

ARTH 335
SPECIAL TOPIC: TOPICS IN THE
HISTORY OF PHOTOGRAPHY



William Eggleston, *At Home*, 1978

ART HISTORY
SCHOOL OF ART HISTORY, CLASSICS AND RELIGIOUS STUDIES
VICTORIA UNIVERSITY OF WELLINGTON

Trimester 1
2008

ARTH 335
SPECIAL TOPIC:
TOPICS IN THE HISTORY OF PHOTOGRAPHY

Course co-ordinator: Lawrence McDonald
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Where: **Lectures** are in Murphy LT 101
Tutorials are in Old Kirk, Room 319

When: Lectures: Monday and Thursday, 1.10 - 2pm
Weekly Tutorials: (start in the second week)
Mondays, 3.10 – 4pm
Thursdays, 12 noon – 12.50pm; 3.10 – 4pm; 4.10 – 5pm

Office hours:

The best times to see Lawrence are Monday afternoons,
or between the lecture and tutorials on Thursday.
Arrange a time at the end of any lecture.

Examinations: The date for the ARTH 335 exam is set by
Registry and will be held in the exam period from 6-25
June. This is **NOT** an open book exam.

Art History is situated on the level 3 (ground floor) of the Old Kirk building. Pippa Wisheart, Art History's Administrator, has her office in OK 306 (phone 463 5800). Notices regarding the course will be posted on the board adjacent to her office. For general information about Art History see:
www.victoria.ac.nz/Art-History

COURSE OUTLINE

ARTH 335 addresses key themes in the history of photography from the mid-nineteenth century to the present. Following two introductory lectures on the nature of the medium and its theorists, the course will investigate four topics: **institutions, exhibitions and publications; photography as fine art – changing paradigms; textual forms** (the photographic essay and book); and **photographic portraiture**.

The course is a selective investigation, not a general or chronological survey. It aims to provide you with critical perspectives on significant themes and periods in the history of Western photographic production. Pre-modernist, modernist, and postmodernist 19th, 20th and 21st century photography and photographers from Europe, the United States, Australia and New Zealand will be investigated within comparative frameworks. You will be actively engaged in researching and presenting material on some aspects of these key issues. You will become familiar with some of the major debates that have engaged and continue to engage historians, theorists and makers of photographic art works.

Lectures and tutorials are important because they will guide you through the course and provide insight into current opinion about the topics covered, as well as opportunities for discussion. However, they must be viewed as complementary to your own reading in the field, viewing of images of images and, whenever possible, actual works of art.

In line with Art History's learning objectives, the course will:

- introduce you to a specialised study of art and a specific area of theory and debate within art history
- refine your skills of analysis and interpretation within the specific context of the course
- develop your ability to recognise a range of different approaches to art-historical method.
- require you to produce substantial pieces of written work which demonstrate your ability to think and write critically.
- develop your skills in the presentation, analysis and discussion of visual material in tutorials.
- provide you with opportunities to view works of art and use other related primary resources.

LECTURE PROGRAMME

Introduction

- Feb 25 1 What is a photograph? What is a camera?
Feb 28 2 Reading photographs: theoretical perspectives

Institutions, Exhibitions and Publications

- Mar 3 3 The Photography Department, Museum of Modern Art: from
Beaumont Newhall to Peter Galassi
Mar 6 4 MOMA: Edward Steichen's *The Family of Man*, and other exhibitions
Mar 10 5 MOMA: John Szarkowski's *The Photographer's Eye*, and other exhibitions
Mar 13 6 New Zealand: Manawatu Art Gallery - *The Active Eye*; and the
National Art Gallery - *Views/Exposure*
Mar 17 7 New Zealand: City Gallery Wellington - *Imposing Narratives*; and
Mountain View Publishing - *Contemporary Photographers*

Photography as Fine Art - Changing Paradigms

- Mar 20 8 Pictorialism

Easter break 21 March – 25 March: no Monday lecture; no tutorials 24th or 26th

- Mar 27 9 The straight photography aesthetic
Mar 31 10 Photograms & photomontage
Apr 3 11 Documentary & photojournalism
Apr 7 12 Photo-conceptualism
Apr 10 13 The directorial mode

