**Images of Justice: Spring Reading Group 2018**

**Syllabus**

This reading group centers on the intersections between visual culture and the law. The goals of the reading group are twofold: 1) to gain a deeper understanding of the way that visual tools and technologies shape legal systems and 2) to encourage participants to engage with these materials to complement their work in law school and as advocates. Topics include critically evaluating images, photography, documentary film, design thinking, and architecture.

1. **Introduction: Background and Stakes**
	1. N. Feigenson, *The Visual in Law: Some Problems for Legal Theory*, 2014 J. L., Culture Human.101
	2. Gregg Mitman & Kelly Wilder, Introduction, Documenting the World: Film, Photography, and the Scientific Record, 2017
	3. Lance Oppenheim, “No Jail Time: The Movie,” N.Y. Times, Dec. 5, 2017
	4. Claire Sestanovich, “Our Body-Cams, Ourselves,” The Marshall Project, Feb. 10, 2017
2. **Looking and the Law**- guided visit to Yale University Art Gallery
	1. E. Porter (2014) Taking Images Seriously. 114(7) Colum. L. Rev. 1687-1782.
	2. John Szarkowski, Looking at Photographs: 100 Pictures from the Collection of the Museum of Modern Art, Excerpts
3. **Photography and the Law I: Photography and Criminology**
	1. Jennifer Tucker, Moving Pictures: Photographs on Trial in the Sir Roger Tichborne Affair *in* Gregg Mitman & Kelly Wilder, eds. Documenting the World: Film, Photography, and the Scientific Record, 2017
	2. Josh Ellenbogen, *Reasoned and Unreasoned Images*, Part 1: Criminality, Identity, and the “Unreasoned Image,” Excerpts on Alphonse Bertillon
	3. Henry D. Littlejohn, Photography and Criminal Inquiries, 8 Jurid. Rev. 13 (1896)
	4. Tim Stelloh, “Mugged! How your ugly booking photos (and Tiger’s) became a commodity for cops, hustlers, and journalists,” The Marshall Project, June 3, 2017
4. **Photography and the Law II: Photographer/Spectator/Subject/Citizen**
	1. Susan Sontag, On Photography, 1977, Excerpts
	2. Ariella Azoulay, The Civil Contract of Photography, 2012, Introduction
	3. Maurice Berger, “The Lasting Power of Emmett Till’s Image,” The New York Times: Lens Blog, Apr. 5, 2017
5. **Photography training**-with MFA photography program
	1. Danny Lyon, Conversations with the Dead, 1971, Excerpts
	2. Gale E. Spring, Photography as a Evidentiary Tool, 26 Alternative L.J. 281 (2001)
	3. Sarah Lewis, “Vision and Justice”, Aperture Magazine, Summer 2016
6. **Documentary and the law I** : **Truth and Representation**- screening of *Titicut Follies*
	1. Morris. E. (2011) *Believing is Seeing: Observations on the Mysteries of Photography*. New York: Penguin Press (Preface & pp. 75-120)
	2. Bill nichols, representing reality: issues and concepts in documentary, 1991, Excerpts
	3. Sheila Curran Bernard, Documentary Storytelling: Creative Nonfiction on Screen,Third edition, 2011, Ch. 7
7. **Documentary and the law II: Documentary as Advocacy**
	1. Regina Austin, “The Next ‘New Wave’: Law-Genre Documentaries, Lawyering in Support of the Creative Process, and Visual Legal Advocacy,” 16 Fordham Intellectual Property Media & Entertainment Law Journal 809
	2. Sheila Curran Bernard, Documentary Storytelling: Creative Nonfiction on Screen,Third edition, 2011, Ch. 1-3
8. **Documentary and the law III: Ethics and Implications**- discussion with filmmaker John Lucas
	1. Commonwealth v. Wiseman, 356 Mass. 251, 249 N.E.2d 610 (1969)
	2. Wiseman v. Massachusetts, 398 U.S. 960 (1970)
	3. Calvin Prylock, *Ultimately We Are All Outsiders: The Ethics of Documentary Filmmaking*, 28 J. Univ. Film Assoc. 21 (Winter 1976)
	4. *Honest Truths: Documentary Filmmakers on Ethical Challenges in Their Work, Center for Media and Social Impact*, American University, 2009
	5. Model Rules of Professional Conduct, American Bar Association, Rule 1: Client Lawyer Relationship, 2016
9. **Design Thinking and the Law I: Legal Systems**
	1. Field Guide to Human Centered Design, Ideo.org, 2015, Excerpts
	2. Margaret Hagan, Law By Design, available at <http://www.lawbydesign.co/en/home/>
	3. Look over one of the two scanned exercises (Customer Journey Map and Dream/Gripe Session) from Creative Confidence and complete one.
10. **Design Thinking and the Law II: Legal Tools** (guest speaker)
	1. *Legal Typography and Designing Legal Documents*
		1. Matthew Buttrick, Typography for Lawyers: Essential Tools for Polished and Persuasive Documents. *Read:* Introduction, Why Typography Matters (pg 13-35), Sample Documents (pg 173-185), Text Formating- Basic Rules (pg 73-90)
		2. Example- Consumer Contracts:
			1. Helena Haapio and Margaret Hagan, Design Patterns for Contracts
			2. See Contract Design Library:<http://www.legaltechdesign.com/communication-design/legal-design-pattern-libraries/contracts/>
	2. *Graphic Advocacy and Communications Design*
		1. Essential Principles for Design:<http://www.legaltechdesign.com/LegalDesignToolbox/communicate-info-in-a-better-way/#research>
			1. Skim Legal Pattern Library:<http://www.legaltechdesign.com/LegalDesignToolbox/smart-legal-design-pattern-library/>
		2. Skim Visual Law Library:<http://www.legaltechdesign.com/visualawlibrary/>
11. **Architecture and the Law**
	1. Michael Kimmelman, “Prison Architecture and the Question of Ethics,” N.Y. Times, Feb. 16, 2015
	2. Imogen Wall, “Architecture and Prisons: Why Design Matters,” The Guardian, Sept. 28, 2016
	3. Forensis: The Architecture of Public Truth, Forensic Architecture, ed., 2014, Excerpts
		1. “The Architecture of International Justice,” Francesco Sebregondi in conversation with Cesare P.R. Romano
		2. “The Lawless Line,” Nicola Perugini
		3. “Case: Drone Strikes,” Jacob Burns (*see also*, http://www.forensic-architecture.org/case/drone-strikes/)
		4. “Entering Evidence: Cross Examining the Records of the ICYP,” Susan Schuppli
12. **Visualizing Justice**
	1. Judith Resnik, *Representing Justice: From Renaissance Iconography to Twenty-First-Century Courthouses*, 2007
13. **Reflections & Student Project Presentations**- 2 hour class
	1. Richard K. Sherwin, *Visual Jurisprudence*, 57 N.Y.L. Sch. L. Rev. 11 (2012–2013)

**Optional: Additional film screenings during the semester.**