

## OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

**Note:** The University reserves the right to amend course outlines as needed without notice.

<b>Course Code and Number:</b> AH 280		<b>Number of Credits:</b> 3 <a href="#">Course credit policy (105)</a>													
<b>Course Full Title:</b> A Critical History of Photography <b>Course Short Title:</b> Critical Hist of Photography															
<b>Faculty:</b> Faculty of Humanities		<b>Department (or program if no department):</b> Art History													
<b>Calendar Description:</b> A history of photography from its beginnings in the 19th century to the present day. Students will analyze critical issues around the development of the medium, including its relation to mass culture, fine art, colonial aims of anthropologists, missionaries, and government agents, as well as Indigenous resistance, through the use of photography. Students will also engage with current debates around censorship, pornography, copyrights, consumption, and social media.															
<b>Prerequisites (or NONE):</b>		15 university-level credits.													
<b>Corequisites (if applicable, or NONE):</b>															
<b>Pre/corequisites (if applicable, or NONE):</b>															
<b>Antirequisite Courses</b> <i>(Cannot be taken for additional credit.)</i> Former course code/number: Cross-listed with: Equivalent course(s): <i>(If offered in the previous five years, antirequisite course(s) will be included in the calendar description as a note that students with credit for the antirequisite course(s) cannot take this course for further credit.)</i>		<b>Course Details</b> Special Topics course: <b>No</b> <i>(If yes, the course will be offered under different letter designations representing different topics.)</i> Directed Study course: <b>No</b> <i>(See <a href="#">policy 207</a> for more information.)</i> Grading System: <b>Letter grades</b> Delivery Mode: <b>May be offered in multiple delivery modes</b> Expected frequency: <b>Annually</b> Maximum enrolment (for information only): <b>36</b>													
<b>Typical Structure of Instructional Hours</b> <table border="1"> <tr> <td>Lecture/seminar</td> <td>45</td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td><b>Total hours</b></td> <td><b>45</b></td> </tr> </table>		Lecture/seminar	45									<b>Total hours</b>	<b>45</b>	<b>Prior Learning Assessment and Recognition (PLAR)</b> PLAR is available for this course.	
Lecture/seminar	45														
<b>Total hours</b>	<b>45</b>														
<b>Scheduled Laboratory Hours</b> Labs to be scheduled independent of lecture hours: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes		<b>Transfer Credit</b> <i>(See <a href="#">bctransferguide.ca</a>.)</i> Transfer credit already exists: <b>Yes</b> Submit outline for (re)articulation: <b>Yes</b> <i>(If yes, fill in <a href="#">transfer credit form</a>.)</i>													
<b>Department approval</b>		<b>Date of meeting:</b> October 22, 2021													
<b>Faculty Council approval</b>		<b>Date of meeting:</b> December 2021													
<b>Undergraduate Education Committee (UEC) approval</b>		<b>Date of meeting:</b> January 27, 2023													

**Learning Outcomes** *(These should contribute to students' ability to meet program outcomes and thus Institutional Learning Outcomes.)*

Upon successful completion of this course, students will be able to:

1. Identify key works in the history of documentary, artistic, commercial, scientific, and personal photography.
2. Analyze in-depth the form, content, and context of specific photographic works.
3. Describe technological and aesthetic developments in the history of photography.
4. Apply critical and theoretical terms related to different types of photography and its history.
5. Identify historical and recent work of Indigenous photographers to convey a sense of Indigenous ways of knowing and being in the world.
6. Apply critical approaches and worldviews, including decolonizing and Indigenizing perspectives, to the analysis of visual culture.
7. Source and contextualize images ethically.

**Recommended Evaluation Methods and Weighting** *(Evaluation should align to learning outcomes.)*

Assignments:	50%	Final exam:	25%	Quizzes/tests:	25%
	%		%		%

**Details:** Assignments include two short essays at 15% each and a presentation at 20%.

**NOTE:** The following sections may vary by instructor. Please see course syllabus available from the instructor.

**Texts and Resource Materials** *(Include online resources and Indigenous knowledge sources. [Open Educational Resources](#) (OER) should be included whenever possible. If more space is required, use the [Supplemental Texts and Resource Materials form](#).)*

Type	Author or description	Title and publication/access details	Year
1. Textbook	Wells, L.	Photography: A Critical Introduction	2015
2. Textbook	Emmerling, J.	Photography: History and Theory	2012
3. Textbook	Edwards, S.	Photography: A Very Short Introduction	2006
4. Textbook	Savard, D.	Images from the Likeness House	2010
5.			

**Required Additional Supplies and Materials** *(Software, hardware, tools, specialized clothing, etc.)***Course Content and Topics**

- Introduction: a critical history of photography
- Thinking about photography: debates, historically and now
- Surveyors and surveyed: photography out and about
- Personal photographs and popular photography
- The subject as object: photography and the human body
- Spectacles and illusions: photography and commodity culture
- On and beyond the white walls: photography as art
- Indigenous self-representation