

HISTORY OF PHOTOGRAPHY
ARTS 4381, SECTION 01, WRITING ENHANCED
3 Credit Hours
Spring Semester, 2018
Sam Houston State University

Class Location: Art Complex, Art Building F, Room 107
Class Meeting Times: Tuesday/Thursday, 11:00 am – 12:20 pm
Instructor: Dr. Melissa L. Mednicov
Office Location: Huntsville Campus, Art Complex, Bldg E 116
Instructor Contact Information: (936) 294-4572
E-Mail: mmednicov@shsu.edu
Office Hours: Tuesdays, 2 - 3 p.m., or by appointment.

COURSE DESCRIPTION

A study is made of the history of photography from its earliest beginnings. Technical, visual, aesthetic and social aspects are considered. Writing Enhanced. 3 credit hours. Prerequisite: ARTS 2386 or ARTS 3385 with a grade of C or higher.

COURSE OBJECTIVES

After completing this course, students will be able to demonstrate:

1. art historical knowledge about the photographers, movements, and techniques in the history of photography.
2. the ability to discuss and write about photographers using art historical terms and methodologies.
3. the ability to express their knowledge of the history of photography through written coursework, research papers, presentations, and class discussions.

Learning Outcomes (3 of many): 1. Gaining a broader understanding and appreciation of intellectual/creative activity. 2. Gaining factual knowledge (terminology, classifications, methods, trends). Part of this knowledge is based upon students knowing artists' names, artworks, dates, and different terms relating to photographic practices. 3. Developing skill in expressing oneself orally or in writing.

REQUIRED TEXTBOOKS

1. Susan Sontag, *On Photography*, Picador, August 2001, paperback, ISBN: 9780312420093
2. Roland Barthes, *Camera Lucida*, Hill and Wang; Reprint edition (October 12, 2010), paperback, ISBN-10: 0374532338
3. *A World History of Photography*, 4th Edition, By Naomi Rosenblum, Published 2008, paperback, ISBN: 978-0-7892-0937-5

Students will also be responsible for assigned readings available via JSTOR and Blackboard (this is marked on the syllabus).

Grade Distribution

Participation: 5%
 Midterm: 15%
 Final Exam: 15%
 Reading Responses: 10%
 Group Presentation: 10%
 Short Paper on *Camera Lucida*: 5%
 Research Paper Project: 40%

Research Paper Project (Grade Breakdown towards Final Grade)

Complete Annotated Bibliography: 5%
 Thesis Statement/Introductory Paragraph: 10%
 Written Research Paper: 20%
 Presentation: 5%

Criteria for Grading Assessment: A: 100-90

B: 89-80

C: 79-70

D: 69-60 (passing, but not necessarily satisfying degree requirements)

F: 59 and below

Note: I will not post grades or discuss grades over email. You are always welcome to come to office hours or make an appointment to talk about the course, as well as how to improve your studying and writing skills.

Participation: To do well in this course, you must attend class regularly and contribute to class discussion. Participation will help you to understand and remember class materials better, which will also improve your overall grade. I will keep track of students who ask and answer questions. To receive a good class participation grade, you will need to do the readings, pay attention to lecture, and make comments that contribute to the class's appreciation of the material. A smart question is an excellent form of class participation.

Reading Responses: For each reading (choose one per class assignment) write a one-page (3 paragraph) analysis. This does not pertain to your textbook (*The World History of Photography*), but to assigned readings/essays available on Blackboard. You are not responsible for reading responses for the two books you will read (*Camera Lucida* and *On Photography*) since you will have other assignments. For a class session that has more than one reading assigned, you must read all the assignments; however, you may choose which essay you would like to write about. The analysis should be double-spaced, 12-point font, 1-inch margins. The responses are due in class on the day they are listed in the syllabus. I will not accept reading responses via e-mail. Reading responses will be graded according the following criteria:

“A” range response: The writer understands the article thoroughly; the main points of the article are analyzed; sentences are clear and without grammatical or mechanical errors

“B” range response: The writer understands the article; the main points of the article are briefly touched upon; the paper may be clearly written but somewhat unbalanced; sentences have a few grammatical or mechanical errors

“C” range response: The reader is convinced that the writer understood the article fairly well; the main points of the article are not written well enough to convey a full understanding of the article to the reader

“D” range response: A weak understanding of the article; poorly written; disorganized

“F” [0] response: not submitted

What is an analysis?

