books are available at the CO-OP, and at Amazon etc. You must use 4th edition of Marien.

BOOKS FOR GRAD STUDENT BOOK REPORTS:

Holscher, Steve, ed. *Reading Magnum*, HRC

Light, Ken, *Witness in Our Time*, **HRC**

Linfield, Susie, *The Cruel Radiance*, **HRC**

Morris, Errol, *Believing is Seeing*, **HRC**

Ritchin, Fred, *Bending the Frame*, required for all grad students

Ritchin, Fred, *After Photography*, **HRC**

Sontag, Susan, *Regarding the Pain of Others*, **HRC**

Books that may be helpful to consult for your Research:

Barthes, Roland, *Camera Lucida: Reflections on Photography* **HRC**

Batchen, Geoffrey, *Burning with desire: the conceptions of photography.*
HRC

De Carava, Roy and Hughes, Langston, *The Sweetflypaper of Life*,
HRC

Duncan, David Douglas, *David Douglas Duncan Portfolio*, **HRC**

Flukinger, Roy, *The Gernsheim Collection*, **HRC**

Gardner, Alexander. *Gardner's Photographic Sketchbook of the Civil War.*
1866. Reprint, New York: Dover, 1959 **PCL and HRC**

Harker, Margaret, *Henry Peach Robinson: Master of Photographic Art:
1830-1901* **HRC**

Newhall, Beaumont, *The History of Photography: from 1839 to the Present*
HRC

Peterson, Linda, Colson, JB, *Russell Lee Photographs* **HRC**

Pinney, Christopher, editor, *Photography's Other Histories*, Duke

University Press, 2003 **PCL Library**

Richards, Eugene, *A Procession of Them*, **HRC**

Ritchin, Fred, *In Our Own Image*, **HRC**

Solnit, Rebecca, *River of Shadows: Eadweard Muybridge and the technological wild west*, **HRC**

Sontag, Susan, *On Photography* **HRC**

Szarkowski, John. *The Photographer's Eye*. New York: Museum of Modern Art, 1966. **HRC**

APPENDIX I

Required University Notices and Policies

University of Texas Honor Code

The core values of The University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the university is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community.

Documented Disability Statement

The University of Texas at Austin provides upon request appropriate academic accommodations for qualified students with disabilities. For more information, contact Services for Students with Disabilities at 471-6259 (voice) or 232-2937 (video phone), <http://www.utexas.edu/diversity/ddce/ssd/>

Academic Honesty and Plagiarism in this Journalism course includes:

· Plagiarizing or using someone else's material without attribution and permission from archival sources, another media source, student work or even yourself and/or representing previous work of your own as new work for this class. You can't turn in a story or research or media project using any elements of work done for a previous class without the instructor's knowledge and written permission.

- Making up quotes, sources and facts.
- Not interviewing people who appear in your stories or research projects as sources or failure write accurate photographic captions for your work.
- Not giving appropriate attribution or citation of a source or background information.
- Cheating during a quiz or an assignment.

See also:

<http://www.lib.utexas.edu/services/instruction/faculty/plagiarism/preventing.html>

<http://www.lib.utexas.edu/services/instruction/learningmodules/plagiarism/>

Journalism instructors report all academic honesty infractions to the Chair of the School of Journalism and also to the Dean of Students.

Resources for Learning & Life at UT Austin

The University of Texas has numerous resources for students to provide assistance and support for your learning.

The UT Learning Center: <http://www.utexas.edu/student/utlc/>

Undergraduate Writing Center: <http://uwc.utexas.edu/>

Counseling & Mental Health Center: <http://cmhc.utexas.edu/>

Career Exploration Center: <http://www.utexas.edu/student/careercenter/>

Student Emergency Services: <http://deanofstudents.utexas.edu/emergency/>

Use of Canvas in Class

This course will use Canvas—a Web-based course management system with password-protected access to distribute course materials, to communicate and collaborate online, to post grades, to submit assignments, and to give you online quizzes and surveys. You can find support in using Canvas at the ITS Help Desk at 475-9400, Monday through Friday, 8 a.m. to 6 p.m., and through the Canvas section of the UT website. You may end up speaking to a Canvas support person by phone who is not at UT but who can access your account and walk you through the steps..

Use of E-Mail for Official Correspondence to Students

Email is recognized as an official mode of university correspondence; therefore, you are responsible for reading your email for university and course-related information and announcements. You are responsible to keep

the university informed about changes to your e-mail address. You should check your e-mail regularly and frequently to stay current with university-related communications, some of which may be time-critical. You can find UT Austin's policies and instructions for updating your e-mail address at <http://www.utexas.edu/its/policies/emailnotify.php>.

Religious Holy Days

By UT Austin policy, you must notify the instructor of your pending absence at least fourteen days prior to the date of observance of a religious holy day. If you must miss a class, an examination, a work assignment, or a project in order to observe a religious holy day, the instructor will give you an opportunity to complete the missed work within a reasonable time after the absence.

Behavior Concerns Advice Line (BCAL)

If you are worried about someone who is acting differently, you may use the Behavior Concerns Advice Line to discuss by phone your concerns about another individual's behavior. This service is provided through a partnership among the Office of the Dean of Students, the Counseling and Mental Health Center (CMHC), the Employee Assistance Program (EAP), and The University of Texas Police Department (UTPD). Call 512-232-5050 or visit <http://www.utexas.edu/safety/bcal>.

Emergency Evacuation Policy

Occupants of buildings on the UT Austin campus are required to evacuate and assemble outside when a fire alarm is activated or an announcement is made. Please be aware of the following policies regarding evacuation:

- Familiarize yourself with all exit doors of the classroom and the building. Remember that the nearest exit door may not be the one you used when you entered the building.
- If you require assistance to evacuate, inform me in writing during the first week of class.
- In the event of an evacuation, follow my instructions or those of class instructors. Do not re-enter a building unless you're given instructions by the Austin Fire Department, the UT Austin Police Department, or the Fire Prevention Services office

Q drop Policy

The State of Texas has enacted a law that limits the number of course drops

for academic reasons to six (6). As stated in Senate Bill 1231:
“Beginning with the fall 2007 academic term, an institution of higher education may not permit an undergraduate student a total of more than six dropped courses, including any course a transfer student has dropped at another institution of higher education, unless the student shows good cause for dropping more than that number.”