

**ARTH 1100 History and Appreciation of Photography
Spring 2012**

SYLLABUS

Professor Sandra Cheng

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Office Hours: Tues/Thurs 9-10 am
and by appointment

Class Time/Location: Tues/Thurs 11:30 am - 12:45 pm, Atrium 631 (3 credits)

Course Description: This course surveys the history of photography from its beginnings in the early nineteenth century to the present. We will examine the use of photography for aesthetic, documentary, and “scientific” purposes, stylistic shifts in photography related to aesthetic concerns, and varying interpretations of subject matter based on social and cultural concerns at specific moments in history. We will also consider the relationship between photography and the visual arts in general, which culminates with the primacy of photography as a medium by the late twentieth century.

Required Textbook: Mary Warner Marien, *Photography, A Cultural History*, 3rd Edition, Prentice Hall, 2010 (OK to use the 2nd Edition, several copies of the 2nd Edition are on reserve in the library)

Learning Outcomes:

Students will,

- learn the analytical techniques used by art historians,
- become familiar with key works in the history of photography, the photographers, diverse styles, and working methods,
- become knowledgeable about the major photographic works linked to historical events, intellectual history, and scientific and cultural trends,
- acquire a working knowledge of the specialized vocabulary used in art history,
- enhance their visual literacy and critical thinking skills

Class Expectations: *Look and think about what you’re looking at!*

Students are responsible for the following: images, names, and vocabulary on the slide lists, information presented in lecture and assigned readings, including the general historical context for all stylistic periods.

Class participation will be considered in determining final grades.

*Syllabus is subject to change.

Website: You must access the class website by logging into [CityTech's OpenLab](http://openlab.citytech.cuny.edu/) via <http://openlab.citytech.cuny.edu/>. To access the OpenLab, you will need to register with your CityTech email account (if you haven't activated your CityTech email, you will need to go to the helpdesk in the 6th Floor Computer Lab of the General Building). Instructions on how to start your account on the OpenLab will be provided in a separate handout.

Slide lists for the lectures will be posted online. Go to the **Class Downloads** tab on the website. The slide lists have the works of art and vocabulary that you are responsible for on the exams. You will also have access to image files and readings under Class Downloads but these are password-protected (passwords will be provided in class). Although I will show slides that are not on your slide lists or in Marien's *Photography*, these unlisted works will not be on the exams.

Grading:

Writing Assignment #1: Critical Analysis of Sources	15%
Midterm	25%
Writing Assignment #2: Exhibition Review	25%
Final	25%
Web homework/In-Class Assignments	10%

PLEASE NOTE: Failure to turn in a paper or submit an exam/assignment will result in a zero (0), not F.

Important Dates:

Feb 16, Thursday	Last day to drop without W grade
March 6, Tuesday	Writing Assignment #1 DUE
March 20, Tuesday	Midterm Exam
April 19, Thursday	Last day to withdraw with W grade
April 24, Tuesday	Writing Assignment #2 DUE
May 17, Thursday	Final Exam, 11:30 am – 12:45 pm no incomplete work accepted after this date

Exams: Exams consist of slide identifications (artist name, title of works, medium, dates, significance of work), short answer questions, comparative essays, and definitions of terms/concepts. Make-up exams will only be given for reasons of documented emergency.

Written Assignments: Students are required to write two papers. Information on required papers will be given in **separate handouts**.

Response paper (3 pp)

- After reading/viewing several articles online (including a chapter of Fred Ritchin's *After Photography*), you will write a short paper on the impact of digital photography on media.

Exhibition Review (4-5 pp)

- You will be given a list of approved photography exhibitions in New York City. Choose one exhibition to visit and review. Write a review based on your interpretation and analysis. The objective of this review will be to determine the goal of the curator in putting the exhibition together and then to evaluate the extent to which the curator was successful in achieving this goal.

Late papers will be accepted only if students have received prior approval for late submissions.

Web homework/In-Class Assignments: Your homework consists of blogging on the class website. Each week, I will post a **Discussion Topic**. You may choose to submit a blog post or comment on a fellow student's post. Instructions for how to *post* or to *comment* are located online under **Blogging Guidelines**. You are responsible for **10 posts or comments**. Throughout the semester, you will have the opportunity to work in small groups for in-class assignments. *Participation on the blog and class work is mandatory.*

Extra Credit: Over the course of the semester, you will be given an option to do several extra credit projects worth 1-3 points each. The projects have specific due dates. These are short written assignments of approx. 500 words. If you complete all the projects well, it is possible to increase your final grade average by 10 points. You will find extra credit assignments posted online.

Attendance: Students are expected to attend all classes. More than 3 absences will result in course failure. Excessive lateness will affect your grade. Three late marks equal one absence.

Plagiarism and Cheating: Presenting work by others as your own is completely unacceptable. Plagiarism includes using material from books or the Internet without acknowledging the source as well as submitting something written by someone else. **Either will result in a 0 (zero) for that particular assignment/exam. A second instance will result in an automatic F for the course.**

Decorum: Please turn off your cell phones, beepers, alarms, etc. and **no sleeping, internet surfing, txt msgs** while in lecture.