An analysis is NOT a summary. A summary is rewriting what you have read in your own words. If you are describing the who, what, and where of the assigned reading—then you are writing a summary. In comparison, an analysis will break the reading into understandable parts. These parts will form a whole such that major themes or ideas will emerge. An excellent analysis will go “beyond the obvious to discuss questions of *how* and *why*.” (I will post a handout from The Writing Center, University of North Carolina at Chapel Hill, <http://www.writingcenter.unc.edu> that contains some of these ideas and more information on Blackboard.) If you have difficulty with a reading, you can still analyze it. Focus on an aspect that you do understand, or critique the author’s argument in terms of why or how the essay is confusing.

Research Paper Project: The research paper will explore an artwork, artist, period, group of artists, collection, or theme. Since this class covers over two centuries, you have many options. Ideally, research topics should not be subjects that will be covered extensively in class. Students must see me to approve their topic. (Students are welcome to come see me if they’re having trouble deciding a topic, too!) Students should begin to think about their topics early in the semester. We will go to the NGL for a research orientation early in the semester so that you will have the tools to begin your research early. The research paper is 8-pages in length, double-spaced, one-inch margins written in Times New Roman 12-point font (or equivalent standard font). Additionally, you will include a bibliography (of scholarly sources), footnotes, and illustrations. Students will present their papers to the class.

There are upcoming deadlines to help you stay on track. Review the syllabus to stay aware of dates. We will discuss each component in class, too. Late papers will be lowered a letter grade every day that they are late. I will not accept papers via email. Students will turn in a copy of their paper on the date assigned as well as turn the

paper in electronically via turnitin.com (on Blackboard). Two assignments, your research topic and your peer review exchange, count towards your participation grade.

Midterm and Final: There will be a midterm and a final. We will discuss these in more detail as they approach. Exams may take the form of short and medium-length essays, based on artworks and readings we've encountered in the course. Slide identifications and comparative essays are also possible exam formats. The midterm will cover the first half of class, and the final will cover the second. On the final exam, you may be asked to consider the first half of the semester in an essay question. In this instance, you will be given the essay question in advance. Further information and sample questions will be provided later in the semester (well before the exam). There will also be an **Image List** on Blackboard; a list at the end of every week. I will post my Powerpoints on Blackboard so that you will have access to all images discussed in class. A note here about your textbook: your textbook will help you to study for exams and help you with course materials. You will never be tested on something in the textbook that we do not cover in class.

Attendance Policy: You need to come to class in order to do well in this course. I will take attendance. Sleeping, texting, and not paying attention are all criteria under which a student may be marked absent even if they are in the room. Students may have up to three ***excused*** absences without it impacting their final grade. Any absence over three will result in your grade being lowered one letter grade. If you are absent 7 times and get an A on every assignment, you will still fail the course.

Policy on Lateness: Being late to class is disrespectful to both your professor and your peers. If you are late three times, it will count as an absence. This is cumulative. If you are late 6 times, you will be counted as absent twice. If you are over 20 minutes late for class, you will be counted as absent.

Makeup Policy: Papers are due the date assigned on the syllabus. Late papers and assignments will be lowered a grade every day that they are late (this, of course, includes weekends and any days of the week; not just "class days"). For example, an A paper turned in two days late will be marked as a C. If there is an emergency with you or a family member and you miss an exam, you will need to provide an excuse through the Dean of Students. Certain projects cannot be made up. If you miss class and we have an in-class assignment, you cannot make that project up towards your participation grade.