Mid-trimester break 14 April to 27 April

- Apr 28 14 The colouring of art photography

Textual Forms: The Photographic Essay and Book

- May 1 15 Mapping the interior: Walker Evans et al
May 5 16 Out on the street and down the highway: Weegee et al
May 8 17 Jean Mohr & John Berger et al
May 12 18 New Zealand examples

Photographic Portraiture

- May 15 19 Photographic portraiture in the 19th Century.
May 19 20 A lineage of 20th-century typological portraiture, part one
May 22 21 A lineage of 20th-century typological portraiture, part two
May 26 22 Fashion photography and portraiture
May 29 23 'Family' portraits. Faux-amateur art photography or non-art into art

End of course, end of trimester

TUTORIAL PROGRAMME

Tutorials are an essential supplement to lectures. They will take the form of a discussion of particular case studies that illustrate issues raised in lectures and highlighted in selected readings. You will have the opportunity to lead one of these discussions in a formal seminar presentation. Tutorial readings will be distributed in lectures. If you miss a lecture make sure you collect the readings from the Art History office (OK 306). Please make sure you are familiar with the relevant readings.

Tutorial attendance is a mandatory course requirement. You must attend a minimum of 7 out of 10. All tutorials are held in OK 319.

Reading List

The reading list for each week will be given out in lectures and will be divided into three sections.

The **Essential Reading** represents the absolute minimum preparation expected for each tutorial. You should allow sufficient time to read and understand the reading, so do not leave your reading to the last minute. These readings will be given out in lectures and can be picked up from the ARTH 335 pigeonhole in the Art History office (OK 306).

The **Recommended Reading** directs you to other readings directly relevant to the week's lecture or tutorial. This represents background reading for understanding the themes of ARTH 335 and to respond adequately to the final exam. These readings are available on closed reserve.

The **Further Reading** includes publications relevant to the lecture and the tutorial topic. These publications are essential for tutorial presentations and research essays, and I will expect you to consult them in your research. I have requested that the library place these books on three-day loan (or closed reserve).

In addition, I will also list on slide lists other books and articles relevant to the topic, which will be of use to those doing a seminar presentation or a research essay on the topic in question. You will need to source these items yourself as they are unlikely to be on closed reserve or three-day issue.

Week beginning:

February 25 No tutorial

March 3 Introduction and allocation of seminar topics

March 10 Theories and approaches to photography

March 17 Agency and context

March 24 No tutorial

March 31 Seminar presentations × 2

April 7 Seminar presentations × 2

Mid-trimester break 14 April to 27 April

April 28 Seminar presentations × 2

May 5 Changing paradigms of photographic practice

May 12 Seminar presentations × 2

May 19 Seminar presentations × 2

May 26 Exam preparation and course review

End of course, end of trimester

ASSESSMENT

ARTH 335 is assessed by means of a **student presentation and written paper (1,500 words), a research essay (2,500 words), and a two-hour final exam.**

The relative weight of the course assessment is 70 % in-term, and 30% final exam.

The percentage weight of the different assignments is as follows:

Presentation & Paper	30%
Research Essay	40%
Final Exam (2 hrs)	30%

The date for your student presentation will be set during the first tutorial meeting. The date for the research essay depends on when you give your student presentation. For those with tutorial presentations before the mid-trimester break, your essay is due on: **30 May**. For those with tutorial presentations after the mid-trimester break, your essay is due on: **28 April**. Guidelines for both the presentation and the research essay are set out below.

These assignments are designed to fulfil the learning objectives set out on page 4 of this course outline. In addition:

The presentation will enable you to gain a deeper knowledge of an aspect of the course by focusing your research on a single issue, exhibition, publication or artist. It will assist you in developing skills in oral presentation and in organising and presenting material for such a context.

