



DOCUMENTARY PHOTOGRAPHY: HISTORY, POLITICS, and IMPACTS

The University of Texas at Dallas—School of Interdisciplinary Studies

Semester: Spring 2013 (3 s.h.)

Course Number: AMS 4379.001, GST 4379.001

Days/Times: Tuesday/Thursday 1-2:15 p.m. **Location:** CB2 1.204

PROFESSOR INFORMATION

Instructor: Dr. Jillian M. Duquaine-Watson

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Office Hours: Mondays and Wednesdays—Noon to 2:00 p.m.
Tuesdays and Thursdays—Noon to 11:30 a.m. to 12:30 p.m.
and by appointment (please contact me via email to arrange)

COURSE DESCRIPTION

This course examines documentary photography, situating it within relevant historical periods and with particular attention to political and social dimensions, both in the United States and internationally. More specifically, it examines the role of documentary images as a means of:

- creating awareness about social issues and political situations
- altering perceptions of people, situations, and events
- promoting various actions as a means of combatting issues such as poverty, armed conflict, environmental degradation, famine, human rights violations, genocide, child mortality, and others.

While there will be some use of lecture to help provide social/political/historical context, the majority of our learning activities will be interactive. This is a discussion-intensive course and students are expected to be fully engaged with both small and large group discussions. Through various learning activities, students will learn how to engage in close reading of photographic images and will have the option to “curate” a collection of images as part of a semester-long research project.

STUDENT OBJECTIVES/LEARNING OUTCOMES

This course is designed to help students:

1. Develop visual literacy;
2. Learn the basic vocabulary learned to analyze photographs (including artistic elements);
3. Analyze photographs within particular historical, social, and political contexts;
4. Understand the role of photographs in specific historical and social contexts, particularly the role that photographs have played in altering and/or reinforcing public perception of specific political issues;

Students will also be provided with opportunities to enhance their skills in the following areas:

1. Critical thinking and analysis;
2. Written communication (both formal and informal);
3. Oral communication and presentation skills.

REQUIRED TEXTBOOKS AND MATERIALS

The following books are required for this course. They are available for purchase at the UTD bookstore. You are also likely to find both new and used copies via various online sources.

- Batchen, Geoffrey, et al., eds. *Picturing Atrocity: Photography in Crisis*. London: Reaktion Books, 2012.

- Bogle, Michelle. *Photography as Activism: Images for Social Change*. Oxford: Focal Press, 2011.
- Gluckstein, Dana. *Dignity: In Honor of the Rights of Indigenous Peoples*. Brooklyn: PowerHouse Books, 2010.
- Knauer, Kelly. *Time: History's Greatest Images*. New York: Time Magazine, 2012.
- Linfield, Susie. *Cruel Radiance: Photography and Political Violence*. Chicago: University of Chicago Press, 2012.
- Sliwinski, Sharon. *Human Rights in Camera*. Chicago: University of Chicago Press, 2011.

SUGGESTED COURSE MATERIALS

Although not required, it is suggested that you have a **USB drive** or some other reliable method of saving the work you produce for this course.

ASSIGNMENTS AND GRADING POLICY

Your final grade in this course will be determined in accordance with your performance on the following:

ATTENDANCE (100 points): Lectures, discussions, small group activities, and the other work we do from day to day are integral to your success in this course. Attendance will be taken every day. You should strive for perfect attendance and miss class only in rare and unavoidable circumstances. Work assigned for this class carries no less priority than work you may have to complete for any other class or your job. Material and information will be presented in the classroom that cannot be replicated outside the classroom or made up at a later date. Your final attendance points will be based on the percent of total classes you attended—if you attended 95% of class sessions, your attendance points at the end of the semester will be 95.

If you miss a class because of illness, major religious observances, family emergency, or excused university activities, it is your responsibility to notify me in advance and provide official documentation. If you miss a class for any reason, you are responsible for finding out all assignments, content, activities, and changes in due dates covered in class.

PARTICIPATION (100 points): Class participation involves demonstrating preparedness for class and engagement with readings, videos, or other materials by:

- summarizing key points from the assigned material
- offering comments and observations
- asking and answering questions
- making connections between various readings
- offering alternative explanations and perspectives
- drawing on your experiences (as appropriate)
- participating in small group activities
- being an attentive listener
- respecting the viewpoints and values of others.

Class participation is a vital part of your learning process because this class revolves around discussion and group activities. It will be very difficult to do well in this course if you fail to participate actively. Individuals who fail to participate in an active, engaged manner will earn a low participation grade as will those who dominate discussion to the point that other voices and viewpoints are silenced.