Etiquette:

*Please keep all cell phones turned off (that includes vibrate mode). If there is an emergency and you need to keep your cell phone on, please see Dr. Mednicov before class.

*Please do not text during class.

*Laptops are allowed only for note taking. If it appears that students are using the Internet and not taking notes, this privilege may be revoked.

*It is expected that all e-mails sent to Dr. Mednicov will be courteously worded and contain proper greetings and closings. Inappropriate e-mails will not be answered.

*Students are expected to check their shsu.edu email on a regular basis.

Policies Regarding Academic Dishonesty, Students with Disabilities, and Student Absences on Religious Holy Days can be found at <http://www.shsu.edu/SYLLABUS/>

Academic Dishonesty (Academic Policy 3810213)

All students are expected to engage in all academic pursuits in a manner that is above reproach. Students are expected to maintain honesty and integrity in the academic experiences both in and out of the classroom. Any student found guilty of dishonesty in any phase of academic work will be subject to disciplinary action. The University and its official representatives may initiate disciplinary proceedings against a student accused of any form of academic dishonesty including but not limited to, cheating on an examination or other academic work which is to be submitted, plagiarism, collusion and the abuse of resource materials. For a complete listing of the university policy, see: [Dean of Student's Office](#)

Students with Disabilities Policy (Academic Policy #811006)

It is the policy of Sam Houston State University that individuals otherwise qualified shall not be excluded, solely by reason of their disability, from participation in any academic program of the university. Further, they shall not be denied the benefits of these programs nor shall they be subjected to discrimination. Students with disabilities that might affect their academic performance should register with the Office of Services for Students with Disabilities located in the Lee Drain Annex (telephone 936-294-3512, TDD 936-294-3786, and e-mail disability@shsu.edu). They should then make arrangements with their individual instructors so that appropriate strategies can be considered and helpful procedures can be developed to ensure that participation and achievement opportunities are not impaired.

SHSU adheres to all applicable federal, state, and local laws, regulations, and guidelines with respect to providing reasonable accommodations for students with disabilities. If you have a disability that may affect adversely your work in this class, then I encourage you to register with the SHSU Services for Students with Disabilities and to talk with me about how I can best help you. All disclosures of disabilities will be kept strictly confidential. NOTE: No accommodation can be made until you register with the Services for Students with Disabilities. For a complete listing of the university policy, see: <http://www.shsu.edu/dotAsset/7ff819c3-39f3-491d-b688-db5a330ced92.pdf>

Student Absences on Religious Holy Days Policy (academic policy 3 861001)

Section 51.911(b) of the Texas Education Code requires that an institution of higher education excuse a student from attending classes or other required activities, including examinations, for the observance of a religious holy day, including travel for that purpose. Section 51.911 (a) (2) defines a religious holy day as: “a holy day observed by a religion whose places of worship are exempt from property taxation under Section 11.20....” A student whose absence is excused under this subsection may not be penalized for that absence and shall be allowed to take an examination or complete an assignment from which the student is excused within a reasonable time after the absence.

University policy 861001 provides the procedures to be followed by the student and instructor. A student desiring to absent himself/herself from a scheduled class in order to observe (a) religious holy day(s) shall present to each instructor involved a written statement concerning the religious holy day(s). The instructor will complete a form notifying the student of a reasonable timeframe in which the missed assignments and/or examinations are to be completed. For a complete listing of the university policy, see: </dept/academic-affairs/documents/aps/students/861001.pdf> academic grievance procedures Policy (academic policy 3 861001) <http://www.shsu.edu/dotAsset/bb0d849d-6af2-4128-a9fa-f8c989138491.pdf>

Visitors in the Classroom

Only registered students may attend class. Exceptions can be made on a case-by-case basis by the professor. In all cases, visitors must not present a disruption to the class by their attendance. Students wishing to audit a class must apply to do so through the Registrar's Office.

