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Evidence: Photographic Image, Fact, Document syllabus

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Art 31155, 3EF

Evidence: Photographic Image, Fact, Document

Course description:
This interdisciplinary course investigates the status of photographs as evidence in different contexts. How do photographic images serve as evidence in history, science, journalism, anthropology, politics, advertising and popular culture? Is a picture worth a thousand words? Can photographs lie? Should we believe our eyes? What philosophical, technical, political and practical presumptions are involved in the use of photographs as evidence? When and how is photographic evidence contested? Research projects for this course will involve work with primary sources in New York Public Library Collections.

Learning Objectives:
- Gain familiarity with issues of truth, authenticity and objectivity in photography
- Build critical thinking skills of analysis and interpretation of both images and texts
- Develop understanding of how images differ from texts
- Build researching, writing, revising and speaking skills

Course requirements: % of final grade:
- Weekly in-class discussion 25%
- Weekly brief response papers 25%
- Revision of weekly papers, with introduction and conclusion, as final portfolio 25%
- Oral presentation 25%

Timothy O'Sullivan, *Historic Spanish Record of the Conquest, South Side of Inscription Rock, N.M.*, 1873, albumen silver print from glass negative
**Required texts include:**

Our course is a Zero Textbook Cost course, which means that you are not required to purchase any books. Many of our readings are available online, through BlackBoard, or through CCNY’s Cohen Library databases. You are encouraged to download and print readings so you can bring them to class and refer to them in our discussions. Some of our readings do come from published books, however, and if you are interested in building your own library, you may wish to seek our copies of them to purchase. A writing guide, Sylvan Barnet, *A Shirt Guide to Writing About Art* is recommended for consultation about technical questions of writing. It is available on reserve in Cohen Library. Other texts are available as PDFs or on reserve in the library.

**Course design:**

Each week we will explore a different theme by discussing assigned readings, and we will explore the work of two or three photographers (or bodies of photographs) as case studies in relation to our topic for the week. On many weeks, we will have brief presentations by visiting speakers or make visits to the CCNY Archive to consult original photographic material. Each week will combine small group work with class discussion.

Although this is not a studio course, one week of the semester will involve one workshop in making and analyzing photographs using cell phone cameras. A panel discussion of distinguished photographers, curators and scholars will augment our work in class on April 18, following our normal class period (attendance is required.) Students will use primary sources from research libraries, archives and museums throughout the city in their presentation research.

Each week, students will submit a brief reaction paper in response to the week’s assigned reading. At the end of the semester, students will develop and revise these papers, organizing them into an anthology of writing with an introduction and conclusion to tie them together. In the final two weeks of the semester, students will make short oral/PPT presentations on research topics they have developed over the whole semester.

**Course Policies:**

**Presence, preparation and participation:**

Attendance is taken the beginning of each class. **If you miss more than 2 classes, excused or not, you will automatically fail this course.** If you are not present, you cannot participate or learn. Two lateness = one absence.

Students are expected to take notes on lectures and assigned readings, and to review them regularly. Taking notes helps you remember what you read, and so prepares you to participate in class discussion. Look up all unfamiliar terms and concepts and keep a list of questions to ask in class each week. All readings must be completed before class each week. You need to complete them in order to write your weekly response paper, and to participate in class discussion.

In addition to the weekly reading/viewing assignments, students are required to use the Study Guides posted in BlackBoard. These guides pose questions based on the reading/viewing assignments, and offer additional images and information for consideration. They will help you to organize and frame your thoughts in preparing your weekly response papers.

Students are expected to participate actively while present in class. This includes paying attention, asking questions and taking part in discussions. **Being tardy will lower your grade. Attending class without ever speaking will lower your grade significantly.**

Students are responsible for what happens in class, and cannot expect the instructor to fill them in regarding any material they miss. **Please exchange contact information (e-mail addresses and phone numbers) with other students so you can help each other catch up if you miss a class.**

The course is thematic week by week, but cumulative in terms of our larger questions and issues. You are expected to remember what we’ve read and discussed, and use it in relation to new topics and readings as they occur. **Be active in making connections** between images, texts and ideas. Our discussions and readings may be useful to you in preparing for your presentation, and are essential to your rethinking of your response papers as you revise them for your final portfolio.
Decorum:

No food or drink (except water) are allowed in the class room. Any scrap paper or trash you generate while in the classroom should be removed when you leave it.

All cell phones and electronic devices must be off or silenced during class. None should be used during class. Notes should be taken on paper, not laptops.