The research essay will enable you to develop your skills in reading relevant art historical and critical literature, your ability to organize this and to construct an argument. It provides an opportunity for you to investigate an aspect of the history of art in the light of the social, political and theoretical context afforded by the art history and critical commentary relating to the period. The essay topics are framed in such a way that you will develop your analytical and observational ability as well as your research, writing and presentation skills. As all written work must cite sources in footnotes, and include a bibliography of all works consulted during the research process, it will enable you to better use appropriate scholarly conventions.

The exam will provide an opportunity to demonstrate your understanding of the topics addressed in lectures, tutorials and course readings by answering short essay questions.

Attendance at lectures and tutorials

Lectures cover the basic course content and include material not covered elsewhere. While attendance at lectures is not compulsory, it is strongly recommended.

Tutorial attendance is compulsory. You must attend a minimum of 7 out of 10 tutorials. Attendance will be recorded and you will be informed if you have missed two tutorials without explanation. A good contribution to tutorials can make a difference to your grade if you are borderline. The only way to make a good contribution is to come prepared by doing the prescribed reading and by getting involved in the tutorial and seminar discussions. It is important that you attend your fellow students' seminar presentations to support them and to become familiar with issues that will not be covered in lectures, but which may be examined.

Mandatory course requirements

Mandatory course requirements are defined in the University Calendar. **You must submit one essay, give one student presentation (+write-up), sit one examination and attend at least seven tutorials to fulfil the mandatory course requirements.**

Aegrotat provisions are set out in your BA handbook. No assignments will be accepted **after May 30**. No extensions, for any reason, can be granted beyond this date. If you are in any doubt about your ability to meet this deadline you must see your course co-ordinator immediately.

Workload

The university recommends that **18 hours** per week, inclusive of lectures and tutorials, be given to a 300-level course in order to maintain satisfactory progress.

Extensions, late penalties and second opinions

The Department has a policy that **extensions will not be granted**. If you have medical or other problems preventing you from meeting a deadline you must contact your course co-ordinator at the earliest opportunity. Without prior arrangements having been agreed to with the course co-ordinator, late essays will be penalised by the deduction of **two** percentage points for each day beyond the due date. Essays should be placed in the art history assignment box in the ground floor foyer of Old Kirk by 5pm on the due date. The reasons **exceptions will not be made** are that we cannot privilege some students over others; we must adhere to a defined programme of marking; and the results must be furnished to the central Registry on time. It is also important that we ensure students keep up with the course. Essays, student presentations + write-ups and the examination will be marked by the course co-ordinator. A **second opinion** may be requested in the final assessment of any piece of written work.

Presentation of written assignments

You must pay attention to **setting out, correct spelling and grammar**. Essays must be typed using double-spacing. Type or write on **one** side of the page only, leaving a generous margin on the left-hand side. If writing is not your forte, ask someone to check your work. You are advised to purchase *Researching and Writing Art History Essays*, the handbook which sets out standard practice (available from Student Notes and on Blackboard).

Resources

Images from lectures will be available for revision purposes via Blackboard. They should be available by the beginning of the week following the lecture. They can be accessed from any terminal in the student computing suites or off-campus via your individual student SCS account. **IMPORTANT NOTE:** *Downloading lecture images off campus can be frustratingly slow. We recommend that you use the terminals on campus.*

RESEARCH ESSAY TOPICS

The due date for the research essay depends on when you give your tutorial presentation: for those with tutorial presentations before the mid-trimester break, your essay is due on **30 May**. For those with tutorial presentations after the mid-trimester break, your essay is due on **28 April**. Make sure you answer a question from the list related to when your essay is due. **Note: your essay and presentations must be on different topics.**

Length: 2500 (maximum) words, typed in double spacing on one side of the sheet, with a generous left-hand margin for comments. Please read the questions carefully and make sure that you address all aspects of the question you choose to answer. It is advisable to discuss your chosen topic with Lawrence to be sure you are on the right track to answer the question.

Criteria for assessment:

- **understanding and definition of the question**
 - **Formulation and development of argument**
 - **use of visual and written resources**
 - **originality and independence of thought**
 - **quality and accuracy of referencing**
 - **mechanics (legibility, presentation, grammar, spelling, documentation)**
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STUDENT PRESENTATIONS

Each student will give a 10-15 minute presentation as part of the tutorial programme. You will need to use appropriate visual aids (i.e. slides, Powerpoint) and be prepared to lead discussion.