Use of Phone & Text Messaging in the classroom (academic policy #100728)

Students will refrain from behavior in the classroom that intentionally or unintentionally disrupts the learning process and, thus impedes the mission of the university. Please *turn off or mute your cellular phone and/or pager before class begins*. Inappropriate behavior in the classroom shall result, minimally, in a directive to leave class or being reported to the Dean of Students for disciplinary action in accordance with university policy.

Department of Art BFA Review

The purpose of the BFA Review is to ensure that students have learned basic principles and techniques needed for advanced art courses.

All Art students must successfully complete all of the Art Foundation courses and the BFA Review before being accepted into a BFA program in Computer Animation, Photography, or Studio Art or Graphic Design. Graphic Design students must also pass a separate Graphic Design Review after the BFA Review.

The Art Foundation Courses are WASH, Drawing, and Foundations in Digital Art. (ARTS 1313, 1314, 1315, 1316, & 2313). Students must pass each course with a grade of C or higher to take the BFA Review and proceed to upper level courses.

The semester after all of the Foundation courses are complete, students must sign up for the BFA Review. Students should see an art advisor every semester to ensure they take the BFA Review on time. It should be taken the semester immediately following the completion of the Foundation Courses.

Students who do not pass the BFA Review may re-take it the following semester. Students who do not pass on the second attempt will not be allowed to continue as BFA majors, but may follow the degree plan for the BA in Art. Non-participation after signing up or being advised to sign up will count as a failure of that semester's review.

Graphic Design students must pass the BFA Review, complete Principles of Graphic Design (ARTS 2323) and participate in a BFA Review at the end of the semester that they are enrolled in Typography (ARTS 3322).

For more information on the BFA review see the Department of art web page:
<http://www.shsu.edu/academics/art/review/>

Defacing University Property

Defacing University property is prohibited by University policy. It is also a criminal offense. Students will be held responsible for the cost of damages to the facilities. Violations will be reported to University Police.

Students should not paint on concrete, asphalt, trees, sides of buildings, interior walls or floors of buildings, locker doors, etc. When using any kind of paint use a drop cloth or tarp to protect the surface from overspray.

Department of Art Laptop requirement

Students in the Department of Art are required to own a laptop as specified by each BFA program. Macintosh laptops are strongly recommended and can be purchased at discounted rates for students. The specifications for each BFA program and links to the Apple Store can be found on the Department of Art website: <http://www.shsu.edu/academics/art/resources/laptop-initiative.html> . Students will be required to have laptops and the Adobe Creative Suite software in art courses that require computers. Laptops must meet or exceed the specifications described and be capable of interfacing with Department printers and other peripheral devices.

Lecture and Reading Schedule (Subject to Change)

Note about Readings: WHP is short for *World History of Photography*.

Week 1

Thursday, January 18: First Day of Class/Syllabus/Introduction

Week 2

Tuesday, January 23: Inventing the Photograph

WHP: 14 – 37, 192 - 99.

Thursday, January 25: Portraiture in the 19th Century: Disdéri and the carte-de-visite; Frederick Douglass: The Most Photographed American of the 19th Century

Reading: “Introduction” by John Stauffer, Zoe Trodd, and Celeste-Marie Bernier from *Picturing Frederick Douglass: An Illustrated Biography of the Nineteenth Century’s Most Photographed American*, New York: Norton, 2015; **WHP** 38-93.

Week 3

Tuesday, January 30: Picturing Paris

Reading: Shelly Rice, “Still Points in a Turning World” (Blackboard)

Thursday, February 1: Travel and War Photography

WHP: 94-126, 178-191.