Students should not leave and re-enter the classroom after class begins except in case of emergency—this is very distracting to other students and instructor. We will take a short break in the middle of each class meeting, and that is your opportunity to do anything that requires you to leave the room.

Written Work:

NO late papers can be accepted. Missed papers will receive a failing grade. Papers cannot be accepted by e-mail for any reason. Plan accordingly so you have time to print your work.

Academic Integrity:

PLAGIARISM IS ABSOLUTELY NOT TOLERATED. If you copy and paste material from anyone or anywhere without properly acknowledging your sources, you will receive a failing grade. If you are at all unsure about how to acknowledge your sources, it's your responsibility to find out, or ask for help. The CCNY policy on plagiarism states that:

Plagiarism is the act of presenting another person's ideas, research or writings as your own. The following are some examples of plagiarism, but by no means is it an exhaustive list:

- Copying another person’s actual words without the use of quotation marks and footnotes attributing the words to their source.
- Presenting another person’s ideas or theories in your own words without acknowledging the source.
- Using information that is not common knowledge without acknowledging the source.
- Failing to acknowledge collaborators on homework and laboratory assignments.
- Internet plagiarism includes submitting downloaded term papers or parts of term papers, paraphrasing or copying information from the internet without citing the source, and “cutting and pasting” from various sources without proper attribution.

The City College Faculty Senate has approved a procedure for addressing violations of academic integrity, which can also be found in Appendix B.3 of the CCNY Undergraduate Bulletin.

CCNY Disability Resources:

In compliance with CCNY policy and equal access laws, appropriate academic accommodations are offered for students with disabilities. Students must register with The AccessAbility Center for reasonable academic accommodations. The AccessAbility Center is located in the North Academic Center, Room 1/218. Telephone: 212.650.5913. Under The Americans with Disability Act, an individual with a disability is a person who has a physical or mental impairment that substantially limits one or more major life activities. If you have any such issues, I encourage you to visit the AccessAbility Center to determine which services may be appropriate for you.

Strategies for Success:

Students who have questions of any kind, problems with any of the assignments, or wish to discuss course themes further are expected to make use of instructor's regularly scheduled office hours. Normal office hours are first come, first served, and do not require appointments. Other appointments are also possible if necessary, and are to be scheduled by e-mail.

If your instructor tells you that you need to meet with her, or to use the Writing Center, it’s up to you to respond to that suggestion as soon as possible. Asking for help is a sign of a strong and capable student, so you should never be embarrassed to say you don’t understand something, are having trouble with some aspect of your work, or just want to talk. Your professors are here to help. Your success requires active participation always. Using the Writing Center actively is another way to build your own success. More info is available at: http://www1.ccny.cuny.edu/prospective/humanities/writingcenter

No extra credit projects are possible; students concerned about grades are advised to put their best efforts into regular assignments throughout the semester, particularly class participation.
Schedule of weekly class meetings and topics:

Remember, each week you have both reading and writing assignments to prepare for class. The assignments listed for each week are due by the time class meets that week.

Most readings are available online, or as PDFs posted in Blackboard. No textbooks are required for purchase. On March 7 and May 2, you have assigned readings that are only available as hard copy books on reserve in the CCNY Library. Please plan ahead to insure you have time to do these readings before those class meetings.

January 31
1 Introduction: Evidence and Photography
   introduction to the course and review of syllabus
   Working definitions of ‘photography’ and ‘evidence’
   In-class writing exercise

No readings due yet.

➤ Reminder: if you have never taken a book out of the CCNY Library, you need to activate your ID card by visiting the circulation desk in the library.
➤ Reminder: you will need to use our BlackBoard course web site, so check to make sure you have access to it.
➤ Reminder: if you don’t already have a NYPL library card, you need to get one right away. You can begin your application online if you like. You’ll need ID and proof of address to pick up your card.
https://gethelp.nypl.org/customer/portal/articles/2273625
https://www.nypl.org/get-library-card
February 7

2 Photography in the Beginning: Art, Science, Fact, Fiction
William Henry Fox Talbot/Anna Atkins
***→ Choosing project topics for final presentations ←***
Photography’s roots in art and science
Image as evidence

Larry Schaaf, “Happy Birthday to the Pencil of Nature, June 24, 2016
http://foxtalbot.bodleian.ox.ac.uk/2016/06/24/happy-birthday-to-the-pencil-of-nature/
“Cyanotypes of British Algae by Anna Atkins (1843),” The Public Doman Review,
George Eastman Museum Photographic Processes videos: “Talbot’s Processes,”
https://www.youtube.com/watch?v=ZwV-HikQe3I and “The Cyanotype,”
https://www.youtube.com/watch?time_continue=18&v=3s0hBi5c4Y

Come to class prepared with preferences for your final presentation topic!