COURSE PROJECT (100 points): For your course project, you will conduct a research project on a documentary photographer (NOT one of the photographers whose work we examine in-depth in the course) OR on photographs in relation to a specific event or issue (for example, photographs relating to HIV/AIDS in South Africa). **PLEASE NOTE:** Course projects will be made available to all course participants for viewing/comments/constructive

feedback and you will provide a formal presentation of your project at the end of the semester (see syllabus for dates).

PHOTO RESPONSE & ANALYSIS PAPERS (10 x 20 points each =200 points): Throughout the semester, we will engage in numerous slideshow/discussion activities. These are intended to help us not only describe what we see in documentary photographs but also to analyze how those images relate to specific elements of social change throughout American history. It is expected that all course participants will view the slideshows in advance (they will be posted to the course eLearning site under the “Slideshow/Discussion” portion of the “Learning Modules” tab (near the bottom of the list).

You are required to complete a “Photo Description & Analysis Paper” for 10 of the 13 class sessions in which we have a “Slideshow viewing (they are numbered throughout the syllabus). For each ‘photo response and analysis paper,’ you will prepare a 2-page (double-spaced) response to the slideshow, including your overall response to the collection of images as well as specific attention to photographs that you find particularly noteworthy (for either positive or negative reasons). You should expect to share your description/analysis as part of our in-class discussion of the photographs. It is expected that you will incorporate assigned course readings into your description & analysis papers (you are required to do so).

Each “Photo Description & Analysis Paper” is worth up to 20 points and should represent a serious attempt to respond to and engage with both the course readings and the images contained in the slideshows. These papers are due at the beginning of the class session in which we will view and discuss the “slideshow” the images are taken from. Papers will only be accepted in class, in hard copy, on the date they are due (see syllabus), and when submitted by their respective author.

GRADING

There are 500 points possible in this course as determined by the assignments described above:

- Attendance (100 points)
- Participation (100 points)
- Course Project (150 points)
- Photo Description & Analysis Papers (150 points)

Final course grades will be assigned according to the following scale:

Points	Grade	Points	Grade
490 - 500	A+	370 – 384	C
470 - 498	A	350 – 369	C-
450 - 469	A-	335 - 349	D+
435 - 449	B+	329 - 334	D
420 - 434	B	300 - 319	D-
400 - 419	B-	299 & below	F
385 - 399	C+		

COURSE & INSTRUCTOR POLICIES

Assignment Format

Your assignments **must** adhere to the following formatting requirements (unless noted on an individual assignment handout):

- The following information must be included (single-spaced) on the first page only: your name, the title of the assignment (ie: Photo Analysis Paper #7), my name, the date submitted (all on one line). It should look like this:
 - Your name, Photo Analysis Paper #7, Dr. Jillian, February 7, 2012
- All margins must be 1 inch.

- Font of your document should be Times New Roman, 12-point type.
- The body/content of your document must be single-spaced.
- Choose a standard citation style—APA, MLA, or Chicago.
- Graphics, tables, and illustrations need to be clearly identified and explained.
- Documents must be free of spelling, punctuation, and grammatical errors.
- Sources must be documented and/or quoted appropriately in the text as well as in the References/Bibliography at the end of your document.
- Multiple pages MUST be stapled together.

NOTE: Failure to adhere to formatting requirements may result in your assignment being considered “incomplete” and, therefore, unacceptable.

Late Work: Deadlines are a serious matter. Missed deadlines cause delays and administrative headaches. In the professional world, they can also compromise professional reputations and careers. For these reasons, late or incomplete work is not acceptable in this course. Technological problems are not valid excuses for late work, so plan accordingly. Moreover, no late or makeup submissions will be accepted without appropriate documentation.

Extra Credit: I do not curve individual items, nor do I offer “extra credit” work or “special consideration” to allow students a chance to raise their grade. If a personal situation arises during the semester that may affect your classroom performance, please talk to me sooner rather than later. If you wait until the end of the semester, I won’t be able to help you. However, I can work with you more easily if you speak to me when the situation arises.

Classroom Citizenship: All members of our classroom learning community are expected to communicate in a civil, respectful, and professional manner. Disagreement is acceptable (and even expected in college-level courses); disrespect, however, has no place in this or any classroom.

Technology Requirements: The course is taught using eLearning, and you should develop the habit of checking both eLearning and your UTD email often for assignments and announcements. Reliable and frequent internet connectivity is indispensable. It is your responsibility to ensure that you have access to the course through eLearning for the duration of the semester. Failure to check UTD or eLearning email, errors in forwarding email, and email bounced from over-quota mailboxes are not acceptable excuses for missing course-related emails or announcements.

