

COURSE SPECIFICATION

Name of institution Mahidol University

Campus/faculty/department International College

Section 1 General Information

1. **Course code and course title**

Thai

English ICMC 109 Photo Representation in the 21st Century

2. **Number of credits** 4 (4-0-8) (lecture 4 hours/week – self-study 8 hours/week)

3. **Curriculum and type of subject**

3.1 Curriculum Offered in every curriculum at Bachelor's level

3.2 Type of Subject Media Com

4. **Responsible faculty member** Dr. Jack Picone

Section 2 Goals and Objectives

1. Goals

Photo Representation in the 21st Century is designed to develop substantial visual language skills in photography. This course provides the student with an introduction to the philosophies, politics, and methodologies underpinning the photographic medium within the specific context of the 21 Century digital age.

2. Objectives of development/revision

Being up-to-date with current research and be didactically more effective.

Section 3 Course Management

1. Course descriptions

Society is saturated with images of ourselves, friends, family and experiences of everyday life. On Instagram, Facebook, Twitter, and other social media platforms we automatically read signifiers stereotyping class, race, gender and sexuality. Why and how, do we make these representations? This course examines visual representation drawn from the diverse genres of cellphone photography, portrait photography, art photography, and myriad images published on social media platforms. It empowers students to critically read and analyze images they have made and others have made and by extension how these images shape visual representation in the 21st Century.

Credit hours / trimester

Lecture (Hour)	Additional class (Hour)	Laboratory/field trip/internship (Hour)	Self study (Hour)
24 hours (4 hours x 12 weeks)			96 hours (8 hours x 12 weeks)

2. Number of hours that the lecturer provides individual counseling and guidance

Up to 24 hours per course = (2 hours x 12 weeks)

Section 4 Development of Students' Learning Outcome

1. **Expected outcome on students' skill and knowledge**

Students should have an advanced understanding of the philosophies, ethics and storytelling abilities of photography as well as apply critical reasoning with regard to aesthetic issues.

2. **Teaching methods**

Lectures, demonstrations, films, documentaries and self-study.

3. **Evaluation methods**

Hands-on Projects and Completion of set assignment and class project.

1. **Morality and Ethics**

1.1 Expected outcome on morality and ethics

- (1) Cooperative spirit
- (2) Self-discipline
- (3) Punctuality
- (4) Integrity and academic honesty
- (5) Cultural respect

1.2 Teaching methods

(1), (2), (3), (4), (5) are introduced as the basic formal framework for the class' *modus operandi*

1.3 Evaluation methods

- (1) Quantitative assessment of attendance and punctuality.
- (2) Qualitative assessment of overall class behavior
- (3) Software supported investigation into possible plagiarism

2. **Knowledge development**

2.1 Expected outcome on knowledge development is the ability to:

- (1 Understand photography's storytelling ability.;
-)
- (2) Understand philosophies, politics and ethics underpinning and associated with photography.
- (3 Understand basic digital work flow, Photoshop and web publication.
-)
- (4 Realize the aesthetics of photography and principles of composition
-)
- (5 Acknowledge the importance of team work, and sharing work experiences and adapting knowledge
-) from professional photographers

2.2 Teaching methods

Lecture, multimedia material, demonstration, discussions

2.3 Evaluation methods

Hands-on Projects

3. **Intellectual development**

3.1 Expected outcome on intellectual development

- (1) Development of abstract and formal thinking
- (2) A better understanding of argumentation criteria
- (3) A systematic view on the historical development of ideas with regard to the course's topic

3.2 Teaching methods

See 2.2

3.3 Evaluation methods

See 2.3

4. **Interpersonal relationship and responsibility**

4.1 Expected outcome on Interpersonal relationship and responsibility

- (1) Improving the role as a team player and contributor
- (2) Development of appreciation and tolerance towards peers' strengths and weaknesses
- (3) Development of effectiveness and effort with regard to assignments

4.2 Teaching methods

See 2.2

4.3 Evaluation methods

See 2.3

5. **Mathematical analytical thinking, communication skills, and information technology skills**

5.1 Expected outcome on Mathematical analytical thinking, communication skills, and information technology skills

- (1) To be able to communicate effectively and select appropriate methods of presentation
- (2) To interact via e learning
- (3) To develop analytic and abstract knowledge structuring skills

5.2 Teaching methods

See 2.2

5.3 Evaluation methods

See 2.3

Section 5 Teaching and Evaluation Plans

1. Teaching plan

Week	Topic	Hours	Teaching methods/multimedia	Instructor
1	<p>Photography in the 21st Century: A brief introduction to photography in the digital age.</p>	4	Lecture. Multimedia Presentation, Exemplars and Documentary film.	Dr Jack Picone
2	<p>Digital Photography: New Genres Exploration of how contemporary technology with its ubiquity, speed and reproducibility--has spawned new genres of art-based photography. New photographic genres include; screenshots from Google Street-view, selfies, Instagram and myriad App manipulated photographs.</p>	4	Lecture. Multimedia Presentation, Exemplars and Documentary film. In-class exercise.	Dr Jack Picone
3	<p>Photography: New Paradigms An exploration of the new genre of photography, Phoneography. What is Phoneography's significance upon the landscape of 21st Century photography.</p>	4	Lecture. Multimedia Presentation, Exemplars and Documentary film. Hands-on Practice.	Dr Jack Picone
4	<p>Culture and Identity in the Photographic Digital Age. The digital realm has proven to have real-world consequences. What does it</p>	4	Lecture. Multimedia Presentation, Exemplars and Documentary film. Hands-on Practice.	Dr Jack Picone