→ Response paper due.
February 14
3 Photography, Evidence and Historical Sources
Roger Fenton /San Francisco juvenile mug shots (and other historical images)
Guest speaker, Professor Marta Gutmann, CCNY Spitzer School of Architecture


https://www.youtube.com/watch?v=hnxT4WQsLLM and “The Albumen Print”
https://www.youtube.com/watch?v=6JDfdHWBVG4

→ Response paper due.
→ Reminder: you should have made an appointment to visit the NYPL to begin research for your presentation by now.
February 21
4

**Photography and Legal Evidence**

*Forensic photography*

Guest speaker, **Paul Occhiogrosso, Esquire, CCNY Executive Counsel to the President**


→ Response paper due.
→ Reminder: you should have begun to collect books and articles about your presentation topic by now. Don’t hesitate to use ILL!

NB: on **Tuesday April 10 at 5:00**, **Thomas Keenan** will speak at CCNY!
Please plan on attending.
His lecture is entitled “*Watching Without Seeing: Police Violence, Eyewitness Video, Justice.*"
February 28

5 Photography, Evidence and Journalistic Fact

Photographic coverage of Black Lives Matter movement/Susan Meiselas

Guest speaker, Dr. Mary Panzer, independent scholar (to be confirmed)

New York Times coverage of Black Lives Matter movement; search New York Times online, via CCNY Library (please note, you are looking for traditional newspaper presentation of events, not social media or other web journalism)

Mary Panzer, “Introduction,” Things As They Are: Photojournalism Since 1955, 2006,


→ Response paper due.
→ Reminder: make sure you have begun to revise previous weeks' response papers for your final portfolio.
March 7

6 Photography and Scientific Evidence: Motion and Stopping Time
Eadweard Muybridge/Harold Edgerton
+ Visit to CCNY Archive to view original photographs
+ Discussion of final presentation research in progress
Guest speaker: Professor Sydney Van Nort, CCNY Archivist and author The City College of New York, 2007

Rebecca Solnit, “The Annihilation of Time and Space,” in River of Shadows, 2003,
Sarah Gordon, Indecent Exposure: Eadweard Muybridge’s “Animal Locomotion” Nudes, book on reserve in
CCNY Library, TR140.M89 G67 2015

Harold Edgerton and James Killian, Flash! Seeing the Unseen by Ultra High-Speed Photography, 1939, pp. 9-54,
https://babel.hathitrust.org/cgi/pt?id=mdp.39015007669610;view=1up;seq=17

⇒ Response paper due.
⇒ Research bibliography for final presentation due
March 14

7 Photographic Truth and Indexicality: Philosophical Perspectives
photographic deceptions/Adrienne Piper
Guest speaker, Professor Kate Ritchie, Philosophy (3:45)

Jane Farver, “Introduction” and Clive Philpott, “Adrian Piper Talking to Us,” in Adrian Piper Reflections, 1987,
Lorraine and Peter Galison, Objectivity, pp. 125-190, PDF via Blackboard.
Hany Farid, “Digital Doctoring: Can We Trust Photographs?” nd,

➢ Response paper due.
March 21
8 Photography and Evidence Workshop Using Cell Phone Cameras: Framing the World
+ Peer Review of Presentation Material in progress
Guest instructor for this week: Professor Randy Matsusow, CCNY Photography

George Eastman Museum Photographic Processes videos: ”Digital Photography,”
https://www.youtube.com/watch?time_continue=13&v=bFDHH5sko08

No response paper due this week. Concentrate on your presentation research!

→ Thesis statement and paragraph supporting thesis statement for final presentation due: bring 2 copies to class. One copy is for your peer review partner, the other is for me, so I can give you comments on your work in progress. Professor Matusow will deliver your statements to me and I will return them the following week in class.
→ Reminder: make sure you are making good progress on revising previous weeks’ response papers for your final portfolio!

Please note: I will be out of town this week, so Professor Matusow will be conducting this week’s class session, and my usual office hours are cancelled.
March 28
9 Photography’s Evidence, Literature and Narrative
Julia Margaret Cameron/Dayanita Singh
Guest speaker, Deputy Dean Renata Kobetts-Miller, Humanities Division and English


→ Response paper due.

