Instructor: Andrea Klimt  
Email: Aklimt@umassd.edu  
Phone: of: 999-8831  
Office hrs: T/Th 11-1 & Wed afternoon by appointment  
Time: T/Th 9:30-10:45  
Classroom: Group 1, Rm 102  
Office: GR1 393 B

**COURSE OVERVIEW**

We are surrounded by visual images – on TV and in the movies; in newspapers, books, and magazines; on our computers, cell phones, and other electronic devices; on the walls and mantel pieces of our homes; in our family albums and the proverbial shoeboxes filled with unsorted snapshots; in museums and galleries; on bill boards we drive by every day. Many of us also make visual images of our friends, family and the world around us – usually by clicking a button on a camera or cell phone. In this course we are going to focus on the production and consumption of one particular subset of this overwhelming array of visual images – photographs that are intended to document some aspect of social reality. We are going to explore provocative questions about how photography, since its invention in the 19th century, has shaped our collective understandings of ourselves and others and has produced particular ways of knowing and understanding the world. You will gain insight into key questions about this form of image-making including:

- Does an objective truth exist in photographs? To what extent do photographs accurately portray what “really happened”? Or do photographers create their own particular representations of reality? Do photographs offer us a more realistic or “truer” depiction of the world than written texts? Than paintings or drawings? Than movies or videos?

- Who takes photographs of whom – and how are those images used? How do differences in culture, historical context, and power create the context in which photographs are produced, circulated, and interpreted? And what impact do these photographic images have – and on whom?

- How have dramatic developments in technology affected the role of photography in our everyday lives? And has the increasing ease of making and sharing photographs brought about changes in how we live our lives? How has photography become a “cultural practice”?

- What does any particular photograph mean? Does a photographic image push us to feel or act in a particular way? And how does any one meaning/feeling/action become the one that is generally accepted – or rejected? What happens to our understandings of a photograph when oral or written explanations are absent?

- What kinds of memories, histories, and stories does photography encourage? What kinds of accounts does it discourage? Has photography changed the ways in which we relate to the past, think about the present, and imagine the future?

This course will also give you the opportunity to create your own visual narratives of your social world. Through a series of “hands-on” assignments, you will produce photographic accounts of aspects of life that are important to you. You will gain skill in creating photographic narratives and have the chance to explore and document life around you through the lens of a camera. No photographic experience or fancy equipment are necessary. (You can borrow a camera from the Soc/Ant/CJS Department.) All you need are curiosity and a desire to look thoughtfully and creatively at the people and places around you!

**READINGS**

Copies of selected journal articles and book chapters will be handed out in class. They will also be available on the class web site.
EVALUATION

Reflection Papers/Mini-Projects: 10 required/3 points each
Class assignments are designed to help you understand the material, develop your own positions on the issues, and effectively contribute to class discussions. You will be expected to complete a total of 10 class assignments over the semester (5 in the first half, 5 in the second half). There will be numerous opportunities to choose from. They will either be reflective notes on class readings or short visual projects. Late Reflection Papers will not be accepted as it won’t do the rest of us any good if you reflect on the readings or complete the assignments after we’ve already discussed them in class.

Visual Narrative Projects: 3 projects/20 points each
You will have the opportunity to conduct 3 hands-on projects that entail creating a visual narrative about some aspect of social life through your own photographs and critically reflecting on the process. The first project will focus on depicting family and friends; the second will be documenting a particular urban neighborhood; and the third will be on a theme of your choice.

Contribution to Class Discussion – in class and on-line
Your thoughtful input— to class discussions, group interactions, and on-line postings—is essential to our ability to explore the central questions of the course. Class attendance is thus required; excessive absences will result in deduction of points from the final grade. (Please see more detailed information under Policies.) You are expected to have carefully prepared for class by thoughtfully completing reading and assignments; actively participate in discussions, presentations, and group work; and respectfully collaborate with and engage your classmates.

100 points

A range: 90-100 points
B range: 89-80 points
C range: 79-70 points

(Please note that the lowest grade for course to count for SOC or CJS major is C-)
POLICIES

Due Dates
In fairness to your classmates, late research papers will receive a grade penalty. If you anticipate difficulty in meeting any of the deadlines, discuss your situation with me BEFOREHAND in writing. I will consider extensions, BUT ONLY if there are serious, unavoidable, and documented reasons (eg. illness, family emergency, etc.). Response Papers will only be accepted on the date they are due.