Additionally, to protect your privacy rights, I will only send email through your official UTD email address or eLearning email. If you choose, you can redirect both of these addresses to external addresses.

Classroom and Equipment Use Policies: **No laptops, cell phones, pagers, or other electronic messaging services may be used in the classroom.** I recognize that many of us carry cell phones and other electronic communication devices so we can be contacted in the event of emergencies or other serious situations. During class time, however, I expect all members of our classroom learning community to turn these off or set them to vibrate/silent.

A Note for Students who are Parents: If circumstances arise that necessitate your absence from class—such as the illness of your child, the closing of your child’s daycare center due to inclement weather, etc.—please contact me as soon as possible so we make arrangement to keep you up-to-date with course material and activities.

For information about UTD academic policies, including student conduct and discipline, incomplete grading policy, and similar matters, please visit:

<http://go.utdallas.edu/syllabus-policies>

COURSE CALENDAR

We will make every effort to maintain the following schedule. However, if changes become necessary, they will be posted to the course eLearning site in a timely manner.

I. Foundations: Defining Documentary Photography and Learning to “Read” Documentary Photographs

Week 1: Tuesday, Jan. 15

- Introduction to course, expectations

Thursday, Jan 17

- Topic: “What is Documentary Photography? (part I)”
- Readings:
 - Curtis, “Making Sense of Documentary Photography” (eLearning)
 - Szto, “Documentary Photography in American Social Welfare History” (eLearning)

Week 2: Tuesday, Jan 22

- Topic: “What is Documentary Photography? (part II)”
- Readings:
 - Purcell, “What is Documentary Photography?” (eLearning)
 - Tremain, “Seeing is Believing” (eLearning)
 - Light, “Afterword: Witness in our Time” (eLearning)
- Slideshow: “Documentary Photography: Images and Impact”

Thursday, Jan 24

- Topic: “How to ‘Read’ Documentary Photographs” (part I)
- Readings:
 - Berger, “Understanding a Photograph” (eLearning)
 - Abilock, “Visual Literacy: Reading a Documentary Photograph”
- Selections from *Time: History’s Greatest Images* (both images and text), including:
 - Gardner, “Confederate Dead at Hagerstown Road, 1862” (p. 10-11)
 - Genthe, “Looking Down Sacramento Street, 1906” (pp. 20-21)
 - Brown Brothers Photographer, “A Towering Tragedy Prompts Reform, 1911” (pp. 24-25)
 - Ebbets, “Lunchtime Atop a Skyscraper, 1932” (pp. 30-31)
 - Lange, “Migrant Mother, 1936” (pp. 38-39)
 - Wong, “Bloody Saturday, 1937” (pp. 41)
 - Hoffmann, “Adolf Hitler at a Nazi Party Rally, 1934” (pp. 44-45)
 - Miller, “Prisoners at Buchenwald Concentration Camp, 1945” (p. 57)
 - Desfor, “Flight of Refugees Across Wrecked Bridge in Korea, 1950” (pp. 72-73)
 - Counts, “First Day of School in Little Rock, 1957” (p. 76)

Week 3: Tuesday, Jan 29

- Topic: “How to ‘Read’ Documentary Photographs (part II)”
- Selections from *Time: History’s Greatest Images* (both images and text), including:
 - Leibing, “An East German Soldier Leaps to Freedom, 1961” (p. 82)
 - Stearns, “John Kennedy Jr. Salutes his Father’s Casket, 1963” (pp. 90-91)
 - Browne, “Buddhist Monk Self-Immolates, 1963” (p. 93)
 - Leifer, “Muhammad Ali Taunts Sonny Liston, 1965” (pp. 94-95)
 - Nilsson, “Eighteen-Week-Old Human Fetus, 1965” (pp. 96-97)

- Boston, “Flower Power, 1967” (p. 101)
- Haeberle, “My Lai Massacre, 1968” (p. 103)
- Eppridge, “Robert F. Kennedy Jr. is Assassinated, 1968” (pp. 106-107)
- Veder, “Burst of Joy, 1973” (p. 115)
- Klutmeier, “U.S. Beats U.S.S.R. in Olympic Hockey, 1980” (pp. 118-119)
- Watson, “Desecration in Mogadishu, 1993” (p. 135)
- Porter, “Firefighter Cradles Bombing Victim, 1995” (pp. 136-137)
- Hester and Scowen, “Pillars of Creation, 1995” (pp. 138-139)
- Franklin, “Firefighters Raise the Flag on 9/11, 2001” (pp. 140-141)
- Pool, “Floodwaters Submerge New Orleans, 2005” (pp. 146-147)
- Bieber, “Bibi Aisha, Disfigured Afghan Woman, 2010” (pp. 148-149)
- Souza, “U.S. Leaders Viewing Pakistan Raid, 2011” (pp. 150-151)

