

**ARTH 1100-D400 History and Appreciation of Photography
Spring 2016**

SYLLABUS

Professor Sandra Cheng

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Class Time/Location: Tues/Thurs 10:00 – 11:15 am, Atrium 631 (3 credits)

Office Hours: Mon 10:00-11:00 am

Tu/Th 9:00-10:00 am

and by appointment

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*, 4th Edition, Prentice Hall, 2015 (it is OK to use earlier editions, several copies, including earlier editions 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: images, names, and vocabulary on the slide lists, information presented in lecture and assigned readings, including the general historical context.
- Good note-taking skills are essential to passing the class. My PowerPoint files are NOT posted online. Text on the PowerPoints are provided as a model for note-taking from the textbook.

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—i.e., 6th Floor Computer Lab in the General Building). Once you register on the OpenLab, locate my course (Humanities Department, Spring 2016) and ask to join! You need to “join” to be able to post!

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:

Paper #1: Exhibition Review	20%
Midterm	20%
Paper #2: Response Paper	15%
Final	20%
Group Project	15%
Homework	10%

PLEASE NOTE: Failure to turn in a paper or submit an exam/assignment will result in a zero (0).

How this adds up. Use the following formula calculate your current grade average:

$.20$ (paper 1) + $.20$ (midterm) + $.15$ (paper 2) + $.20$ (final) + $.15$ (group project) + $.10$ (homework) = grade

Important Dates:

March 15, Tuesday	Paper #1 DUE
March 22, Tuesday	Midterm Exam
April 11, Monday	Last day to withdraw with W grade
May 3, Tuesday	Paper #2 DUE
May 10-12, Tu/Th	Group Presentations
May 19, Thursday	Final Exam, 10:00 – 11:15 am <i>no incomplete work accepted after this date</i>

Exams: Exams are worth 40% of your grade. 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. Look on the class website for more information on the exam format.

Papers: Papers are worth 35% of your grade. Students are required to write two papers. Information on required papers will be given in **separate handouts**.

You can find the “Grading Rubric for Papers” on the class website under Class Downloads. Your paper grade is an evaluation of content, organization, style, and grammar.

Papers are mandatory, it is unlikely that you will pass the class if you do not turn in the papers.

Exhibition Review (4 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.

Response paper (4 pp)

- After reading several essays, you will write a short paper on critical issues in photography.

IMPORTANT NOTE: You must submit both papers to pass this course. All papers are submitted through **SafeAssign** on Blackboard which checks your paper against a Google-like search engine and other student papers on file. **You will receive 0 points for your paper if the matching rate exceeds 35%.** A matching rate that nears 35% will be carefully checked for plagiarism. Please do not copy and paste from other sources because such practice will adversely affect your grade.

Group Project (2 pp): The Group Project is worth 15% of the grade. Students will be assigned a group to work on a photography presentation. Each group will present their findings in a 10-min presentation. Information on the required project will be given in **separate handout**.

Homework: Homework is worth 10% of the grade. Your homework consists of writing blog posts on the class website. Students are responsible for submitting **blog posts** (200-300 words) and/or **comments** (100-200 words). Instructions on how to *post* are located online under **Blogging Guidelines**. *Homework is mandatory.*

In-Class Assignments: You will have the opportunity to work in small groups for in-class assignments throughout the semester. *Participation in class exercises 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. 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. *See City Tech's attendance policy on the following page.*

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

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.**

The Fine Print:

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.

New York City College of Technology Policy on Attendance

You are expected to attend each class meeting. The college policy allows you to be absent without penalty for no more than 10% of the class instructional hours during the semester; that is 3 absences per semester for a class that meets twice a week. Students who are absent for more than 10% of the hours the course meets are subject to a designation of WU (unofficial withdrawal with penalty) rather than a final grade. The "WU" and "WN" count as an "F" in the computation of the GPA.

Absence from class is defined as any time the student's physical body is not inside the assigned classroom (whether from non-attendance, lateness, taking unauthorized breaks, or leaving early). Absence is failure to attend any part of a class, from roll call to dismissal.

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LECTURE SCHEDULE AND READING ASSIGNMENTS

Week	Date	Topic	Reading
1	2/2	Introduction: Syllabus Review/ New Ways of Seeing	Marien Introduction; Marien Ch. 1-2 (25-31)
	2/4	Pioneers of Photography: Niepce, Daguerre, Talbot, Bayard	
	2/9	NO CLASS 2/9 – UNIVERSITY FOLLOWS FRIDAY SCHEDULE TUES 2/9	
2	2/11	Science, Portraiture, and “Artistic Photography”; War Photography and the Civil War	Marien Ch. 2 (32-75), Ch. 3 (76-98), Ch. 4 (99-113)
	2/16		
3	2/18	Civil War Photography <i>cont’d</i> , Picturing the American West	Marien Ch. 4 (99-141)
	2/23		
4	2/25	Photography and the Social Sciences;	Marien Ch. 5 (143-161), Ch. 6 (162-174)
	3/1	Pictorialism	
5	3/3	Pictorialism and Alfred Stieglitz and the Photo-Secession	Marien Ch. 6 (174-201)
	3/8		
6	3/10	Alfred Stieglitz and the Photo-Secession <i>cont’d</i> ;	Marien Ch. 7 (203-216)
	3/15	Riis, Hine, and Social Reform PAPER #1 DUE on TUESDAY MARCH 15	
7	3/17	Motion Studies and Early Film	
	3/22	MIDTERM on TUESDAY MARCH 22	
8	3/24	European Modernism Between the Wars, Soviet Photography and Photomontage; Dada to Surrealism	Marien Ch. 7 (224-234), Ch. 8 (235-277)
	3/29		

9	3/31 4/5	Modernism in American Photography; FSA Photography	Marien Ch. 8 (257-259), Ch. 9 (278-309)
10	4/7 4/12	<i>Life Magazine</i> ; Cartier-Bresson's "Decisive Moment"; War Photography in the 20 th Century: Robert Capa, World War II	
11	4/14 4/19	The Family of Man Exhibition and Its Critics; Robert Frank and Street Photography	Marien Ch. 10 (310-317, 330-338), Ch. 11 (338-357)
12	4/21 5/3	The Snapshot Aesthetic: Weegee to Larry Clark (Focus on Diane Arbus) PAPER #2 DUE TUESDAY MAY 3rd	Marien Ch. 11 (338-357)
	4/26 4/28	NO CLASS – SPRING RECESS – UNIVERSITY CLOSED	
13	5/5 5/10	Photojournalism and the Vietnam War; The Color Revolution GROUP PRESENTATIONS – PART I	Marien Ch. 11 (358-391)
14	5/12 5/17	GROUP PRESENTATIONS – PART 2 Postmodernist Photography and Digital Imaging: Appropriation; Social Issues; Identity Politics	Marien Ch. 12-14
15	5/19 5/24	FINAL EXAM please note the final exam date and time are *** THURSDAY MAY 19th 10:00 AM *** NO exams will be given at an earlier or later date Exams returned	

(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.)

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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
direct process
daguerreotype
latent image
John Herschel's "photographic experiments"
photogenic drawing
photogram
calotype / Talbot type
paper negative
Talbot's *The Pencil of Nature*, 1844-1846
negative-positive print system
contact print