



## FACULTY OF HUMANITIES AND SOCIAL SCIENCES

### *Art History, Classics and Religious Studies*

#### **ART HISTORY**

#### **ARTH 319 Topics in the History of Photography**

#### **20 POINTS**

#### **TRIMESTER 1 2014**

### **Important dates**

**Trimester dates:** 3 March to 2 July 2014

**Teaching dates:** 3 March to 6 June 2014

**Easter/Mid-trimester break:** 18 April to 4 May 2014

**Withdrawal dates:** Refer to [www.victoria.ac.nz/students/study/withdrawals-refunds](http://www.victoria.ac.nz/students/study/withdrawals-refunds). If you cannot complete an assignment or sit a test or examination, refer to [www.victoria.ac.nz/students/study/exams/aegrotats](http://www.victoria.ac.nz/students/study/exams/aegrotats).

### **Class times and locations**

All lectures are in Murphy 101

Tuesday 10 – 11.50am

Weekly tutorials beginning in the second week of term will be held in OK319.

### **Names and contact details**

Geoffrey Batchen, Course coordinator

Level 3 (ground floor) Old Kirk 312

Tel: 463 9688 email: [geoffrey.batchen@vuw.ac.nz](mailto:geoffrey.batchen@vuw.ac.nz)

Office hours: 12 – 1pm Tuesday or by appointment

### **Communication of additional information**

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 (ext. 5800). Notices regarding the course will be posted on the board adjacent to her office. Course information will also be available on Blackboard.

## 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 content

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 learning objectives (CLOs)

Students who pass this course should be able to:

1. analyse and interpret the art of this period within the relevant social, political and theoretical contexts;
2. gather and organise relevant information and evidence from published material (i.e. secondary sources) and to further your ability to construct an argument using this material;
3. present material which is coherent and well-written and which demonstrates an understanding and application of the conventions of academic writing (including appropriate citation, referencing and documentation).

## Teaching format

ARTH 319 consists of 12 two-hour lectures and 10 one-hour tutorials.

## Mandatory course requirements

In addition to achieving an overall pass mark of 50%, students must:

1. Submit TWO essays.
2. Attend a minimum of 7 out of the 10 tutorials and 9 of 12 lectures.
3. Sit the slide test

## 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.

Typically, you will dedicate 34 hours to attending classes, 20 hours to reading for tutorials, 136 hours to researching and writing your essays, and 10 hours to revising course materials in preparation for the final test.

## Assessment

The course is assessed by means of TWO essays and a final test. The first essay is based on close analysis of a single work of art. The second essay will allow you to range more broadly over the course content. The test will test your grasp of key ideas and concepts from the entire course and comprehension and critical analysis of course readings. In this way, the assessment should ensure that you have a sound knowledge of as much of the course as possible.

Assessment items and workload per item		%	CLO(s)	Due date
1	First essay Essay length: 2500 - 3000 words.	40%	1,2, 3	5pm, Thursday 10 April
2	Second essay The essays are designed to meet the learning objectives of: <ul style="list-style-type: none"><li>refining your skills of analysis and interpretation;</li><li>developing your ability to recognise a range of different approaches to art historical material and the use of both primary and secondary sources</li><li>producing a substantial piece of written work which demonstrates your ability to think and write critically.</li></ul> Essay length: 2500 - 3000 words.	40%	1,2, 3	5pm Thursday 29 May
3	A slide test The test involves the identification and interpretation of images shown during lectures. It is designed to assess your ability to recognize key images and analyse and interpret those images Test duration: 50 minutes	20%	1,2, 3	Tuesday 3 June

\* Images from lectures will be available for viewing on Blackboard throughout the course. You are strongly advised to give yourself a regular weekly time to review the images.

## Submission and return of work

Essays should be placed in the art history assignment box in the foyer of Old Kirk, Level 3 (ground floor) on the due date. Note that you must attach a *signed* cover sheet to your essay. No essays will be accepted after 6 June without prior arrangement. If you are in doubt about your ability to meet essay deadlines, you must see your course coordinator immediately. Essays will be marked by your course coordinator. A second opinion may be requested in the final assessment of any piece of written work. Marked essays will be available from the Art History office.

## Extensions and Penalties

Art History 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 tutor at the earliest opportunity. Without prior arrangements having been agreed to with the tutor, late essays will be penalised by the deduction of two percentage points for each day beyond the due date.

## Set texts

Course readings are available on Blackboard.

## Recommended reading

Suggested Basic Texts:

Michel Frizot ed., *A New History of Photography* (Koneman, 1998).

Beaumont Newhall ed., *Photography: Essays & Images* (NY: Museum of Modern Art, 1980).

Gordon Baldwin and Martin Jürgens, *Looking at Photographs: A Guide to Technical Terms* (revised edition, Getty Museum, 2009).

## Class representative

The class representative provides a useful way to communicate feedback to the teaching staff during the course. A class representative will be selected at the first lecture of the course. Students may like to write the Class Rep's name and details in this box:

## Student feedback

Student feedback on University courses may be found at [www.cad.vuw.ac.nz/feedback/feedback\\_display.php](http://www.cad.vuw.ac.nz/feedback/feedback_display.php).

## Other important information

The information above is specific to this course. There is other important information that students must familiarise themselves with, including:

- Academic Integrity and Plagiarism: [www.victoria.ac.nz/students/study/exams/integrity-plagiarism](http://www.victoria.ac.nz/students/study/exams/integrity-plagiarism)
- Aegrotats: [www.victoria.ac.nz/students/study/exams/aegrotats](http://www.victoria.ac.nz/students/study/exams/aegrotats)
- Academic Progress: [www.victoria.ac.nz/students/study/progress/academic-progress](http://www.victoria.ac.nz/students/study/progress/academic-progress) (including restrictions and non-engagement)
- Dates and deadlines: [www.victoria.ac.nz/students/study/dates](http://www.victoria.ac.nz/students/study/dates)
- FHSS Student and Academic Services Office: [www.victoria.ac.nz/fhss/student-admin](http://www.victoria.ac.nz/fhss/student-admin)
- Grades: [www.victoria.ac.nz/students/study/progress/grades](http://www.victoria.ac.nz/students/study/progress/grades)
- Resolving academic issues: [www.victoria.ac.nz/about/governance/dvc-academic/publications](http://www.victoria.ac.nz/about/governance/dvc-academic/publications)
- Special passes: [www.victoria.ac.nz/about/governance/dvc-academic/publications](http://www.victoria.ac.nz/about/governance/dvc-academic/publications)
- Statutes and policies including the Student Conduct Statute: [www.victoria.ac.nz/about/governance/strategy](http://www.victoria.ac.nz/about/governance/strategy)
- Student support: [www.victoria.ac.nz/students/support](http://www.victoria.ac.nz/students/support)
- Students with disabilities: [www.victoria.ac.nz/st\\_services/disability](http://www.victoria.ac.nz/st_services/disability)
- Student Charter: [www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter](http://www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter)
- Student Contract: [www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract](http://www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract)
- Subject Librarians: <http://library.victoria.ac.nz/library/resources/subjectcontacts.html>
- Turnitin: [www.cad.vuw.ac.nz/wiki/index.php/Turnitin](http://www.cad.vuw.ac.nz/wiki/index.php/Turnitin)
- University structure: [www.victoria.ac.nz/about/governance/structure](http://www.victoria.ac.nz/about/governance/structure)
- VUWSA: [www.vuwsa.org.nz](http://www.vuwsa.org.nz)

## 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.