Week 4

Tuesday, February 6: Discussion of Roland Barthes, *Camera Lucida*

Reading: Roland Barthes, *Camera Lucida*

***Due: Short Paper on *Camera Lucida* (2-page analysis of the book)**

Thursday, February 8: Landscape Photography; Spiritualism and Photography

Week 5

Tuesday, February 13: Edward S. Curtis, Poolaw, and Contemporary Questions

Reading: Shannon Egan, “‘Yet in a Primitive Condition’ Edward S. Curtis’s North American Indian,” *American Art*, Vol. 20, No. 3 (Fall 2006): 58 – 83; **WHP:** 168 – 178.

Thursday, February 15: Julia Margaret Cameron

****Research Topic Due with 4 scholarly sources**

Week 6

Tuesday, February 20: Pictorialism, **WHP** 74-83.

Thursday, February 22: **Research Orientation at the NGL Library, Meet at the NGL in the Thomason Room at class time**

Week 7

Tuesday, February 27: Alfred Stieglitz and the Birth of Straight Photography

Reading: WHP 208 – 243; 296-339

Thursday, March 1: Early Avant-Garde Film/**Review**

Week 8

Tuesday, March 6: **Midterm**

Thursday, March 8: Early Avant-Garde Film, Continued

Week 9: Spring Break

Tuesday, March 13: Classes Cancelled/Spring Break

Thursday, March 15: Classes Cancelled/Spring Break

Week 10

Tuesday, March 20: Modernist Points of View: Kertesz, Rodchènko, Moholy-Nagy

Reading: Lázlo Moholy-Nagy, "A New Instrument of Vision," 92-96 (Blackboard);
WHP 392-441 (*No Reading Response Due*)

Due: Complete Annotated Bibliography (6 sources)

Thursday, March 22: Documentary Photography and the Social Document (Social Realism)

Reading: WHP 340-391

Week 11

Tuesday, March 27: Documentary Photography, Continued

Due: Thesis Statement/Introductory Paragraph. Students must post their Thesis Statement and Introductory Paragraph **before class on Tuesday, March 27**. Students must respond to every student except their own by **Thursday, March 29 by 9 pm** on Blackboard. If you submit your thesis/introductory paragraph, but do not respond to other students – you will receive a zero for this assignment.

Thursday, March 29: Group f.64

Reading: Ellen Macfarlane, "Group f.64, Rocks, and the Limits of the Political Photograph," *American Art*, Fall 2016, 26-53 (Blackboard); **WHP** 413 – 430.

Week 12

Tuesday, April 3: Surrealist Photography; **Begin Group Presentations/Susan Sontag, *On Photography***

Thursday, April 5: **Group Presentations/Susan Sontag, *On Photography***

Reading: Susan Sontag, *On Photography* (No reading response due)

Week 13

Tuesday, April 10: Mid-Century Photography: Robert Frank, Garry Winogrand, Lee Friedlander, and more

Reading: WHP: 517 – 545

Due in class: Peer Review Exchange (4 pages)

Thursday, April 12: Photography and the Civil Rights Movement

Reading: Martin Berger, “White Shame, White Empathy” from *Seeing Through Race: A Reinterpretation of Civil Rights Photography* (Berkeley: University of California Press, 2011) (Blackboard)

Return Peer Review Exchange Draft

Week 14

Tuesday, April 17: Photography in Color: William Eggleston, Joel Sternfield, Stephen Shore, and more

Reading: Sally Stein, “Toward a Full-Color Turn in the Optics of Modern History,” *American Art*, Spring 2015, Vol. 29, 15-21; **WHP** 600 – 620

Thursday, April 19: Photography and Identity: Arbus, Goldin, and Opie

Week 15

Tuesday, April 24: Contemporary Photography

Thursday, April 26: Contemporary Photography/Paper Presentations

Due Thursday, April 26: Research Paper

Week 16

Tuesday, May 1: Paper Presentations

Thursday, May 3: Paper Presentations/Review

Final Exam: Thursday, May 10; 12-1:30 pm.