

ARTH 319
TOPICS IN THE HISTORY OF
PHOTOGRAPHY



ART HISTORY
SCHOOL OF ART HISTORY, CLASSICS AND RELIGIOUS STUDIES
Victoria University of Wellington

TRIMESTER 1
5 March to 4 July 2012

Cover image: William Henry Fox Talbot, *A Cascade of Spruce Needles*, 1839

ARTH 319

TOPICS IN THE HISTORY OF PHOTOGRAPHY

Course coordinator	Geoffrey Batchen, Level 3 (ground floor) Old Kirk 312 Tel. 463 9688, e-mail : geoffrey.batchen@vuw.ac.nz
Where	Art History is situated on Level 3 Old Kirk Lectures are held in Murphy LT 220 Weekly tutorials are in Old Kirk, Room 319
When	Lectures: Wednesday 1 – 3pm Weekly tutorials begin in the second week Wednesday 3 - 4pm Thursday 2 - 3 pm, 3 - 4 pm
Teaching dates	5 March to 8 June 2012
Mid-trimester break	6–22 April 2012
Study week	11–15 June 2012
Assessment period	15 June to 4 July 2012
Withdrawal dates	For information on withdrawals and refunds see http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx
Office hours	4 -5pm Friday or by appointment
Art History administrator	Pippa Wisheart, level 3 (ground floor) Old Kirk 306, Tel. 463 5800, e-mail pippa.wisheart@vuw.ac.nz
Additional information	See the Art History notice board in Old Kirk adjacent to Pippa Wisheart's office (OK 306) and see Blackboard http://blackboard.vuw.ac.nz . For general information about Art History see http://www.victoria.ac.nz/art-history
Class Representative	A class representative will be elected in the first class to provide a communication channel to liaise with the course coordinator on behalf of students. His/her contact details will be available to VUWSA, the course coordinator and the class.

Course Prescription

This course aims to examine the history of photographic 'consciousness' in the nineteenth century as it develops within a number of specific thematics, from the medium's conception in the late 18th century through to debates in the early 20th century.

COURSE OUTLINE

ARTH 319 addresses certain key themes in the history of photography. The French critic Roland Barthes described the emergence of photography in the early nineteenth century as an “anthropological revolution in man’s history,” a “truly unprecedented type of consciousness.” This lecture class aims to examine this proposition by tracing the history of photographic ‘consciousness’ in the nineteenth century as it develops within a number of specific thematics, from the medium’s conception in the late 18th century through to debates in the early 20th century about photography’s relationship to artistic and social issues. The class’s structure will allow for individual sessions to combine a formal, illustrated presentation with some detailed discussion of particular photographers, images and texts. Taken as a whole, the class will look at photography as a cultural phenomenon as much as an art form, critically studying the various discursive arenas that this new medium helped to foster and redefine.

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 photographic production. You will be actively engaged in looking closely at photographs and researching material on some aspects of these key issues. You will become familiar with some of the major debates that have engaged and often continue to engage historians, theorists and makers of photographs.

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 photographs.

Course delivery

ARTH 319 consists of 11 two-hour lectures and 10 one-hour tutorials. An outline of the lecture and tutorial programme follows. In addition, students will complete two essays and sit one slide test.

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 & TUTORIAL PROGRAMME

Readings for ARTH 319 are available on Blackboard

1. Prehistory

(March 7)

What is 'photography'? What changes in notions of time, nature and representation made photography conceivable, and perhaps even necessary?

2. Invention

(March 14)

Who invented photography? What does photography's multiple invention tell us about its identity as a cultural phenomenon?

3. Portraits

(March 21)

Early portraits: in what ways did photography adapt itself to the interests of the middle class and the economy of consumer capitalism?

4. Commerce

(March 28)

To what degree was it possible to reconcile commercial demands and artistic ambition in the production of photographic images?

5. Landscape

(April 4)

How did photographic practices embody mid-nineteenth-century attitudes to urban and rural landscape?

No tutorials during mid-trimester break or week of 23 April

*MID-TRIMESTER BREAK 6 – 22 April
No lecture Wednesday 25 April - ANZAC Day*

6. Cartomania

(May 2)

Mass production, celebrity, publicity, pose: what were the effects of the introduction of cartes-de-visite? What practices opposed it?

7. Memory

(May 9)

How was photography incorporated into vernacular traditions dedicated to the preservation of memory?

8. Empire

(May 16)

Conquered terrains, colonialism, empire, war, tourism, indigenous photographers: what role has photography played in the colonial enterprise?

9. Science

(May 23)

Bodies under the eye of the camera: police, anthropology, surveillance, criminology, medicine. In what ways is scientific photography an exercise of social power and control?

10. Art

(May 30)

Romanticism, realism, naturalism: what were the arguments for and against the acceptance of photography as an art form?

11. Photo-Secession

(June 6)

Photography and the avant-garde, cubism, revelation, high art: how can photography be made to reveal the essence of modern life?

ASSESSMENT REQUIREMENTS

Assessment will be by two essays and a slide test. Regular attendance of tutorials (at least 7 out of 10) is also a requirement for a passing grade. Two essays will be written, with each worth 35% of your final grade. Papers must be handed in *on time*. They should be placed in the art history assignment box in the ground floor foyer of Old Kirk by 5pm on the due date.