April 4 NO CLASS: SPRING BREAK

TUESDAY
April 10 Special guest lecture, 5:00 room TBD
Attendance required.

April 11 NO CLASS: CCNY HOLDS FRIDAY SCHEDULE TODAY.
April 18
10 Documentary Image: Employing Photography as Anthropological Evidence
   + Visit to CCNY Archive to view original photographs
   Edward S. Curtis/Graciela Iturbide
   + discussion of portfolio revision in progress
   Guest speaker, Professor Leigh Binford, Chairman, Anthropology Department, College of Staten Island

Shamoon Zamir, The Gift of the Face, 3-22, PDF via Blackboard
Edward S. Curtis, The North American Indian, 1907-1930, browse first and last volumes and some volumes in between, http://curtis.library.northwestern.edu/

→ Response paper due.

ALSO TODAY:

6:00 panel discussion, “Photography and Evidence,” with photographers, historians, critics, and digital theorists—speakers to be announced.
Attendance is REQUIRED, so please make any necessary arrangements so you can be there.
Your response paper for next week will discuss this panel rather than our assigned readings.
Nadar, George Sand, 1864, Woodburytype; Cover of Esquire Magazine, designed by George Lois, photography by Carl Fisher, December 1963
[Sonny Liston as Santa Claus]

April 25
11 Photography and Evidence: Persuasion and Celebrity
+ Visit to CCNY George Lois Archive to view original materials
Nadar/George Lois
Guest speaker: David Nocera, Archivist, George Lois Archive, CCNY (3:30)

“Graphis Interview: Advertising Legend George Lois”, PDF via Blackboard

⇒ Response paper due--this week’s response paper responds to last week’s panel discussion rather than this week’s readings.
May 2

12 Photographic Evidence in Social Advocacy
Jacob Riis/Donna Ferrato
guest speaker, Professor Keith Gandal, English (to be confirmed)

Jacob Riis, How the Other Half Lives, read first few chapters,
https://www.gutenberg.org/files/45502/45502-h/45502-h.htm

Keith Gandal, The Virtues of the Vicious: Jacob Riis, Stephen Crane and the Spectacle of the Slum, PDF via Blackboard

Donna Ferrato, Living with the Enemy, book on reserve in CCNY Library, HV6626.2 .F47 1991

https://www.youtube.com/watch?v=VqlWjYjSlBSo

⇒ Response paper due.
Course Requirements--Instructions:

Weekly class participation:
This course requires that you come to class prepared to take part in our discussion each week. The expectation is that every student participates every week. Participation includes answering questions, asking questions, responding to comments made by other students. Participation makes up a significant percent of your grade, and—more importantly—participation is what makes each week’s class stimulating and valuable for you and for your classmates.

Response papers:
Each week we have two or three readings related to our theme for the week. After you complete the week’s reading, you need to write a brief response paper (500-750 words) discussing the authors’ main points, and commenting on how the readings relate to each other and to our theme for the week. Think of these papers as a way to articulate what the authors of the assigned readings are saying, and also what you find important about them. Feel free to argue and express your own point of view. It may also be helpful to make connections between the week’s texts, or between these texts and others we have previously read. Think about the topic for the week as described on the syllabus, as well as our topic for the course as a whole. How do these readings illuminate or represent those themes?

Papers must be printed single-sided (no emailed papers accepted), double spaced, and stapled, with title pages. Please include your word count on the title page. When you quote from the readings or refer to the authors’ ideas, you need to use correctly formatted footnotes. If you refer to photographs or other works of art, their titles must be italicized. For all points of formatting, citation and grammar, please refer to Sylvan Barnet, A Short Guide to Writing About Art. (If you do not have your own copy, copies are available on reserve in Cohen Library or at the Writing Center.) Papers are due at the start of class, so be sure to plan ahead so you have time to print your paper before class each week.

Final portfolios:
The final project for this course is a revision of your choice of eight to ten of your weekly response papers to create a portfolio. Your portfolio will include improved versions of the original response papers, and also an introduction and conclusion. The introduction (500-750 words) will present an overview of your ideas about evidence and photography, and create a context for the papers which follow. The conclusion (approximately 250 words) will restate the main ideas of the introduction and tie together what the individual papers have argued or observed. Your paper will also include a bibliography citing all of the readings to which you are responding.