Thursday, Jan 31

- Topic: “Reading the Photographs of Sebastião Salgado”
- Readings:
 - Kay, “Building Solidarity with Subjects and Audience in Sociology and Documentary Photography” (eLearning)
 - Stallabrass, “Sebastião Salgado and Fine Art Photojournalism” (eLearning)
- Slideshow #1: “Selected works of Sebastião Salgado” (eLearning)

Week 4: Tuesday, February 5 (Dr. Jillian in London)

Topic: “Research Databases Training”

NOTE: Meet with UTD Research Librarian and complete writing/research assignment

I. Documentary Photography: Questions of Responsibility, Strategies, and Ethics

Thursday, February 7 (Dr. Jillian in London)

- Topic: Photographing War
- Video Viewing and (online) Discussion: “War Photographer (James Nachtwey)”
- Readings:
 - Prosser, “Introduction” in *Photographing Atrocity*

Week 5: Tuesday, Feb 12

- Topic: Response and Responsibility (part I)
- Readings:
 - Solnit, “Words Can Kill: Haiti and the Vocabulary of Disaster” (in *Picturing Atrocity*)
 - Phelan, “Atrocity and Action: The Performative Force of the Abu Ghraib Photographs” (in *Picturing Atrocity*)
- Slideshow #2: “Images from Haiti and the Abu Ghraib Photographs”

Thursday, Feb 14

- Topic: Strategies for Photographing Atrocity
- Readings:
 - Meiselas, “Body on a Hillside” (in *Picturing Atrocity*)
 - Alam, “Crossfire” (in *Picturing Atrocity*)
 - Linfield, “Chapter 8: James Nachtwey—The Catastrophist” (in *Cruel Radiance*)
- Slideshow #3: “The War Photographs of James Nachtwey”

Week 6:**Tuesday, Feb 19**

- Topic: Response and Responsibility (part II)
- Readings:
 - Twomey, “Severed Hands: Authenticating Atrocity in the Congo, 1904-1913” (in *Picturing Atrocity*)
 - Sliwiniski, “Chapter 3: The Kodak on the Congo, 1904” (in *Human Rights in Camera*)
- Slideshow #4: “Images from the Congo”

Thursday, Feb 21

- Topic: Circulation of Images, Iconography, and Legacies of Documentary Photographs
- Readings:
 - Miller, “The Girl in the Photograph: The Visual Legacies of War” (in *Picturing Atrocity*)
 - Junod, “The Falling Man” (in *Picturing Atrocity*)
 - Jaar, “Lament of the Images” (in *Picturing Atrocity*)
 - Novak, “Photographic Interference” (in *Picturing Atrocity*)
- Slideshow #5: “Why do Iconic Photos become Iconic? Themes, techniques, and topics”

Week 7:**Tuesday, Feb 26**

- Topic: Thoughts on “non-intervention” in Documentary Photography
- Readings:
 - “The Bystanders: Photographers who didn’t step in to help—in pictures” (available online at: <http://www.guardian.co.uk/media/interactive/2012/jul/28/bystanders-photographers-who-didnt-help>)
- Video Viewing and Discussion: “The Death of Kevin Carter”

II: Documentary Photography as Activism**Thursday, February 28**

- Topic: “Activism as Practice and Process”
- Readings:
 - Bogle, “Chapter 1: Activism—Practice and Process”
 - Hine, “Social Photography” (eLearning)
 - Hine, “Child Labor in Gulf Coast Canneries”
- Slideshow Viewing #6: “Lewis Hine’s Crusade Against Child Labor”

Week 8:**Tuesday, Mar 5:**

- Topic: “Evoking Emotional Response through Photography”
- Readings:
 - Bogle, “Chapter 2: Moments in Time”
 - Light, “Mary Ellen Mark: Streetwise Photographer” (eLearning)
 - Light, “Susan Meiselas: Central America and Human Rights” (eLearning)
- Slideshow Viewing #7: “The Photography of Mary Ellen Mark and Susan Meiselas”

Thursday, Mar 7:

- Guest Speaker (TBA)

<p>March 12 & 14—Spring Break</p>
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Week 9:

Tuesday, March 19

- Video Viewing and Discussion: “Spectre of Hope: The Work of Sebastião Salgado”

Thursday, March 21

- Topic: “Photographing for Social Change: The Work of Marcus Bleasdale”
- Readings:
 - Selected “Photographer Portfolio” from Bogre, “Chapter 3: Constructing a Better World,” including:
 - “Marcus Bleasdale” (pp. 81-89)
 - Human Rights Watch, *What Future? Street Children in the Democratic Republic of Congo*, (on eLearning) including the following sections:
 - Summary (pp. 1-5)
 - Background (pp. 12-14)
 - Abuses Against Street Children (pp. 15-44)
- Slideshow #8: “Photo Essays by Marcus Bleasdale”

Week 10:

Tuesday, Mar 26

- Topic: “Photographing for Social Change: Drawing Attention to Gender Issues”
- Readings:
 - Selected “Photographer Portfolios” from *Photography as Activism*, including:
 - Jonathan Togorvnik (pp. 99-103)
 - Brent Stirton (pp. 108-116)
 - Walter Astrada (pp. 124-132)
 - Sail, “Women Under Siege Conflict Profiles: Rwanda” (eLearning)
 - UN, “Gender, Water, & Sanitation: Policy Brief” (eLearning)
- Video Viewing and Discussion: “Undesired—Women in India”
- Slideshow #9: “Gender Issues through the Lens of Togorvnik, Stirton, and Astrada”

Thursday, Mar 28

- Photographing for Social Change: Attention to Aging Populations and Persons with Disabilities
- Readings:
 - Selected “Photographer Portfolios” from *Photography as Activism*, including:
 - Eugene Richards (pp. 73-80)
 - Ed Kashi (pp. 104-107)
- Slideshow #10: “Selections from ‘Shocking Therapy’ and ‘Aging in America: The Years Ahead’”

III. Photography and Human Rights, Part I

Week 11:

Tuesday, April 2

- Topic: What are ‘human rights’?
- Readings:
 - Linfield, “Preface: The Little Black Book” in *Cruel Radiance*
 - Linfield, “Photojournalism and Human Rights: The Calamity of the Kodak” in *Cruel Radiance*
 - Sliwinski, “Chapter 1: The Spectator of Human Rights” in *Human Rights in Camera*
- Slideshow #11: “Some Contemporary ‘Human Rights’ Images”

Thursday, April 4

- Topic: Photography and the Holocaust
- Readings:
 - United Nations, “Universal Declaration of Human Rights” (eLearning)
 - Sliwinski, “Chapter 4: Rolleiflex Witness, 1945” in *Human Rights in Camera*
 - Linfield, “Chapter 3: Warsaw, Lodz, Auschwitz: In The Waiting Room of Death” in *Cruel Radiance*
- Slideshow #12: “Images from the Holocaust”

Week 12:

Tuesday, April 9

- Topic: Photography in Recent Human Rights History/Conflicts
- Readings:
 - Sliwinski, “Chapter 5: Genocide, Again—1992”
 - Linfield, “Chapter 5: Sierra Leone: Beyond the Sorrow and the Pity” in *Cruel Radiance*
 - United Nations, “Convention on the Prevention and Punishment of the Crime of Genocide” (eLearning)
- Slideshow #13: “Images from Bosnia, Rwanda, and Sierra Leone”

IV. Photography and Human Rights, Part II—Indigenous Peoples

Thursday, April 11

- Topic: The Treatment of Indigenous Peoples throughout the World
- Readings:
 - UN, “Declaration on the Rights of Indigenous Peoples” (eLearning)
 - “Fact Sheet No. 9: The Rights of Indigenous Peoples” (eLearning)
- Video Viewing and Discussion: “Indigenous Encourage Honoring Native Culture, Teaching Americas’ Genocide”

Week 13

Tuesday, April 16

- Topic: Images from *Dignity: In Honor of the Rights of Indigenous Peoples (part I)*
- Readings:
 - Tutu, “Foreword” in *Dignity*
 - Lyons, “Introduction” in *Dignity*
 - Photographs from *Dignity*, including pp. 16-71

Thursday, April 18

- Topic: Images from *Dignity: In Honor of the Rights of Indigenous Peoples (part II)*
- Readings:
 - Gluckstein, “Afterword” in *Dignity*
 - Larry Cox, “Epilogue” in *Dignity*
 - Photographs from *Dignity*, including pp. 72-131

Week 14:

Tuesday, April 23 and Thursday, April 25—Student Presentations

Week 15:

Tuesday, April 30 and Thursday, May 2—Student Presentations