PHOTOGRAPHY NOW
COURSE NUMBER: HAVC 45
INSTRUCTOR: ACE LEHNER
SUMMER 1 2015, SYLLABUS

TIMES: TUES/THURS 1:00-4:30PM
LOCATION: McHenry 1256

Office: Porter 266
Email: Alehner@ucsc.edu
Office Hours: Tuesdays 4:30-5:30 McHenry Café and by appointment

COURSE DESCRIPTION:
This course will expose students to current debates in photography as well as challenge student to engage deeply with work being made by contemporary artists across an array of photographic disciplines. Through lectures, class discussions, various texts, and visual materials, we will investigate current strategies and approaches being engaged by contemporary artists working in photography today. The course is focused on the contemporary landscape of photography (primarily, but not exclusively focused on works created in the U.S. from 1980 - present). This course will focus on significant aesthetic, material and conceptual moves that have been made with particular attention paid to the politics of representation. Some overarching questions that we will engage throughout the course include: What does it mean politically to picture certain people? How does the relationship between a photographer and their subject impact the resulting work? Is it possible for photographs and photographic projects to meaningfully impact the world? And if so, how do these interventions take place? This course is designed to enhance student understanding of the critical ideas and visual forms currently driving contemporary art discourse—a trajectory that includes an overview of the many socio-political, economic, and cultural forces that have continually inspired artists to articulate human experience in visual form. The intention is to engage with a diverse range of artists with multiple perspectives—and to consider a broad array of visual forms.

REQUIREMENTS:
HAVC 45 is a lecture course, therefore it is required that you attend all scheduled sessions. In most instances lectures will closely follow the assigned readings. However, I will also present visual, historical and theoretical material that is not contained in the weekly readings. You are required to come to class having read the assigned material and prepared to participate in discussions.
*IT IS IMPORTANT THAT YOU ATTEND ALL SESSIONS.
You are responsible for all Assigned Readings. Those essays listed as Additional Readings have been included for your reference, but you will not be tested on their content, unless otherwise specified. Generally, I will lecture directly from the course reader. I may also reduce the assigned material at my discretion. Do not be intimidated
by the readings—I will go over them extensively during class. You are primarily responsible for the overarching concepts and factual information about the artists discussed. And I will be in constant communication with you regarding which material to study for.

REQUIRED COURSE READER:
The reader is called: HAVC 45, Photography Now.

IN-CLASS RULES:
I do not want laptop computers, iPads (tablets), or smart phones in the classroom. If you need any type of accommodations or if you are an official university note taker please let me know.

STUDENT OUTCOMES:
Students who successfully complete this course will:
• Increase their ability to write effectively, both in terms of the mechanics of writing, and the conventions of writing within the discipline of visual art.
• Develop their critical thinking and visual analysis skills.
• Attain a deeper understanding of their discipline and gain an awareness of the various intellectual currents that shape the development of contemporary photography and visual art.
• Develop the close-reading skills necessary to thoughtfully and carefully analyze critical texts.
• Learn how to effectively construct, research and defend an argument.

The writing assignments are as follows:
• Reading response paper due beginning of the second week (July 2) (20%)
• Midterm due end of the third week (July 9) (30%)
• Final due final day of class (July 23) (50%)
*No late papers will be accepted except with valid, documented medical excuse.

LETTER GRADES:
A = Inspired growth in work with strong participation and excellent attendance and punctuality.
B = Consistent high quality work with active participation and good attendance and punctuality.
C = Average work with minimum required attendance, punctuality and participation.
D = Below average work with poor attendance, punctuality, participation.
F = None of the above - Failing Grade
Standards of Academic Integrity:
All students are expected to uphold UCSC standards of academic integrity. Academic misconduct, including but not limited to cheating, fabrication, plagiarism, or facilitating academic dishonesty will result in an automatic and non-negotiable “F” in the class. Students suspected of academic misconduct may also face University disciplinary procedures.

Academic Misconduct: Academic misconduct includes but is not limited to cheating, fabrication, plagiarism, or facilitating academic dishonesty, or as further specified in the Student Policies and Regulations Handbook Sections 102.011-102.018. Academic misconduct will result in automatic failure of the class and university disciplinary procedures. If you are unsure as to what constitutes academic misconduct, consult the Handbook or your T.A. before beginning assignments or taking exams. For a more detailed discussion of academic integrity, see: http://undergraduate.ucsc.edu/acd_integrity/index.html.

Accommodations: Students with Disabilities. If you qualify for classroom accommodations because of a disability, please submit your Accommodation Authorization Letter from the Disability Resource Center to the professor within the first two weeks of the quarter. Information on the Disability Resource Center and disability accommodations are available at http://drc.ucsc.edu/index.shtml.