Your portfolio will summarize what you have learned this semester. Think of it as opportunity to display your understanding of the texts you have read as well as an opportunity to express your own ideas and opinions about the
topics discussed. It is very possible that your ideas will have changed during the semester, particularly as a result of doing more readings, or as a result of our class discussions. Feel free to change your mind about what you originally wrote as you revise your papers. It's up to you to decide what order to put them in within the final portfolio, and to give the portfolio a title. You can leave out a paper that you don’t think is as strong as the others, or write a new one specifically for the portfolio. You decide what makes the strongest presentation of your ideas.

Revising your response papers means more than one thing. At a minimum, you will be fixing grammatical errors, improving awkward sentences, filling in ideas left out the first time—in short, using every bit of feedback you received from your instructor. But a successful revision is much more than that. You may have new or different ideas on the topic than you did originally, as a result of more thought and class discussion, or subsequent readings. You may have noticed connections between this topic and others of interest. When you revise, be open to re-thinking the entire essay, as well as just polishing the writing. The goal of a revision is to make the best possible text you can, using all that you have learned. Many revisions will also be expansions.

It's very important that you work on revising your response papers throughout the semester. If you wait until the end of the semester to do it all, you won't have time to revise everything thoughtfully and effectively. Many students will find it helpful to schedule regular meetings with the Writing Center, both to work on revisions and first versions of response papers throughout the semester.

Suggested schedule for final portfolio preparation:
(it's always a good idea to work ahead of this schedule, and some projects will continue through many weeks, so this schedule is only a rough guideline):
- Each week, when you get back the previous week’s paper with comments, think about how you will revise it.
- Week 7, look back at the papers from the first half of the semester, and try to complete revisions.
- Week 10, start to think about what themes are emerging from the semester’s work, and begin to draft your portfolio’s introduction and conclusion.
- Week 12, choose which papers will be in the portfolio and complete revisions.
- Week 13: final exam period, complete revision and polishing of entire portfolio.

Presentations:
Presentation assignments all require advance planning in order to find topics, make library visits, and do research as each assignment requires. Students are expected to plan ahead, keep track of deadlines, and begin work on the presentation throughout the semester. If you don’t begin work on your paper as soon as the semester begins, you will be unable to complete it satisfactorily. Presentation topics will be chosen on WEEK 2 so that you will have the whole semester to work on your presentation. That means you should begin work on your presentation in Week 2, and work on it a little bit every week until it is due.

Suggested schedule for presentation work throughout the semester:
(it's always a good idea to work ahead of this schedule, and some projects will continue through many weeks, so this schedule is only a guideline):
- Week 2, presentation topic selection
- Week 3, gather all research materials needed for the presentation and start reading
- Week 4, make appointment for Library research visit, meet with instructor during office hours if you haven’t already
- Week 5, preliminary bibliography due, research visit to Library this week if you haven’t already gone
- Week 6, use instructors’ comments on bibliography to develop research further
- Week 7, decide on images to use in PPT and begin to gather jpps
- Week 8, draft thesis statement fro presentation; peer review of your presentation materials in progress.
- Week 9, think about relation of your presentation to topics we’ve discussed in class so far and readings
- Week 10, start work on PPT and handout for presentation
- Week 11, decide how to use scholarship on your topic in your presentation—you are not just presenting information, but also ideas and arguments gathered through your research
- Week 12, edit and proof read your handout and PPT, and practice and time your presentation
- Weeks 13 and 14, presentations
For your presentation, you will choose a topic from the list below. You will make appointments to visit the NYPL Department of Photographs, NYPL Milstein Division, the NYPL Schomburg Center, or the NYPL Performing Arts Library (depending on the topic you choose) to see the original photographs or books in person. This is very important—first of all, it’s a special opportunity that you will enjoy, and secondly, you will understand the images much better after you see them in person. The project requires in-person research—you CANNOT do it all from your computer. You will also research the topic using scholarly books and articles as well as other sources. Your job is to become knowledgeable about this topic so that you can explain it to the class in a brief PPT presentation, supplemented by a handout which you will create and distribute to the class.

Your presentation will last for exactly 10 minutes, so you won’t have time to share everything you learn. You need to focus the presentation by choosing the one aspect of the topic you feel is most important and interesting. Your presentation will begin with a strong thesis statement expressing that idea. You will use the questions on the worksheet provided by the instructor to shape your research, but you won’t be able to cover all of those points in your presentation—you need to make thoughtful choices about what’s most important and what’s necessary to include. Narrowing down your topic is not enough—you also have to reach a conclusion about it which you will argue in your presentation. That conclusion will form your thesis statement.

