

**ARTH 1100-D401 History and Appreciation of Photography  
Fall 2019**

**SYLLABUS**

**Professor Sandra Cheng**

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**Class Time/Location:** Tues/Thurs 11:30 am – 12:45 pm, Namm 1021

**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.

**Recommended 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

**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., 6<sup>th</sup> Floor Computer Lab in the General Building). Once you register on the OpenLab, locate my course (**History of Photography**, Humanities Department, Fall 2019) 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:**

October 3, Thursday	Paper #1 DUE
October 22, Tuesday	Midterm Exam
November 5, Tuesday	Last day to withdraw with W grade
November 21, Thursday	Group Presentations
December 5, Thursday	Paper #2 DUE
December 19, Thursday	<b>Final Exam, 11:30 am – 12:45 pm</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.**

**CLASS PARTICIPATION WILL BE CONSIDERED IN DETERMINING FINAL GRADES.**

**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 a “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 BOTH papers.*

**Response paper (4 pp)**

— 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 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 assignments will loose two (2) points per late day**

2 points per day will be deducted for assignments submitted after the due date.

**Group Project (2 pp per group member):** 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 7-10 min presentation. Each student will submit a report on the assigned photographer and group effort. Information on the required project will be given in a **separate handout**.

**Homework:** Homework is worth 10% of the grade. Most homework consists of writing homework posts on the class website. Students are responsible for submitting **homework posts** (min. 200 words). Instructions on how to *post* are located online under **Posting 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. 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.

**Decorum:** Please turn off your cell phones, beepers, alarms, etc. and **no sleeping, internet surfing, txt msgs** while in lecture. If you use a laptop, do not work on assignments for other courses during class time.

**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.*

## **Department and College Policies**

### **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.

### **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.

### **Disability/Medical Accommodations Statement**

City Tech is committed to supporting the educational goals of enrolled students with disabilities in the areas of enrollment, academic advisement, tutoring, assistive technologies and testing accommodations. If you have or think you may have a disability, you may be eligible for reasonable accommodations or academic adjustments as provided under applicable federal, state and city laws. You may also request services for temporary conditions or medical issues under certain circumstances. If you have questions about your eligibility or would like to seek accommodation services or academic adjustments, please contact the Center for Student Accessibility at 300 Jay Street room L-237, 718 260 5143, or <http://www.citytech.cuny.edu/accessibility/>

N.B., Students who miss a scheduled presentation or exam due to illness or medically-related emergencies will be referred to the Center for Student Accessibility. The CSA will review any documentation requested and give the student a letter to share with the relevant instructor if accommodations need to be made.

## ARTH 1100 History and Appreciation of Photography

### LECTURE SCHEDULE AND READING ASSIGNMENTS

Week	Date	Topic	Reading
1	8/27	Introduction: Syllabus Review/ New Ways of Seeing	Marien Introduction; Marien Ch. 1-2
	8/29	Pioneers of Photography: Niepce, Daguerre, Talbot, Bayard, Atkins	
2	9/3	Pioneers of Photography continued	Marien Ch. 2-3
	9/5	<b>NO CLASS on THURS 9/5 (City Tech runs a Monday Schedule)</b>	
	9/10	Documentation, Science, and Portraiture	
3	9/12	Art and Photography	Marien Ch. 3-4
	9/17	War Photography and the Civil War	
4	9/19	Civil War Photography	Marien Ch. 4-5
	9/24	Survey Photography of the American West	
5	9/26	Pictorialism	Marien Ch. 5-6
	10/3	Alfred Stieglitz and the Photo-Secession  <b>PAPER #1 DUE on THURS OCT 3</b>	
6	10/10	Alfred Stieglitz and the Photo-Secession cont'd	Marien Ch. 6-7
	10/15	Riis, Hine, and Social Reform	
7	10/17	Motion Studies and Early Film and Midterm Review	
	10/22	<b>MIDTERM on TUES OCT 22</b>	

8	10/24	European Modernism Between the Wars, Soviet Photography, Photomontage, and Bauhaus	Marien Ch. 8
	10/29	Dada to Surrealism	
9	10/31	Modernism in American Photography	Marien Ch. 8-9
	11/5	FSA Photography	
10	11/7	<i>Life Magazine</i> ; Cartier-Bresson's "Decisive Moment"	Marien Ch. 9
	11/12	War Photography in the 20 <sup>th</sup> Century: Robert Capa, Lee Miller, and World War II	
11	11/14	The Family of Man Exhibition and Its Critics	Marien Ch. 10-11
	11/19	Robert Frank and Street Photography	
12	11/21	<b>GROUP PRESENTATIONS</b>	Marien Ch. 11
	11/26	<b>THURS NOV 21</b>  The Snapshot Aesthetic: Weegee to Larry Clark (Focus on Diane Arbus)	
	11/28	<b>NO CLASS – THANKSGIVING HOLIDAY</b>	
13	12/3	Photojournalism and the Vietnam War; The Color Revolution	Marien Ch. 11-12
	12/5	<b>PAPER #2 DUE THURS DEC 5</b>	
14	12/10	Postmodern Photography, Appropriation, and the Digital Image	Marien Ch. 12-14
	12/15	Gender and Representation: Cindy Sherman and Nan Goldin	
15	12/17	Postmodern Photography, cont'd; Final Review	
	12/19	<b>FINAL EXAM</b>  <b>please note the final exam date and time are</b> <b>*** THURSDAY DEC 19 at 11:30 AM ***</b> <b>NO exams will be given at an earlier or later date</b>	



(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  
Anna Atkins, *Poppy*, c. 1852

Names and Vocabulary

Niépce, Daguerre, Talbot, Bayard, Atkins  
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  
cyanotype