Learning Outcomes: The History of Art and Visual Culture has identified four program learning outcomes (PLO) for its B.A. program. Students in this class will perform on an intermediate level for: PLO 1 (Breadth of Cultural Knowledge) and PLO 2 (Critical Thinking). See http://havc.ucsc.edu/program for further information. For further information, see www.ucsc.edu/academics/academic_integrity

Session 1 Drop Deadline - June 29
Session 1 Withdraw Deadline - July 10
8wk Drop Deadline - June 29
8wk Withdraw Deadline - July 24
10wk Drop Deadline - July 6
10wk Withdraw Deadline - July 31
Session 2 Drop Deadline - Aug 3
Session 2 Withdraw Deadline - Aug 14
***Students can contact their colleges to find out when advising is being offered or visiting advising.ucsc.edu
COURSE SCHEDULE:
June 23: INTRODUCTION and CURRENT DEBATES IN CONTEMPORARY PHOTOGRAPHY
Introduction to course requirements
Introductory Lecture on contemporary Photography and upcoming filed-trip

June 25: FIELDTRIP To MOAD and YBCA
Arrive at 8:45 AM on Thursday to the Barn Theater at the base of campus (east entrance, at the corner of Bay and High streets near where the painted event signs are). There is large bus parking there and that is where you will get on the bus. Departure is promptly at 9 AM.
The bus will leave San Francisco at 3:15 PM to return to campus by 5 PM. You can check out the exhibits at your leisure but please return to the bus before 3:15! We will let you know the meeting spot on the day of the trip.
Assigned Readings:

June 30: CURRENT DEBATES IN CONTEMPORARY PHOTOGRAPHY
Assigned Readings:

July 2: THE POLITICS OF PICTURING
First Assignment Due

July 7: DOCUMENTARY AND DOCUMENT
MIDTERM DISTRIBUTED. Two questions to be answered in essay form Due the 9th at the beginning of class.
Assigned Readings:

**July 9: LANDSCAPE and CITY**

**MIDTERM DUE**

**Assigned Readings:**

**July 14: PORTRAIT PHOTOGRAPHY & IDENTITY**

**Assigned Readings:**
Noel, Samantha, “Putting on a Bold-Face: How Renee Cox and Sonia Boyce Pull Ethnographic Art Apart,” *Third Text*, 2014 Vol. 28, No. 2, 163–176,

**July 16: PORTRAIT PHOTOGRAPHY & IDENTITY**

***VISITING ARTIST LECTURE: Vivian Fu***

**Assigned Readings:**
Ferguson, Russell, “Let’s Be Nikki,” in *Nikki S. Lee: Projects*, (Germany: Hatje Cantz)
Verlag, 2005) p 5-19
Murray, Derek “Hip-Hop Vs. High Art: Notes on Race as Spectacle” Art Journal, 63, 2004, p 4-19

July 21: NARRATIVE
***VISITING ARTIST LECTURE: Chris Fraser***

FINAL DISTRIBUTED WILL BE DUE ON THE 23RD AT THE BEGINNING OF CLASS

Assigned Readings:

July 23: PHOTOGRAPHY, CINEMA AND VIDEO

FINAL DUE

Assigned Readings:
ASSIGNMENTS
READING RESPONSE PAPER (20% OF FINAL GRADE)
This two-page essay should deeply engage readings from the first three classes as related to a project seen in person at YBCA or MOAD. Use this as an exercise in familiarizing yourself in detail with a major trend in contemporary photography and to think about writing about art.

MID-TERM EXAMINATION (30% OF FINAL GRADE)
The midterm will be a written take-home examination. For this exam you will be given two questions that you must complete in essay form. I will discuss the midterm in greater detail during class.

FINAL EXAMINATION (50% OF FINAL GRADE)
The final will be a written take-home examination. For this exam you will be given three questions that you must complete in essay form. I will discuss the midterm in greater detail during lecture. This assignment will be due the last day of class.

STANDARD FORMATTING
• I will not accept handwritten work!
• Use only 10 or 12 point type in Times, Arial, Palatino, Helvetica or Garamond.
• The essays should be double-spaced
• Use 1.25-inch or smaller margins on the left and right, 1-inch margins on the top and bottom.
• Your name should appear on each page of your exam with page numbers at the bottom.
• All exams should have your typed name, date of submission, and “HAVC 45” on them.
• Use a stapler. (No bent corners or paper clips, please)

CHEATING AND PLAGIARISM (FROM THE STUDENT POLICIES AND REGULATIONS HANDBOOK)

102.011: Cheating is defined as fraud, deceit, or dishonesty in an academic assignment, or using or attempting to use materials, or assisting others in using materials, which are prohibited or inappropriate in the context of the academic assignment in question. This includes, but is not limited to: A. Providing answers to or receiving answers from others for any academic assignment. In "group assignments" and "cooperative learning" situations, it is the responsibility of the student to ascertain from the instructor to what degree the work must be done exclusively by the student or may be done in collaboration with others; B. Using notes, information, calculators, or other electronic devices or programs during exams or for assignments from which they have been expressly or implicitly prohibited; C. Improperly obtaining or using improperly obtained information about an exam or assignment in advance of its availability to other
students, or assisting others in doing so; D. Putting one's name on another person's exam or assignment; or E. Altering previously graded work for purposes of seeking a grade appeal.

102.012: Plagiarism is defined as the use of intellectual material produced by another person without acknowledging its source. This includes, but is not limited to: A. Copying from the writings or works of others into one's academic assignment without attribution, or submitting such works as if it were one's own; B. Using the views, opinions, or insights of another without acknowledgment; or C. Paraphrasing the characteristic or original phraseology,