Students will also be required to complete a slide test involving the identification and interpretation of images shown during lectures; this test will be given during the second half of the final lecture and will be worth 20% of your final grade. This test is designed to assess your ability to recognize key images and analyse and interpret those images.

The due dates and percentage weight of assignments are:

1) Essay 1	35%
2) Essay 2	35%
3) Participation in tutorial discussion	10%
4) Slide test (50 minutes)	20%

Participation in Tutorials

Participation in discussions during tutorials is an important aspect of the class and will be worth 10% of your final grade. Students will be expected to have read selected texts from those attached to that week's lecture and will come to tutorials with questions and ready to take part in discussion. This is an opportunity for you to develop your critical reading skills and to demonstrate your ability to present an argument and participate in discussion. You will be graded on the quality of your contribution.

Mandatory course requirements

To gain a pass in this course each student must:

- Submit the written essays specified for this course, on or by the specified dates (subject to such provisions as are stated for late submission of work)
- Attend a minimum of 7 out of the 10 tutorials
- Sit the slide test

Aegrotat provisions please refer to the University website for further information:

<http://www.victoria.ac.nz/timetables/aegrotat.aspx>

No assignments will be accepted after 8 June 2012. 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 the course co-ordinator immediately.

Workload

The university recommends that 200 hours over the trimester, inclusive of lectures and tutorials and examination preparation, be given to a 20-point course in order to maintain satisfactory progress.

Extensions, late penalties and second opinions

Any paper submitted after the deadline must be accompanied by documentary evidence (e.g.

medical certificate) of *serious* mitigating circumstances, or it will lose 2% for each day it is overdue. If at all possible, please come and see the course coordinator before the due date with any problems you may be having.

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 Student and Academic Services on time. It is also important that we ensure students keep up with the course. Essays and the slide test will be marked by the course coordinator. 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**. Double-spaced typed copy is definitely preferred. 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 consult *Researching and Writing Art History Essays*, the handbook which sets out standard practice (available on Blackboard).

Academic Integrity and Plagiarism

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website: <http://www.victoria.ac.nz/home/study/plagiarism.aspx>

Resources

Blackboard: images from each lecture will be posted on Blackboard. You are encouraged to set aside a regular time for viewing them.

ESSAYS

Criteria for assessment:

Assessment will be based on the following criteria:

- understanding and definition of topic
- formulation and development of argument
- use of visual and written resources (including primary sources)
- originality and independence of thought
- referencing (of ideas, facts, paraphrases and quotations; and documentation of works of art)
- style and mechanics (clear communication of ideas; legibility, presentation, grammar, punctuation and spelling)

The essays are designed to meet the **learning objectives** of: refining your skills of analysis and interpretation; developing your ability to recognise a range of different approaches to art historical material and the use of both primary and secondary sources; and producing a substantial piece of written work which demonstrates your ability to think and write critically.

Essays should be a maximum of 2500-3000 in length, typed, double-spaced, and should of course employ correct grammar and spelling. You need to include both a bibliography and endnotes, as well as good quality illustrations. Please feel free to come and see the course coordinator with any questions.

WHERE TO FIND MORE DETAILED INFORMATION

Find key dates, explanations of grades and other useful information at www.victoria.ac.nz/home/study.

Find out how academic progress is monitored and how enrolment can be restricted at www.victoria.ac.nz/home/study/academic-progress. Most statutes and policies are available at www.victoria.ac.nz/home/about/policy, except qualification statutes, which are available via the Calendar webpage at www.victoria.ac.nz/home/study/calendar.aspx (See Section C).

Other useful information for students may be found at the website of the Assistant Vice-Chancellor (Academic), at www.victoria.ac.nz/home/about_victoria/avcacademic.

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.

WIN \$500

THE CHARTWELL TRUST STUDENT ART WRITING PRIZE 2010

The Adam Art Gallery is calling for entries for the Chartwell Trust Student Art Writing Prize—an annual writing initiative focusing on visual art and culture.

ELIGIBILITY

The prize is open to Victoria University of Wellington students from any of the following programmes:

Art History, Classics, Religious Studies, Museum and Heritage Studies, English, Film, Theatre, Media Studies and Music.

PRIZE

The winning entry will receive a cash prize of **\$500** and have their essay published on the Adam Art Gallery website www.adamartgallery.org.nz

GUIDELINES/CRITERIA

- Entries should be in the form of a review or essay addressing an exhibition at the Adam Art Gallery or a work from the Victoria University of Wellington Art Collection
- Submissions should be no more than 1,500 words
- Texts should be clearly labelled with author's name, contact details, course of study and student ID
- Texts must be submitted in both hard copy form and in Microsoft Word format (A4, single sided and 1.5 spaced)
- Check www.adamartgallery.org.nz/learning-opportunities/chartwell-trust-student-writing-prize for previous winning entries.

DEADLINE

Entries are **now open** and can be submitted anytime until the closing date. The closing date for submissions is **Friday 28 September 2012**.

Entries should be sent to:

The Chartwell Trust Student Art Writing Prize
c/- Adam Art Gallery
Victoria University of Wellington
PO Box 600
Wellington 6140
or via email adamartgallery@vuw.ac.nz

GOOD LUCK!