	mean to live in a networked world, where our offline lives are increasingly convergent with the digital platforms we publish upon?			
5	Representation: Sexualities Sexualities are shaped by the internet. Modern notions of sexualities, queer identity, love and pornography as communicated on the internet.	4	Lecture. Multimedia Presentation, Exemplars and Documentary film.	Dr Jack Picone
6	Media Industries. Traditional media industries such as newspapers, magazines, books, television, radio, are in a rapid decline at the same time the proliferation of digital technologies on the Internet is on a hyperbolic accent. What is the impact of these two opposing forces upon society?	4	Lecture. Multimedia Presentation, Exemplars and Documentary film. Hands-on Practice. <u>Student's Presentation:</u> Students will present their mid-term project in class for critical feedback.	Dr Jack Picone
7	Representation: Truth in flux. Early photographers strived to represent the world as truthfully as they could. The digital 21 st Century world put a camera in everyone's hand, and in parallel with digital capabilities of Photoshop the medium is in a state of untruthful flux.	4	Lecture. Multimedia Presentation, Exemplars and Documentary film. Hands-on Practice.	Dr Jack Picone

8	<p>Photography and New Media:</p> <p>In depth and personal exploration of Art Photography. Emphasis is placed on the development of dialoging and on personalized concepts and aesthetics.</p>	4	Lecture. Multimedia Presentation, Exemplars and Documentary film. Hands-on Practice.	Dr Jack Picone
9	<p>Alternative Portraiture:</p> <p>The student is encouraged to be a visionary artist and find their own personal style and point of view toward representation of the subject.</p>	4	Lecture. Multimedia Presentation, Exemplars and Documentary film. Hands-on Practice.	Dr Jack Picone
10	<p>LANDSCAPE & SPACE</p> <p>Exploration of contemporary themes including; environmentalism, sustainability, and urban planning.</p>	4	Lecture. Multimedia Presentation, Exemplars and Documentary film. Hands-on Practice.	Dr Jack Picone
11	<p>PHOTO CONCEPTS: POETRY</p> <p>The intersection between the photographic image and the world of poetry. An exploration of the metaphorical roots and possibilities within the photographic medium, and its power to represent beyond the literal subject.</p>	4	Lecture. Multimedia Presentation, Exemplars and Documentary film. Hands-on Practice.	Dr Jack Picone

12	<p>FINAL PROJECT DUE AND Portfolio Development: Presentation.</p> <p>The value and approach of concept, typography and choice of materials necessary to create a portfolio presentation.</p>	4	<p><u>Student's Presentation:</u></p> <p>Students will present their final finished portfolios in class for feedback and critique.</p>	Dr Jack Picone

2. **Evaluation plan**

Expected outcomes	Methods / Activities	Week	Percentage
1-5	Class attendance and participation.	<u>1-12</u>	<u>10 %</u>
1-5	<u>Mid-Term Project I</u>	<u>6</u>	<u>20%</u>
1-5	<u>Final Project II</u>	<u>12</u>	<u>70%</u>

Section 6 Teaching Materials and Resources

1. Texts and main documents

- 1) Summaries, lecture notes and e-learning material produced by the instructor.
- 2) Extensive and intensive exposure to high-level photography practitioners (both Thai and International) and their work.
- 3) Viewing of contemporary documentaries on photography.

2. Documents and important information

- 1) Handouts
- 2) e-learning
- 3) Reliable internet sources
- 4) PowerPoint presentations
- 5) other

3. Documents and recommended information

- 1) Any reliable source that relates to the specific course content from the library or the internet

- 2) **Highly Recommended Readings**

Coles, Robert. *Doing Documentary Work*. New York Public Library, 1998. ISBN: 9780195124958.

The compilation of a series of lectures the Harvard psychiatrist and documentarian gave at the New York Public Library. The lectures explore the ethical, intellectual, and technical challenges facing anyone who would do documentary work. While photography per se is only a peripheral part of this work, the principles and ideas discussed by Coles apply as much to documentary photography as they do to any other type of documentary fieldwork.

Stacey, Will, ed. *Photographs Not Taken: A Collection of Photographers' Essays*. Daylight Books, 2012. ISBN: 9780983231615.

This little volume—available as a Kindle book, is a collection of 60 essays by photographers writing about a photograph, or photographs, they did *not* take. And it is as much about the creative process, and the ethics of that process, as any book about photographs that were taken.

Lubben, Kristen, ed. *Magnum Contact Sheets*. Thames & Hudson, 2011.