After the oral presentation you are required to submit a 1500-word paper based on your presentation, and a bibliography of works consulted, using appropriate scholarly conventions. Deadlines for this are **one week** after the date of your presentation.

Topics for the student presentations will be given out in the second lecture. You will be invited to select a topic in the first tutorial. When choosing a topic make sure you select one that interests you but also take into account your other assessment deadlines. Note also that the deadline for your essay will be determined by the presentation topic you choose.

Presentation dates:

March 31

April 7

April 28

Students presenting on these dates will hand in their research essays on 30 May.

May 12

May 19

Students presenting on these dates will hand in their research essays on 28 April.

It is essential you discuss your presentation with Lawrence as he can help you with visual and published resources. You should use no more than 5 images treating these as prompts to your discussion. It is always preferable not to read from notes as a more direct address is more engaging for the group, this will require you to organise your thoughts carefully beforehand and have your key points as guides to the presentation. Description must be balanced by analysis, so the challenge will be to make key points succinctly within the allocated time frame. As two students will be presenting together, it is also a good idea to prepare collaboratively so that the two topics work well together.

Please note that you must have your visual material ready well in advance of the tutorial. You may wish to provide the group with an image list. This also needs to be ready well ahead of the class.

The oral presentation will be assessed on the following criteria:

- quality of research
- appropriateness of examples cited/illustrated
- understanding of the artist's work and ability to summarise its relevance to the lecture topic
- ability to lead discussion

You will not be penalised for nervousness or lack of confidence, but note will be taken of your ability to engage with your topic and contribute to discussion. Our advice to presenters is that the better prepared you are the more likely you will be to overcome any stage fright.

The written paper will be assessed on the following criteria:

- Quality of research
- Clarity of argument
- Good use of resources
- Attention to scholarly conventions

GENERAL INFORMATION

General University Statutes and Policies

Students should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the *Victoria University Calendar* available in hardcopy or under "about Victoria" on the Victoria homepage at:

http://www.victoria.ac.nz/home/about_victoria/calendar_intro.html

<http://www.victoria.ac.nz/home/about/newspubs/universitypubs.aspx#general>

Information on the following topics is available electronically under "Course Outline General Information" at:

<http://www.victoria.ac.nz/home/about/newspubs/universitypubs.aspx#general>

- Academic Grievances
- Academic Integrity and Plagiarism
- Student and Staff Conduct
- Meeting the Needs of Students with Impairments
- Student Support

Academic integrity and plagiarism

Academic integrity is about honesty – put simply it means *no cheating*. All members of the University community are responsible for upholding academic integrity, which means staff and students are expected to behave honestly, fairly and with respect for others at all times.

Plagiarism is a form of cheating which undermines academic integrity. The University defines plagiarism as follows:

The presentation of the work of another person or other persons as if it were one's own, whether intended or not. This includes published or unpublished work, material on the Internet and the work of other students or staff.

It is still plagiarism even if you re-structure the material or present it in your own style or words.

Note: It is however, perfectly acceptable to include the work of others as long as that is acknowledged by appropriate referencing.

Plagiarism is prohibited at Victoria and is not worth the risk. Any enrolled student found guilty of plagiarism will be subject to disciplinary procedures under the Statute on Student Conduct and may be penalized severely. Consequences of being found guilty of plagiarism can include:

- an oral or written warning
- cancellation of your mark for an assessment or a fail grade for the course
- suspension from the course or the University.

Find out more about plagiarism, and how to avoid it, on the University's website:

<http://www.victoria.ac.nz/home/study/plagiarism.aspx>

Taping of Lectures

All students in the School of Art History, Classics and Religious Studies are welcome to use their own audio-tapes to record lectures. If you want to do this, please see your lecturer, tutor or the relevant programme administrator and complete a disclaimer form, which advises of copyright and other relevant issues.

GOOD LUCK AND ENJOY THE COURSE!
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