

**ARTH 1100-D400 History and Appreciation of Photography
Fall 2013**

SYLLABUS

Professor Sandra Cheng

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Office Hours: Tu 9:00-10:00 am

Th 11:15 am-12 pm

and by appointment

Class Time/Location: Tues/Thurs 10:00 – 11:15 am, 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> /. Instructions on how to signup are on the OpenLab homepage. To access the OpenLab, you will need to register with your CityTech email account (if you have not activated your CityTech email, you need to go to a student helpdesk—1st floor Namm or 6th Floor Computer Lab in the General Building). Once you register on the OpenLab, locate my course (Humanities Department, Fall 2013) and ask to join!

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).

Important Dates:	September 17, Tuesday	Last day to drop without W grade/or change classes
	October 8, Tuesday	Writing Assignment #1 DUE
	October 22, Tuesday	Midterm Exam
	November 7, Thursday	Last day to withdraw with W grade
	November 21, Thursday	Writing Assignment #2 DUE
	December 17, Tuesday	Final Exam, 10:00 – 11:15 am <i>no incomplete work accepted after this date</i>

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, you will write a short paper on critical issues in photography.

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** (approx. 200-words each). 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: You have the option to do extra credit projects worth 1-3 points each. The projects are due by the last lecture BEFORE the final. 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 under Assignments.

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
8/29	Introduction: Syllabus Review / New Ways of Seeing	Marien Introduction
9/3	Pioneers of Photography: Niepce, Daguerre and Talbot	Marien Ch. 1, Ch. 2 (25-31)
9/5	NO CLASS — UNIVERSITY CLOSED	
9/10	Science, Portraiture, and “Artistic Photography”	Ch. 2 (32-75), Ch. 3
9/12	War Photography and the Civil War	Ch. 4 (99-113)
9/17	Civil War Photography <i>cont’d</i>	
9/24	Picturing the American West; Photography & Social Sciences	Ch. 4 (130-141) Ch. 5 (143-161)
9/26	Pictorialism	Ch. 6 (162-174)
10/1	Pictorialism <i>cont’d</i>	
10/3	Alfred Stieglitz and the Photo-Secession	Ch. 6 (174-201)
10/8	Alfred Stieglitz and the Photo-Secession <i>cont’d</i>	
	WRITTEN ASSIGNMENT #1 DUE IN CLASS	
10/10	Riis, Hine, and Social Reform	Ch. 7 (203-209)
10/15	NO CLASS — UNIVERSITY FOLLOWS MONDAY SCHEDULE ON TUES 10/15	
10/17	Motion Studies and Early Film	Ch. 7 (210-216)
10/22	MIDTERM	
10/24	European Modernism Between the Wars: Soviet Photography and Photomontage	Ch. 7 (224-234), Ch. 8 (235-241)
10/29	European Modernism Between the Wars <i>cont’d</i> : Dada to Surrealism; Modernism in American Photography	Ch. 8 (242-277)
10/31	FSA Photography	Ch. 9 (278-288)
11/5	Life Magazine; Cartier-Bresson’s “Decisive Moment”;	Ch. 8 (257-259),
11/7	War Photography in the 20 th Century: Robert Capa, World War II	Ch. 9 (288-309)
11/12	The Family of Man Exhibition and Its Critics	Ch. 10 (310-317, 330-338)
11/14	Robert Frank and Street Photography	

11/19	The Snapshot Aesthetic: Weegee to Larry Clark Focus on Diane Arbus	Ch. 11 (338-357)
11/21	Photography and Abstraction: Siskind, Callahan, White WRITTEN ASSIGNMENT #2 DUE IN CLASS	Ch. 11(338-347)
11/26	Photojournalism and the Vietnam War	Ch. 11 (364-372)
12/3	The Color Revolution	Ch. 11 (358-364, 372-391)
12/5	Postmodernist Photography and Digital Imaging: Appropriation; Social Issues; Identity Politics	Ch. 12-14
12/10	Postmodernist Photography cont'd	Ch. 12-14
12/12	Postmodernist Photography cont'd	Ch. 12-14
12/17	FINAL EXAM please note the final exam date and time is *** TUESDAY DECEMBER 17th 10:00 AM *** NO exams will be given at an earlier or later date	
12/19	Exams and papers returned	