Photographers and editors looked at the contacts to decide which images to print. This book will not only expose students to some of the greatest images shot by some of the greatest photographers, it will also show them what came before and after the famous images, introduce them to the editing process, and to different photographers' ways of shooting.

Fink, Larry. *Larry Fink on Composition and Improvisation*. Aperture, 2014. ISBN: 9781597112734.

Fink, who teaches photography at Bard College, is perhaps best known for his monograph "Social Graces," in which he examined New York "society" and working-class residents of a poor Pennsylvania town. "On Composition" is a fascinating explication of his creative process, and of the making of outstanding images.

Editors of Phaidon Press. *The Photography Book*. Phaidon Press. 2000. ISBN: 9780714839370.

This overview in photos of the history of photography is a must-own, particularly as it's available in a less expensive miniature version.

Deveney, Kaylynn, and Albert Hastings. *The Day-to-Day Life of Albert Hastings*. Princeton Architectural Press, 2007. ISBN: 9781568987040.

A successful marriage of art photography and pure documentary photography, and demonstrates how the simplest of ideas can produce a sublime project.

Clair, Jean, and Philippe Arbaizar. *Henri Cartier-Bresson: The Man, the Image and the World: A Retrospective*. Thames & Hudson, 2006. ISBN: 9780500286425.

This is the ultimate collection by the man who 'invented' 35 mm photography, helped found the great photo agency / collective Magnum, and who coined the term, "decisive moment." Although Bresson is often described as a "photojournalist, he really wasn't one. He adopted the label because his Magnum founding partner Robert Cappa told him that if he described himself as what he was, a surrealist photographer, he would never get work.

Faas, Horst, and Tim Page, eds. *Requiem: By the Photographers Who Died in Vietnam and Indochina*. Random House, 1997. ISBN: 9780679456575.

Out of print but worth digging for. This is a truly magnificent collection of combat photographs by, as the title makes clear, photographers who did not survive the combat they were covering. Here you'll find work by some of the known greats, including Robert Cappa and Larry Burrows, as well as by some of the unknown greats, including, especially, Henri Huet.

Davidson, Bruce. *Bruce Davidson: Outside Inside*. Steidl Photography International, 2010. ISBN: 9783865219084.

Davidson's legendary "Brooklyn Gang" essay, his circus work, his civil rights photography, "East 100th Street," "Central Park," his subway project from the 1970s, all the photos from the book "England and Scotland," and his more recent work on Los Angeles.

Frank, Robert, and Jack Kerouac. *The Americans*. Steidl. 2008. ISBN: 9783865215840.

A seminal work. One cannot claim to be serious about photography and be unfamiliar with this book.

Parks, Gordon. *Gordon Parks: Back to Fort Scott*. Steidl, 2015. ISBN: 9783869309187.

A photographic journey back in time taken by polymath Gordon Parks, the only black FSA photographer and the first black staff photographer for LIFE Magazine. In 1950 LIFE assigned Parks to return to his childhood home of Ft. Scott, KA, to photograph the places and people of his growing up. This is a fascinating photographic look at black American life in the Midwest and northern cities, in the era before—before Brown v Board of Education, before the modern civil rights movement, before the Montgomery Bus Boycott and the Freedom Rides, and before the Civil Rights and Voting Rights Acts. And, by the way, LIFE never published the photos.

Frazier, Danny Wilcox. *Driftless: Photographs From Iowa*. Duke University Press Books, 2007. ISBN: 9780822341451. A young documentary photographer captures life in rural Iowa, the land in which he grew up. That Robert Frank dained to write a short forward for this body of work should tell you something about its quality. Suffice it to say that many of the images are nothing short of astounding, as is the honesty they reflect.

Section 7 Evaluation and Improvement of Course Management

1. Strategies for effective course evaluation by students

Evaluation form on course content, course management, textbook, and overall opinion at the end of every trimester

2. Evaluation strategies in teaching methods

- (1) Students' learning outcome
- (2) Student evaluation

3. Improvement of teaching methods

- (1) **Research**
- (2) Training and workshops on teaching
- (3) Class observation, peers' observation

4. Evaluation of students' learning outcome

Score for hands-on projects and examination

5. Review and improvement for better outcome

- (1) Foreign language meetings every trimester
- (2) Meetings of lecturers to review courses at the end of each trimester

.....

Academic Dishonesty Syllabus Declaration Media Com

Per the Student Handbook, students are expected to be honest in all course work and only submit their own, original work for evaluation. All work is to be appropriately cited in oral, written, and creative forms when it is borrowed, directly or indirectly, from another source. This includes sources that inspired any piece of course work. Unauthorized and unacknowledged collaboration and/or the presentation of someone else's work warrants academic dishonesty. Documented cases of academic dishonesty, including, but not limited to, cheating on a quiz or exam, plagiarizing a written or oral assignment, falsification or fabrication of information, material, ideas or sources, failing to re-interpret sources that served as inspiration for creative works will result in a grade of zero for that assignment and possibility an F for the course. No distinctions about severity will be made; all academic dishonesty will be treated the same. Where available, tools will be used to help catch academic dishonesty.