

**ARTH 1100-D404 History and Appreciation of Photography
Fall 2017**

SYLLABUS

This section is WRITING-INTENSIVE*

Professor Sandra Cheng

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Class Time/Location: Monday 11:30 am – 2 pm, Atrium 631

Pathways: Creative Expression

Course Credits: 3 credits

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

and Mon by appointment

Catalogue 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.

Additional Description for this section: ***This section is writing-intensive and we will have more papers and homework than other sections of this course.*** 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, 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

*Writing Intensive means this section requires MORE writing than other sections of this course.

**Syllabus is subject to change.

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.
- Participate! Practice mindfulness and be aware of your surroundings, tune in rather than tune out, and interact with your classmates and the art

Website: You must access the class website by logging into [CityTech's OpenLab](http://openlab.citytech.cuny.edu/) via [http://openlab.citytech.cuny.edu /](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, Fall 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.

Grading:

Paper #1: How Photography Connects Us	5%
Paper #2: Response Paper	15%
Midterm	20%
Paper #3: Photographer Study	5%
Group Presentation and Project	10%
Paper #4: Exhibition Review	15%
Final	20%
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:

$$.05 (\text{paper 1}) + .15 (\text{paper 2}) + .20 (\text{midterm}) + .05 (\text{paper 3}) + .15 (\text{paper 4}) + .10 (\text{group project}) + .20 (\text{final}) + .10 (\text{homework}) = \text{grade}$$

CLASS PARTICIPATION WILL BE CONSIDERED IN DETERMINING FINAL GRADES.

Important Dates:	September 18, Monday,	Paper #1 DUE
	October 16, Monday	Paper #2 DUE
	October 23, Monday	Midterm Exam
	November 10, Friday	Last day to withdraw with W grade
	November 13, Monday	Paper #3 DUE
	November 27, Monday	Paper #4 DUE
	December 4, Monday	Group Project and Presentation DUE
	December 18, Monday	Final Exam, 11:30 am-1:30 pm

no incomplete work accepted after this date

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 40% of your grade. Students are required to write **four papers for this writing-intensive section**. 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 nearly impossible to pass the class if you do not turn in all papers. Handing in two or less papers will result in failing the course.

2 Response papers

— After reading essays, you will write short papers on critical issues in photography.

Photographer Study

— A concise study on a specific photographer

Exhibition Review

— 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 NOTES:

— **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.

— **Late papers:** 2 points per day will be deducted for assignments submitted after the due date. Late papers will no longer be accepted after 30 days from the due date.

Group Project (2 pp per group member): The Group Project is worth 10% of the grade. At midterm, students will be assigned a group to work on a photography presentation. Each group will present their findings in a 7-10 min presentation. Information on the required project will be given in a **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 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. Excessive absences will affect your grade adversely. Excessive lateness will affect your grade.

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.

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.

The Fine Print:

NYCCT ACADEMIC INTEGRITY POLICY

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

It is the conviction of the Humanities department that 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. Missed time impacts any portion of the final grade overtly allocated to participation and/or any grades awarded for activities that relate to presence in class.

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.

HUMANITIES 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	8/28	Introduction: Syllabus Review/ New Ways of Seeing Pioneers of Photography: Niepce, Daguerre, Talbot, Bayard	Marien Introduction; Marien Ch. 1-2 (25-31)
	9/4	NO CLASS 9/4 – UNIVERSITY CLOSED for LABOR DAY	
2	9/11	Science, Portraiture, and “Artistic Photography”; start of Civil War Photography	Marien Ch. 2 (32-75), Ch. 3 (76-98), Ch. 4 (99-113)
3	9/18	Civil War Photography <i>and</i> Survey Photography of the American West PAPER #1 DUE	Marien Ch. 4 (99-141)
4	9/25	Photography and the Social Sciences; Pictorialism	Marien Ch. 5 (143-161), Ch. 6 (162-174)
5	10/2	Alfred Stieglitz and the Photo-Secession	Marien Ch. 6 (174-201)
	10/9	NO CLASS 10/9 – UNIVERSITY CLOSED for COLUMBUS DAY	
6	10/16	PAPER #2 DUE on MONDAY OCT 16 Alfred Stieglitz and the Photo-Secession cont’d; Riis, Hine, and Social Reform	Marien Ch. 7 (203-216)
7	10/23	MIDTERM on MONDAY OCT 23 Short lecture after Midterm: Motion Studies and Early Film	

8	10/30	European Modernism Between the Wars, Soviet Photography and Photomontage; Dada to Surrealism	Marien Ch. 7 (224-234), Ch. 8 (235-277)
9	11/6	Modernism in American Photography; FSA Photography	Marien Ch. 8 (257-259), Ch. 9 (278-309)
10	11/13	<i>Life Magazine</i> ; Cartier-Bresson's "Decisive Moment"; War Photography in the 20 th Century: Robert Capa, World War II PAPER #3 DUE MONDAY NOV 13	
11	11/20	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	11/27	The Snapshot Aesthetic: Weegee to Larry Clark (Focus on Diane Arbus; Photojournalism and the Vietnam War PAPER #4 DUE MONDAY NOV 27	Marien Ch. 11 (338-357)
13	12/4	Photojournalism and the Vietnam War <i>cont;d</i> ; The Color Revolution GROUP PRESENTATIONS	Marien Ch. 11 (358-391)
14	12/11	Postmodernist Photography and Digital Imaging: Appropriation; Social Issues; Identity Politics	Marien Ch. 12-14
15	12/18	FINAL EXAM please note the final exam date and time are *** MONDAY DEC 18th 11:30 AM *** NO exams will be given at an earlier or later date	

(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
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