Attendance
You may have 3 absences without penalty – regardless of the reason (ie. I don’t want any notes or excuses.). Further absences can be made up with an additional class assignment (beyond the required number). If you do not do an extra class assignment, each additional absence over 3 will result in a 10 point deduction from your final grade – and more than 6 absences will result in a failing grade for the course. I reserve the right to adjust this policy in case of extenuating circumstances. Please refrain from using electronic devices (cell phones, lap tops, etc.) in class.

Out of consideration for your classmates as well as for the instructor, please make a point to be in class on time. Being late (ie. more than 5 minutes) will count as an absence. Going in and out of the classroom during class is also disruptive – please be considerate and plan accordingly. You are responsible for information covered in class even if you are not present (including assignments, changes in due dates).

Academic Honesty - You are responsible for understanding and following the guidelines for academic honesty. Please read the appropriate sections in the Student Handbook. This includes properly citing other people’s work (published and unpublished) and not passing off other people’s work as your own. Plagiarism is the stealing of ideas and intellectual work - and I consider it a VERY serious offence. Failure to follow the code of academic honesty will result in an “F” for the course and disciplinary action will be considered for serious violations. If you are not sure what plagiarism is or how to avoid it, check with me. A useful explanation of plagiarism can be found at http://owl.english.purdue.edu/handouts/print/research/r_plagiar.html. An explanation of university policy can be found in the student handbook – http://www.umassd.edu/studenthandbook/academicregs/ethicalstandards.cfm.

Special Accommodations
In accordance with University policy, if you have a documented disability and require accommodations to obtain equal access in this course, please meet with me at the beginning of the semester so that we can make appropriate arrangements. Please be sure to provide the appropriate paperwork from the Center for Access and Success (phone: 999-8711).

Communication with Professor Klimt
I can best be reached via e-mail or phone. Feel free to call me at home, just make sure it’s before 9PM!! I can also be reached via my office phone – but please note that I may not check my messages there every day. In all e-mail communications, be sure to put “Images” in the subject line – otherwise I won’t open your attachment. Announcements, assignments and other class-related information will be posted on the class website.

I have regular office hours during which I would welcome the chance to talk with you. If the times are not convenient for you, I will be glad to schedule an appointment. If you can’t make an appointment, be sure to let me know ahead of time.

Schedule
Unless you have been notified, the schedule below holds – which means you are responsible for having completed the readings and assignments on the days they are due. I reserve the right to make changes in the schedule that will better serve our collective needs – the overall workload will remain the same. Any changes will be announced well ahead of time in class and on the course website.

Incompletes
If you are considering taking an incomplete in the course, please discuss this with me before the end of the semester. I will discuss the options with you as well as the deadlines for completing outstanding assignments. You need to make the request in writing before the end of classes.
Klimt/Imagery and Representations  
Spring '12, 4

**Tues 1/31** Introduction – what’s this course about…..

**Snapshots – chronicling family and everyday life**

- How do “ordinary” people use photographic images to communicate information about themselves to themselves? What do people take pictures of?”
- How do people tell stories about the past and the present through family photos and their albums? What kinds of stories/histories/memories does photography encourage? What aspects of life does it leave out or distort?
- How has the role of photography in our family lives changed over the last century and a half – and how, in turn, has photography changed our family lives?
- Does photography play the same role in family and community life in different cultures around the world?

**Thurs 2/2** Reading: Kuhn, “Photography and cultural memory: a methodological exploration”

**Tues 2/7** Reading: Slater, “Domestic Photography and Digital Culture”
Siegol, “Talking through the ‘Fotygraft Album’”


**Tues 2/14** Reading: Gershon, “A Picture is Worth a Thousand Memories: How a Photograph Carries the History of an Immigrant Russian/American Family”
Wolbert, “The Visual Production of Locality: Turkish Family Pictures, Migration and the Creation of Virtual Neighborhoods”

**Thurs 2/16** Reading: Mendelson & Papacharissi, “Look at Us: Collective Narcissism in College Student Facebook Photo Galleries”

**Tues 2/21** NO CLASS – Follow Monday’s Schedule

**Thurs 2/26** Reading: Noble, “Traveling theories of family photography and the material culture of human rights in Latin America”
Pasternak, “Posthumous Interruptions: The Political Life of Family Photographs in Israeli Military Cemeteries”