Research suggestions and bibliography are provided for each topic in a separate hand-out, as are directions for doing special collections research at the New York Public Library Schwarzman building (42nd St. and Fifth Avenue), the Performing Arts Library (Broadway and 65th St.), and the Schomburg Center (Lenox Avenue and 135th St.). Presentation worksheets provide guidance regarding what information to gather, what questions to ask, and how to frame what you learn as an argument.

You are required to meet with instructor during office hours by week 4 (but earlier or more often than once is fine too) to discuss the progress of your presentation research, and your proposed focus and approach for the presentation. You are welcome to return for follow up meetings any time you like.

Presentation topics:

- Maxime DuCamp, *Egypte, Nubie, Palestine et Syrie*, 1852
- John Thomson, *Street Life in London*, 1877
- John Forbes Watson and John William Kaye, *The People of India*, 1868
- Timothy O’Sullivan, *Photographs … West of the 100th Meridian*, 1871 and 1873
- Stereoscopic [3D] photographs of New York City, c. 1860s-90s
- George Barnard, *Photographic Views of Sherman’s Campaign*, 1866
- Detroit Publishing Company postcards of New York City, 1900-1920s
- Pageant of America collection, focus on images of New York City, 1925-1929
- *Under the Red Cross Flag at Home and Abroad* (World War I) photo album and scrapbook, 1918-1919
- *Photographs of the Construction of the Holland Tunnel*, 1919-1927
- Farm Security Administration photographs (choose a specific location or theme), 1930s
- Heinrich Hoffmann, *Eye on the Reich: German Propaganda Photographs*, 1939-1942
- Weegee, *Naked City*, 1945 and photographs published in *PM* newspaper
- Camilo Vergara, focus on Harlem, prints in NYPL Department of Photographs, but also published books and website
- NASA photographs, 1960s onward; prints in NYPL Department of Photographs, but also recent images online
- Mary Ellen Mark, focus on one individual series within her work, or one book
- Maria Martínez-Canas, *Duplicity as Identity series*, 2008
- Photographs Taken By Inspectors of the New York City Tenement House Department, 1930-1939 [at NYPL Milstein Division]
- Regina Andrews Photograph Collection [at the NYPL Schomburg Center]
- Marvin and Morgan Smith, Harlem (manuscripts and photographs) [at the NYPL Schomburg Center]
- Roy De Carava (and Kamoinge), Harlem [at the NYPL Schomburg Center]
- Martha Swope, performance documentation [at the NYPL Performing Arts Library]
- Alice Austen, Lower East Side photographs [NYPL Photographs Dept, but you should also visit the Alice Austen House Museum on Staten Island]
Please come to class on Week 2 have carefully considered the presentation topics, and having at least 3 or 4 in mind that you are interested in doing, in case your first choice topic is already taken when it’s your turn to sign up. Even if you don’t get your first choice, don’t worry--there are no bad topics!

Once you have chosen a topic, you should begin research immediately even though your presentation is not until the end of the semester. You will need the whole semester to work on this project.

Begin by visiting the NYPL division where the original photographs/photographic book is located. For some parts of the NYPL, you need to make appointments in advance, and you can’t just arrive without warning. Each part of the Library has its own rules about how to handle their special collections materials, and in some of the study centers where collections are located, you are not allowed to bring your coat, bag, or pens. (A checkroom is available). Ask whether you are allowed to take pictures of the materials you are studying to use in your presentation. Although for most of these topics, you can explore reproductions of the images via the NYPL Digital Collections, your assignment requires you to visit in person. Photographs look very different in real life than on a screen! You may need to make more than one visit during the semester, so plan ahead.

In addition to spending time with the original photographs, you will also need to do research about them, and—in some cases—about related topics. If your topic is a published book, you may be able to find book reviews. If it’s a group assembled by an individual or institution, you may be able to research that person or organization. You will probably need to do background and contextual research. You will definitely need to find scholarly books and articles relevant to your topic, and one of the best ways to do that is to ask for help from the references librarians in the Art Room at NYPL. The project can NOT be done only with web sources!

A VERY important part of this project is your meeting with instructor during office hours (that is, outside of class time) to talk about your research strategies and get help with your presentation research. Ideally, that meeting should happen by Week 4 of the semester—and the meeting will be most useful to you if you have already begun your research by the time we meet.

Use this space to make note of contact information for another student: