

Course Outline

New York City College of Technology
Department of Humanities

Course Number: ARTH1100, Section _____
Course Title: History and Appreciation of Photography
Course Credits: 3; Class Hours: 3
Prerequisites: Eligibility for ENG 1101
Pathways: Creative Expression

Instructor: _____
E-mail: _____
Phone: 718-260-5018 ext. _____
Office: Library Building L630
Office Hours:

Sample Syllabus

NYCCT 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.

Standard Textbook

Mary Warner Marien, *Photography, A Cultural History*, 4th Edition, Prentice Hall, 2015, ISBN: 9780205988945.

Learning Objectives

The underlying goal of art history courses is to increase the visual literacy of the student. The study of key photographic works, movements, styles, concepts, and important practitioners of the medium from 1839 to the present, will help students attain an understanding and appreciation of photography. Students will study the historical and cultural contexts for the production of photographs. They will learn how to use visual evidence to support analysis and they will develop visual vocabulary and theoretical methods to analyze relationships between formal elements (i.e., style, composition) and the ideological or thematic contexts of photographs. Short analytical writing assignments will assist students in articulating their responses to photography in a more critical manner by emphasizing logical organization and the development of ideas.

Sample Sequence of Weekly Topics

WEEK 1: THE ORIGINS OF PHOTOGRAPHY

Introduction: ways of reading photographs and contesting histories of photography. The "prehistory" of photography from the 17th- to 19th-century and proto- photographic

inventions such as the camera obscura. The competing inventions of photography, calotype vs. daguerreotype, Niepce, Daguerre, and Talbot.

WEEK 2: EARLY TRAVEL PHOTOGRAPHY AND PORTRAITURE

Documentation of national monuments in France by Edouard Baldus and Charles Negre and photographs of foreign lands by Francis Frith, Maxime Du Camp, and John Greene in Egypt and India. The increase in portrait studios and the spread of the daguerreotype process to America (i.e., the studio of Southworth & Hawes in Boston).

WEEK 3: NADAR AND ARTISTIC PHOTOGRAPHY

Relationship between photography and other media, especially painting. The critique of photography's artistic value by contemporary writers, including Charles Baudelaire.

WEEK 4: CIVIL WAR PHOTOGRAPHY AND PICTURING THE AMERICAN WEST

Documentation of the Civil War and U.S. expeditionary photography, Timothy Sullivan, Matthew Brady, Alexander Gardner, Eadweard Muybridge, Carlton Watkins, William Henry Jackson.

WEEK 5: VICTORIAN ART PHOTOGRAPHY AND SOCIAL REFORM PHOTOGRAPHY

The tableaux-vivant photography of Henry Peach Robinson and Oskar Rejlander and the Pre-Raphaelite sensibility of Julia Margaret Cameron. Jacob Riis' and Lewis Hine's use of photography to draw public awareness to living conditions of the urban poor and child laborers.

WEEK 6: PICTORIALISM, STIEGLITZ, AND THE PHOTO-SECESSION

Attempts to elevate the status of photography to the level of fine art by the Linked Ring in Britain and the Photo-Secession in America. Alfred Stieglitz's roles as artist, leader, and editor of Camera Work. The transition from Pictorialism to "straight photography." Important artists include Edward Steichen, Gertrude Kasebier, Clarence White, F. Holland Day, Robert Demachy.

WEEK 7: THE NEW VISION—EUROPEAN MODERNISM BETWEEN THE WARS

The relationships of photography to other art movements: Cubism, Futurism, Constructivism, Dada, Surrealism, the innovations of Soviet Photography, the use of photomontage, and the Bauhaus. Key photographers include Alexander Rodchenko, El Lissitzky, Hannah Hoch, Lazlo Moholy-Nagy, Man Ray, and Lee Miller.

MIDTERM EXAM

WEEK 8: FSA: DOCUMENTARY PHOTOGRAPHY

The camera and the New Deal—Walker Evans, Dorothea Lange, Arthur Rothstein, Ben Shahn.

WEEK 9: THE f64 GROUP

From Pictorialism to Purism and into the Museum of Modern Art. Edward Weston and

Mexico's revolutionary art of the 20s, Tina Modotti, Imogen Cunningham, Ansel Adams and California Modernism.

WEEK 10: THE FAMILY OF MAN EXHIBITION AND ITS CRITICS

The picture press from 30s France and Germany through "The Family of Man" and "the concerned photographer." Andre Kertesz, Henri Cartier-Bresson, Brassai, Helen Levitt, et al., the Magnum cooperative and Robert Capa, W. Eugene Smith, Margaret Bourke-White, Gordon Parks and the photo-essay in Life magazine.

WEEK 11: THE SNAPSHOT AESTHETIC: WEEGEE TO LARRY CLARK

A new chapter in art photography written on the road in America, between Evans and the "New York School" of photography. How does Robert Frank's sociological poetry inspire Gary Winogrand, Diane Arbus, Lee Friedlander, et al., and differ from the art tradition of Harry Callahan, Aaron Siskind, and Minor White?

WEEK 12: PHOTOGRAPHY AND ABSTRACTION

"The New Color Photography" vs. the old: William Eggleston and Joel Meyerowitz vs. Eliot Porter and Ernst Haas, technology & aesthetics, New Color journalism: Larry Burroughs, Mary Ellen Mark, Susan Meiselas, et al.

WEEK 13: FASHION AND CELEBRITY PHOTOGRAPHY

Fashion photography from Baron de Meyer, Horst P. Horst, Helmut Newton, and celebrity portraits by Edward Steichen, Robert Mapplethorpe, and Annie Liebowitz. Focus on how Irving Penn and Richard Avedon negotiated the blurred boundaries between commerce, art, and media.

WEEK 14: POSTMODERNIST PHOTOGRAPHY

Cross-currents between art and photography from the 60s to the present challenge and overturn the modernist cannon. Raising the issue for critics, curators, and audiences are John Baldessari, Cindy Sherman, Sherrie Levine, Barbara Kruger, and Richard Prince. The emergence of digital imaging.

WEEK 15: REVIEW AND FINAL EXAM

Sample Scope of Assessments

1. In-class activities
2. Writing assignments for homework
3. Museum writing assignment
4. 1-2 Response Papers
5. Midterm and possible additional quizzes and tests
6. Final Exam
7. Participation

Grade Scale:

A 93-100

A- 90-92.9
 B+ 87-89.9
 B 83-86.9
 B- 80-82.9
 C+ 77-79.9
 C- 70-76.9
 D 60-69.9
 F 59 and below

COURSE INTENDED LEARNING OUTCOMES/ASSESSMENT METHODS

LEARNING OUTCOMES	ASSESSMENT METHODS
1. Students will be able to identify and explain shared visual characteristics of photographic movements and to recognize historically significant specific photographs.	• Analysis of photographs in group discussions, in-class writing exercises, worksheets, quizzes, and exams.
2. Students will be able to place stylistic movements and specific photographs in historical, geographical, and cultural perspective.	• Short writing responses for homework, in-class exercises, paper assignments, quizzes and exams.
3. Students will be able to explain origins of photo technology and changes in equipment and practice over time.	• Guided in class discussions to articulate student responses to different examples of photographic technology. • Students study photo technology through group exercises, worksheets, homework, quizzes and exams.
4. Students will develop fluency in the vocabulary and concepts required to write about, discuss, and analyze photographs.	4. In-class discussion, individual and group writing exercises, worksheets, response papers.

GENERAL EDUCATION INTENDED LEARNING OUTCOMES/ASSESSMENT METHODS

LEARNING OUTCOMES: Creative Expression	ASSESSMENT METHODS
1. Gather, interpret, and assess information from a variety of sources and points of view.	• Readings from the primary text are supplemented with other media. • Students visit at least one museum exhibition on specialized photographic topics, and select and analyze multiple objects from the exhibition.
2. Evaluate evidence and arguments critically or analytically.	• Images are examined closely in class for visual evidence that supports or challenges claims and interpretations from readings and other course content. • Guided visual analysis is combined with

	student-driven discussion informed by assigned material and museum visits.
3. Produce well-reasoned written or oral arguments using evidence to support conclusions.	<ul style="list-style-type: none"> • Museum exhibitions, historical scholarship, and published criticism are assigned, discussed in class and analyzed for response papers. • Students apply historical knowledge, concepts and terminology from readings and lectures in all writing assignments.
4. Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater.	<ul style="list-style-type: none"> • Students identify visual characteristics of photographic movements and canonical photographs in guided visual analysis and in-class assessments. • Students interpret photographs in historical, social and cultural context in in-class writing exercises and response papers.
5. Analyze how arts from diverse cultures of the past serve as a foundation for those of the present, and describe the significance of works of art in the societies that created them.	<ul style="list-style-type: none"> • Assigned readings and museum exhibitions help students interpret photographs in the specific contexts of their creation and use.
6. Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.	<ul style="list-style-type: none"> • Students engage with questions of photographic meaning in written and oral discussion of the concepts of formalism, the documentary tradition, and the problem of truthfulness in photography.
7. Demonstrate knowledge of the skills involved in the creative process.	<ul style="list-style-type: none"> • In discussions and in-class writing, students consider the choices and interventions photographers make at every stage in the creative process, beginning with choice of subject and perspective, and continuing to the format and character of the finished photograph.
8. Use appropriate technologies to conduct research and to communicate.	<ul style="list-style-type: none"> • Over the course of the semester, students are introduced to reliable online resources specific to the study of photography. They consult museum collection databases and make use of City Tech's digital resources.

POLICY STATEMENTS

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.” (See pp. 73-76 in the Student Handbook.)

ACCESSIBILITY 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, you can leave a voicemail at 718 260 5143, send an email to Accessibility@citytech.cuny.edu or visit the Center’s website <http://www.citytech.cuny.edu/accessibility/> for more information.

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.

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.

SCHOOL OF ARTS & SCIENCES ATTENDANCE STATEMENT

When students miss class, they do not receive the full benefit of their education. Missing class includes absence, lateness, early departure and stepping out for prolonged periods during the session. Students must attend class consistently and on time: Failure to do so will negatively affect the final grade and could lead to an ‘F’ in the course.

HUMANITIES DEPARTMENT COMMITMENT TO STUDENT DIVERSITY

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 COURSE AI POLICY

This course permits the thoughtful and ethical use of artificial intelligence (AI) as a learning tool to complete writing assignments such as museum papers and essay exams. AI can be a valuable resource for learning, research, and gaining different perspectives. However, it is crucial to understand the boundaries of its appropriate use.

Examples of licit use are brainstorming and idea generation, research assistance (i.e. finding images and recommendation of sources to explore certain topics) and writing support, especially for students in need of proofreading a text before final submission. Students can also use AI ethically to obtain a clear description of an image or explanation of a difficult topic or to auto quiz their own understanding of a topic. Conversely, unacceptable use of AI is the submission of AI-generated work presented as your own original creation, including essays and museum papers. Likewise, the use of AI to complete assessments, answer exam questions, complete quizzes, or solve any type of assignments without demonstrating your own understanding is considered cheating.

Failure to adhere to these guidelines will be considered a breach of academic integrity and will be addressed according to university policies. When in doubt about the appropriate use of AI, please consult with your instructor.

Select Bibliography

Roland Barthes, *Camera lucida* (any edition), New York, NY: Hill & Wang, 1980.
Richard Bolton, *The Contest of Meaning: Critical Histories of Photography*, Cambridge, MA: MIT Press, 1989; 1996.

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Naomi Rosenblum, *A World History of Photography*, revised ed., New York: Abbeville, 1989; 2007.

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Updated March 2021
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