New York City College of Technology Policy on Academic Integrity:

Students and all others who work with information, ideas, texts, images, music, inventions, and other intellectual property owe their audience and sources accuracy and honesty in using, crediting, and citing sources. As a community of intellectual and professional workers, the College recognizes its responsibility for providing instruction in information literacy and academic integrity, offering models of good practice, and responding vigilantly and appropriately to infractions of academic integrity. Accordingly, academic dishonesty is prohibited in The City University of New York and at New York City College of Technology and is punishable by penalties, including failing grades, suspension, and expulsion.

(Slide lists are located under Class Downloads on the class website, please download and keep with your class materials. You are responsible for the images as well as important names and vocabulary listed below.)

**ARTH 1100 History and Appreciation of Photography
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Slide List #1

Joseph-Nicéphore Niépce, *View from the Window at Gras*, c. 1826
Louis-Jacques-Mandé Daguerre, *Still Life (Interior of a Cabinet of Curiosities)*, 1837
Louis-Jacques-Mandé Daguerre, *View of the Boulevard du Temple*, c. 1839
William Henry Fox Talbot, *Camera Lucida Drawing of the Villa Melzi*, Oct 5, 1833
William Henry Fox Talbot, *Leaf with Serrated Edge*, c. 1839
William Henry Fox Talbot, *Latticed Window*, Paper Negative, Aug 1835
Unknown, *Magazine of Science with samples of Photogenic Drawings*, Apr 27, 1839
William Henry Fox Talbot, *The Open Door*, 1844
William Henry Fox Talbot, *Articles of China*, 1844
William Henry Fox Talbot, *The Haystack and Negative*, 1844
Unknown, *Untitled (Panorama showing Talbot's Reading Establishment)*, c.1845
Hippolyte Bayard, *Self-Portrait as a Drowned Man*, 1840
Hippolyte Bayard, *Self-Portrait with Plaster Casts*, 1850

Names and Vocabulary

Niépce, Daguerre, Talbot, Bayard
camera obscura
camera lucida
heliograph
daguerreotype
John Herschel's "photographic experiments"
photogenic drawing
photogram
calotype
paper negative
salt print
Talbot's *The Pencil of Nature*, 1844-1846

ARTH 1100 History and Appreciation of Photography

LECTURE SCHEDULE AND READING ASSIGNMENTS

Date	Topic	Reading
1/31	Introduction: Syllabus Review / New Ways of Seeing	Marien Introduction
2/2	Pioneers of Photography: Niepce & Daguerre	Marien Ch. 1
2/7	Talbot and the Calotype and Early Uses of Photography	Ch. 2 (25-58)
2/9	Portraiture, Nadar, and “Artistic Photography”	Ch. 2 (58-75), Ch. 3
2/14	War Photography and the Civil War	Ch. 4 (99-113)
2/16	Civil War Photography <i>cont’d</i>	
2/21	NO CLASS – CLASSES FOLLOW MONDAY SCHEDULE	
2/23	Picturing the American West and Photography Around the World	Ch. 4 (113-141)
2/28	Photography and the Social Sciences	Ch. 5 (143-161), Ch. 7 (216-223)
3/1	Pictorialism	Ch. 6 (162-174)
3/6	Alfred Stieglitz and the Photo-Secession	Ch. 6 (174-201)
	WRITTEN ASSIGNMENT #1 DUE IN CLASS	
3/8	Alfred Stieglitz and the Photo-Secession <i>cont’d</i>	
3/13	Riis, Hine, and Social Reform	Ch. 7 (203-209)
3/15	Motion Studies and Early Film	Ch. 7 (210-216)
3/20	MIDTERM	
3/22	European Modernism Between the Wars: Soviet Photography and Photomontage	Ch. 7 (224-234), Ch. 8 (235-241)
3/27	European Modernism Between the Wars <i>cont’d</i> : Dada to Surrealism	Ch. 8 (242-268)
3/29	FSA Photography	Ch. 9 (278-288)
	<i>** Mar 29-Apr 1 AIPAD photography show at Park Ave Armory **</i>	
4/3	Beyond the FSA: Modernism in American Photography	Ch. 8 (268-277)
4/5	Cartier-Bresson’s “Decisive Moment”; Robert Capa and World War II	Ch. 8 (257-259), Ch. 9 (288-309)
4/10	NO CLASS – SPRING RECESS – UNIVERSITY CLOSED	
4/12	NO CLASS – SPRING RECESS – UNIVERSITY CLOSED	

4/17	The Family of Man Exhibition and Its Critics	Ch. 10 (310-317, 330-338)
4/19	The Snapshot Aesthetic: Weegee to Larry Clark	Ch. 11 (338-357)
4/24	Focus on Diane Arbus	
	WRITTEN ASSIGNMENT #2 DUE IN CLASS	
4/26	Photography and Abstraction: Siskind, Callahan, White	Ch. 11(338-347)
5/1	Photojournalism and the Vietnam War	Ch. 11 (364-372)
5/3	The Color Revolution	Ch. 11 (358-364, 372-391)
5/8	Photography's Critique of Globalization: Appropriation; Social Issues; Identity Politics	Ch. 12
5/10	Postmodernist Photography	Ch. 13
5/15	Image-making Today: Digital Imaging and mini-review	Ch. 14
5/17	FINAL EXAM	