The Walker/Johns family. (From left to right: Sarah, mother Thou, Helga (standing), Maud, Walker John with young Walker on his lap and Harold. Photograph courtesy of Newport Library, S100.)
**Portraying the “familiar”: People, places and social processes near at hand**

- How can photography be used to tell stories about our own communities? How does the photographer (ie. YOU) decide to portray a place that’s very familiar through a set of still images? What kinds of images and themes do you include in a visual narrative – what do you exclude? How do you relate to the people you are photographing? What ethical concerns are involved in photographing people in public spaces?
- How have professional as well as amateur photographers portrayed places and communities within the U.S.? How have social inequalities, cultural expectations, and economic conditions and demands shaped the visual narratives they have produced?
- Have documentary photographs shaped how we understand our own local, regional and national communities? Or have photographs just reflected our already existing understandings of the world? What impact have documentary photographs had on our regional, racial, ethnic and national identities; our understandings of inequality and power; of history and social change?

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| Tues 2/28 | Family Projects Due  
Planning – Neighborhood portraits project |
| Thurs 3/1 | Reading: Spencer, “Mapping Society: A sense of ‘place’” |
| Tues 3/6 | Reading: Barthes, Camera Lucida, selection  
Tagg, The Burden of Representation, selection  
Stephenson, Dream Street: W. Eugene Smith’s Pittsburgh Project |
| Thurs 3/8 | Planning – Neighborhood portraits project  
Reading: TBA – FSA photography and Depression-era poverty |
| Tues 3/13 | Reading: McAllister, “A Story of Escape: Family Photographs from Japanese Canadian Internment Camps”  
Davidov, “The color of my skin, the shape of my eyes: Photographs of the Japanese-American Internment by Dorothea Lange, Ansel Adams, and Toyo Miyatake” |
| Thurs 3/15 | Planning – Neighborhood portraits project |
| Tues 3/20 & Thurs 3/22 | NO CLASS – Spring Break |
Faris, “Navajo and Photography” |
<p>| Thurs 3/29 | Neighborhood Portraits Presentations |
| Tues 4/3 | Neighborhood Portraits Presentations |</p>
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<th>Photographing the “other” – crossing divides of culture, geography and power</th>
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| Tues 4/17 | Reading: Thompson, An Eye for the Tropics: Tourism, Photography, and Framing the Caribbean Picturesque, “Introduction” |
| Thurs 4/19 | Reading: examples from PhotoVoice & Witness Film: *Photo Wallahs* |
## Depicting the Unimaginable – photographic representations of war, genocide, famine and violence

- What kinds of images of war and suffering have been produced by photojournalists and other observers or participants? How and why do these photographs come to the public’s attention? Why do some capture the public imagination and become iconic – and others are never published or fade away?
- Are these photographs realistic accounts of “what happened?” Is there a way to neutrally report horrific events? What is the line between having a political view and propaganda?
- How do those images affect us? Do they have the power to move us towards empathy and political engagement? Are there some images that are just too gruesome to show?
- How do we interpret these images? And whose interpretations are accepted or discarded?

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<td>Film: The Making of an Iconic Image</td>
<td>Reading: Hariman and Lucaites, No Caption Needed: Iconic Photographs, Public Culture, and Liberal Democracy, selections</td>
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<td>Final Project Planning</td>
<td>Reading: Sontag, On Photography and Regarding the Pain of Others, selection</td>
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<td>Reading: Levi-Strauss, “Photography and Propaganda: Richard Cross and John Hoagland in Central America and in the News”</td>
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<td>Film: War Photographer</td>
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Portraying the “familiar”: People, places and social processes near at hand

- How can photography be used to tell stories about our own communities? How does the photographer (i.e. YOU) decide to portray a place that’s very familiar through a set of still images? What kinds of images and themes do you include in a visual narrative – what do you exclude? How do you relate to the people you are photographing? What ethical concerns are involved in photographing people in public spaces?
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- Have documentary photographs shaped how we understand our own local, regional and national communities? Or have photographs just reflected our already existing understandings of the world?

