

**ARTH 1100-D402 History and Appreciation of Photography  
Spring 2017**

**SYLLABUS**

**Professor Sandra Cheng**

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**Class Time/Location:** Tues/Thurs 10:00 – 11:15 am, Atrium 631

**Pathways:** Creative Expression

**Course Credits:** 3 credits

**Office Hours:** Tu/Th 9:00-10:00 am  
and by appointment

**Catalogue Description:** An introduction to photography as a fine art and communications medium, from the publication of its invention in 1839 to the present, among Western practitioners. Illustrated lectures and discussions appraise diverse overlapping functions of photographs and view camera work within the history of art and culture. Changing styles, purposes and techniques are outlined chronologically.

**Additional Description for this section:** 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.**

**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., 6<sup>th</sup> Floor Computer Lab in the General Building). Once you register on the OpenLab, locate my course (Humanities Department, Spring 2017) and ask to join! **You need to “join” to be able to post!**

**Blackboard is used ONLY for submitting papers and checking your grades. All class files are found on the OpenLab, therefore, familiarize yourself with the OpenLab ASAP.**

**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.

**Important Dates:**

March 2, Thursday	Paper #1 DUE
March 16, Thursday	Midterm Exam
April 19, Wednesday	Last day to withdraw with W grade
April 27, Thursday	Paper #2 DUE
May 11, Thursday	Group Presentations
May 23, Tuesday	<b>Final Exam, 10:00 – 11:15 am</b> <i>no incomplete work accepted after this date</i>

**Grading:**

Paper #1: Response Paper	15%
Midterm	20%
Paper #2: Exhibition Review	20%
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:

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

**FILL IN WITH YOUR GRADES**

Paper 1: \_\_\_\_\_ x 15% = \_\_\_\_\_

Paper 2: \_\_\_\_\_ x 20% = \_\_\_\_\_

Homework: \_\_\_\_\_ x 10% = \_\_\_\_\_

Group: \_\_\_\_\_ x 15% = \_\_\_\_\_

Midterm: \_\_\_\_\_ x 20% = \_\_\_\_\_

Final: \_\_\_\_\_ x 20% = \_\_\_\_\_

**TOTAL** = \_\_\_\_\_

**This Total is your Final Grade Average. See *City Tech's Student Handbook* to convert this number to a letter grade.**

**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 practically impossible to pass the class if you do not turn in the papers.*

**Response paper (4 pp)**

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

**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.

**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 per group member):** The Group Project is worth 15% of the grade. After midterms, 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** (min. 200 words) and/or **comments** (min. 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 after the midterm and online on the class website.

**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.

If you arrive late, please enter the room quietly in order to not disturb your classmates' learning time. It is the student's responsibility to inform the instructor of their late arrival, otherwise, you will be marked absent for the class.

*See City Tech Humanities Dept's attendance policy below.*

**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.** *See City Tech's Academic Integrity policy below.*

## **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.

### **Humanities Department Attendance Policy**

Class Meets	Allowable Absence
1 time/week	2 missed classes or the equivalent amount of missed class time
2 times/week	3 missed classes or the equivalent amount of missed class time
Also, 3 latenesses equal one absence	

A student who is not in a class for any reason is not receiving the benefit of the education being provided. Missed class time includes not just absences but also latenesses, early departures, and time outside the classroom taken by students *during* class meeting periods. Each professor will keep accurate, detailed records of students' attendance, and will notify students that a WU grade (withdrew unofficially) may be assigned to anyone who exceeds the limit established for a given course or component. Students are responsible for keeping track of their own attendance. When they exceed the maximum permitted missed class time, they should make an appointment to discuss the problem with the professor."

### **Reasonable Accommodation Statement**

We are committed to providing reasonable accommodation to students with disabilities. Qualified students with disabilities will be provided reasonable academic accommodations if determined eligible by the Center for Student Accessibility. Prior to granting disability accommodations in this course, the instructor must receive written verification of a student's eligibility from the Center, which is located in room A-237. It is the student's responsibility to initiate contact with the Center staff and to follow the established procedures for having the accommodation notice sent to the instructor.

### **Diversity Statement**

The Humanities Department complies with the college wide nondiscrimination policy and seeks to foster a safe and inclusive learning environment that celebrates diversity in its many forms and enhances our students' ability to be informed, global citizens. Through our example, we demonstrate an appreciation of the rich diversity of world cultures and the unique forms of expression that make us human.

## ARTH 1100 History and Appreciation of Photography

### LECTURE SCHEDULE AND READING ASSIGNMENTS

Week	Date	Topic	Reading
1	1/31	Introduction: Syllabus Review/ New Ways of Seeing	Marien Introduction; Marien Ch. 1-2 (25-31)
	2/2	Pioneers of Photography: Niepce, Daguerre, Talbot, Bayard	
2	2/7	Science, Portraiture, and “Artistic Photography”; War Photography and the Civil War	Marien Ch. 2 (32-75), Ch. 3 (76-98), Ch. 4 (99-113)
	2/9		
3	2/14	Civil War Photography <i>cont’d</i> , Picturing the American West	Marien Ch. 4 (99-141)
	2/16		
4	2/21	Photography and the Social Sciences;	Marien Ch. 5 (143-161), Ch. 6 (162-174)
	2/23	Pictorialism	
5	2/28	Pictorialism and Alfred Stieglitz and the Photo-Secession	Marien Ch. 6 (174-201)
	3/2	<b>PAPER #1 DUE on THURSDAY MARCH 2</b>	
6	3/7	Alfred Stieglitz and the Photo-Secession <i>cont’d</i> ;	Marien Ch. 7 (203-216)
	3/9	Riis, Hine, and Social Reform	
7	3/14	Motion Studies and Early Film and Mini Review	
	3/16	<b>MIDTERM on THURSDAY MARCH 16</b>	
8	3/21	European Modernism Between the Wars, Soviet Photography and Photomontage;	Marien Ch. 7 (224-234), Ch. 8 (235-277)
	3/23	Dada to Surrealism	

9	3/28 3/30	Modernism in American Photography; FSA Photography	Marien Ch. 8 (257-259), Ch. 9 (278-309)
10	4/4 4/6	<i>Life Magazine</i> ; Cartier-Bresson's "Decisive Moment"; War Photography in the 20 <sup>th</sup> Century: Robert Capa, World War II	
	4/11 to 4/20	<b>NO CLASS — SPRING RECESS — UNIVERSITY CLOSED</b> <b>NO CLASS — 4/20 RUNNING ON A MONDAY SCHEDULE</b>	
11	4/25  4/27	The Family of Man Exhibition and Its Critics; Robert Frank and Street Photography  <b>PAPER #2 DUE THURSDAY APRIL 27</b>	Marien Ch. 10 (310-317, 330-338), Ch. 11 (338-357)
12	5/2  5/4	The Snapshot Aesthetic: Weegee to Larry Clark (Focus on Diane Arbus)	Marien Ch. 11 (338-357)
13	5/9  5/11	Photojournalism and the Vietnam War; The Color Revolution  <b>GROUP PRESENTATIONS</b>	Marien Ch. 11 (358-391)  Marien Ch. 12-14
14	5/16  5/18	Postmodernist Photography and Digital Imaging: Appropriation; Social Issues; Identity Politics	Marien Ch. 12-14
15	5/23    5/25	<b>FINAL EXAM</b>  <b>please note the final exam date and time are</b> <b>*** TUESDAY MAY 23 at 10:00 AM ***</b> <b>NO exams will be given at an earlier or later date</b>  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.)

## **ARTH 1100 History and Appreciation of Photography Spring 2017**

### **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