

COURSE CONTENT

Course Code	DD4008 (mutually exclusive with DD8007)
Course Title	From Colonialism to Tourism: Early Photography in Asia
Pre-requisites	DD1004 Introduction to the Histories of Art II or DD2000 Introduction to the Histories of Southeast Asian Art
No of AUs	4
Contact Hours	52 hours

Course Aims

This course introduces you to the relationships between photography, colonialism, and tourism in nineteenth-century Asia. You will examine how photographic images participated as discursive objects in various contexts for different purposes and mediums. You will study a diverse range of images produced by western and local photographers that document and interpret Asia. Through museum visits and conversations with curators, you will develop and refine skills in fieldwork research in preparation for your final-year project.

Intended Learning Outcomes (ILO)

By the end of this course, you will be able to:

1. Discuss the visual and diverse socio-historical contexts of early Asian photographic artworks.
2. Apply visual, contextual, and theoretical analysis skills to investigate early Asian photographic imagery in academic writing and in presentations.
3. Develop and sustain arguments as a result of original research in academic writing and in presentations.
4. Present your research findings, claims, and conclusions about early photography in Asia in a coherent and concise manner in academic writing and in presentations.
5. Participate actively and knowledgeably in reading workshops, peer review sessions, and fieldwork on early Asian photographic imagery.

Course Content

This research-oriented course examines the relationships between photography, colonialism, and tourism in nineteenth-century South Asia, Southeast Asia, and East Asia. Structured as a series of case studies, you will examine how photographic images participated as discursive objects in various colonial contexts for different purposes and mediums such as albums, postcards, and stereoscopic cards. You will also study a diverse range of images produced by western photographers and local photographers about the peoples and places in Asia. Through multiple museum visits to study objects in person and discussions with experts, you will be introduced to various archives in Singapore and develop fieldwork research proficiency in preparation for your final-year project. Framed as seminar-style discussion sessions, this course emphasizes visual examination, acquisition of knowledge through reading and fieldwork, expressing thoughts and conclusions through writing, and demonstrating informed reflection about the multiple images of nineteenth-century Asia.

Assessment (includes both continuous and summative assessment)

Component	ILOs Tested	Programme LO	Weighting	Team/ Individual
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Continuous Assessment: Response Papers: 20%	1, 2, 3	--	20%	Individual
Continuous Assessment: Presentations: 20%	1, 2, 3, 4, 5	--	20%	Individual
Final Project: Museum-based Research Project: 40% – Research 20% – Writing 20%	1, 2, 3, 4	--	40%	Individual
Continuous Assessment: Participation	1, 5	--	20%	Individual
Total			100%	

Reading and References

Cody, Jeffrey W. and Frances Terpak, eds. *Brush and Shutter Early Photography in China*. Los Angeles: J. Paul Getty Trust, 2011. TR101.B78 2011

Dehejia, Vidya. *India Through the Lens Photography 1840-1911*. Washington, D.C.: Smithsonian Institution, 2000. TR103.I53 2000

Dewan, Deepali and Debra Hutton. *Raja Deen Dayal: Artist-Photographer in 19th-Century India*. 2013. Ahmedabad: Alkazi Collection of Photography in association with Mapin Publishers. TR103.D515

Falconer, John. *India: Pioneering Photographers. 1850-1900*. London: The British Library, 2001. TR103. F35 2001

Falconer, John. *A Vision of the Past: A History of Early Photography in Singapore and Malaya. The Photographs of G. R. Lambert & Co., 1880-1910*. Singapore: Times Editions, 1987. TR113. S53F182

Hight, Eleanor M. and Gary D. Sampson, eds. *Colonialist Photography: Imag(in)ing Race and Place*, London: Routledge, 2002. TR652.C719

Lau, Grace. *Picturing the Chinese: Early Western Photographs and postcards of China*. Hong Kong: Joint Publishing (H. K.) Co. Ltd., 2008. DS709.L366

Luther, Narendra. *Raja Deen Dayal: Prince of Photographers*. Creative Point, 2003. TR103.L973

Pelizzari, Maria Antonella. *Traces of India: Photography, Architecture, and the Politics of Representation, 1850-1900*. Montreal and New Haven: Canadian Center for Architecture and Yale Center for British Art, 2003. TR103.T759

Rousmaniere, Nicole Coolidge and Mikiko Hirayama, eds. *Reflecting Truth: Japanese Photography in the Nineteenth Century*. Amsterdam: Hotei, 2004. TR105.R44 2004

Toh, Jason, *Singapore Through 19th-century Photographs*. Singapore: Editions Didier Millet, 2009. DS610.5

Vergara, Benito M. Jr. *Displaying Filipinos: Photography and Colonialism in early 20th century Philippines*. Quezon City: University of the Philippines Press, 1995. DS685.V494

Worswick, Clark. *Princely India: Photographs by Raja Deen Dayal 1884-1910*. New York: Knopf, 1980. DS479.1.k57. D38 1980

Course Policies and Student Responsibilities

General: You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course-related announcements. You are expected to participate in all project critiques, class discussions and activities.

Punctuality: You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

Absenteeism: In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

Planned Weekly Schedule*

*Subject to adjustment by instructor according to the teaching situation, students' progress, public holidays and unforeseeable circumstances. A revised schedule will be issued to students at the start of the semester.

Week	Topic	Course LO	Readings/ Activities
1	Introductions	5	Introductory Lecture. Announcement of all assignments: Response Papers, Presentations, and Museum-based Research Project. In-class discussion.

2	Photographing Monuments	1, 2, 3, 4, 5	Weekly lecture, group presentation, and active learning in reading workshop
3	<i>Photographing People</i>	1, 2, 3, 4, 5	Weekly lecture, group presentation, and active learning in reading workshop.
4	Fieldwork: National Archives	1,5	Fieldwork research experience.
5	Photographing Infrastructure and Wars	1, 2, 3, 4, 5	Weekly lecture, group presentation, and active learning in reading workshop
6	Photographing Fauna and Flora	1, 2, 3, 4, 5	Weekly lecture, group presentation, and active learning in reading workshop
7	Fieldwork: <i>Singapore Botanic Gardens</i>	1, 5	Fieldwork research experience
8	Photographers & Studios	1, 2, 3, 4, 5	Weekly Lecture, group presentation, and active learning in reading workshop
9	Fieldwork: Eurasian Art Gallery	1,5	Fieldwork research experience
10	<i>Postcards and Stereoscopic cards</i>	1,2, 3, 4, 5	Weekly Lecture, group presentation, and active learning in reading workshop
11	Fieldwork: Peranakan Museum	1, 5	Fieldwork research experience
12	Student Presentations	1, 2, 3, 4, 5	Active learning through presentations
13	Student Presentations	1, 2, 3, 4, 5	Active learning through presentations