Thurs 3/1 Family Projects Due
Planning – Neighborhood portraits project

Tues 3/6 Reading: Spencer, “Mapping Society: A sense of ‘place’”
Class Assignment #6 due (required of everyone)

Thurs 3/8 Reading: Barthes, Camera Lucida, selection
Tagg, The Burden of Representation, selection
Class Assignment #7 due
Neighborhood Project: Assignment #1 due

Tues 3/13 Reading: McAllister, “A Story of Escape: Family Photographs from Japanese Canadian Internment Camps”
Davidov, “‘The color of my skin, the shape of my eyes’: Photographs of the Japanese-American Internment by Dorothea Lange, Ansel Adams, and Toyo Miyatake”
Class Assignment #8 due (last one for the first half of the semester)

Thurs 3/15 Planning – Neighborhood portraits project
Neighborhood Project: Assignment #2 due

Tues 3/20 & Thurs 3/22 NO CLASS – Spring Break

Tues 3/27 Reading: Schwartz, “‘Our Unadmitted Sorrow’: The Rhetorics of Civil Rights Photography”
Faris, “Navajo and Photography”
Class Assignment #1 due (starts over second half of semester)

Thurs 3/29 Planning – Neighborhood portraits project
Neighborhood Project: Assignment #3 due

Tues 4/3 Neighborhood Portraits Presentations ~ Groups 1, 2, 3

Thurs 4/5 Neighborhood Portraits Presentations ~ Groups 4, 5, 6
Neighborhood Projects DUE
### Syllabus Revision ~~ 3/27

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Photographing the “other” – crossing divides of culture, geography and power

- Who creates and controls the photographic images of people who are culturally different, socially marginal and dominated by others? What kinds of biases and stereotypes, stylistic conventions, commercial and political agendas shape the production and use of these images?
- What messages – overt as well as those that are more subtle – are embedded in photographic images of cultural ‘others’? Who interprets those messages and what kinds of impact do they have?
- What are the differences between images taken by indigenous or native photographers from those taken by often more powerful outsiders?
- What impact have documentary photographs had on our regional, racial, ethnic and national identities; our understandings of inequality and power; of history and social change?

| Thurs  | 4/12 | Finish presentations; discuss final project  
| Class Assignment #1 |

| Tues  | 4/17 | Discussion topic: Japanese-American Internment and the politics of portraying ethnic difference  
Reading: Schwartz, “Our Unadmitted Sorrow: The Rhetorics of Civil Rights Photography”  
Faris, “Navajo and Photography”  
Class Assignment #2 & Project Proposal |

| Thurs  | 4/19 | Film: *Shooting Beauty*  
Project topic finalized |

| Tues  | 4/24 | Discussion topic: Race, photography and power  
Lutz & Collins, “The Color of Sex: Postwar Photographic Histories of Race and Gender In National Geographic”  
Class Assignment #3 / First set of project photos |

Depicting the Unimaginable – photographic representations of war, genocide, famine and violence

- What kinds of images of war and suffering have been produced by photojournalists and other observers or participants? How and why do these photographs come to the public’s attention? Why do some capture the public imagination and become iconic – and others are never published or fade away?
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- How do those images affect us? Do they have the power to move us towards empathy and political engagement? Are there some images that are just too gruesome to show?

| Thurs  | 4/26 | Film: *The Making of an Iconic Image*  
Reading: Harman and Luceaites, *No Caption Needed: Iconic Photographs, Public Culture, and Liberal Democracy*, selections  
Class Assignment #4 |

| Tues  | 5/1  | Second set of project photos |

| Thurs  | 5/3  | Reading: Sontag, *On Photography and Regarding the Pain of Others*, selection  
Linfield, “The Ethics of Vision: Photojournalism and human rights”  
Class Assignment #5 |

| Tues  | 5/8  | Reading: Levi-Strauss, “Photography and Propaganda: Richard Cross and John Hoagland in Central America and in the News”  
Hagopian, “Vietnam War Photography as a Locus of Memory”  
Class Assignment #6 / Third set of project photos |

| Thurs  | 5/10 | Final Project Presentations |

| Tues  | 5/15 | Final Project Presentations / Final Projects Due |
Reading: Thompson, *An Eye for the Tropics: Tourism, Photography, and Framing the Caribbean Picturesque*, “Introduction”

Film: *Photo Wallahs*
Reading: Burns, “Six Postcards from Arabia” A visual discourse of colonial travels in the Orient
Mustafa, “Portraits of Modernity: Fashioning Selves in Dakarois Popular Photography”