

ARTS 4398 (12190)
History of Photography
Fall W 5:30-8:25 pm
Dishman Museum Lecture Hall (DM 101)



INSTRUCTOR

Dr. Stephanie Chadwick, Professor of Art History
Office Hours: Dishman (DM) Room 202, M-W 12:45-1:45 and by appointment
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COURSE OVERVIEW

The course is designed to provide students with an overview of early photographic processes, considering also historical developments in landscape photography, photographic portraiture, documentary photography, psychiatric photography, postmodern photography, and various forms of historical and contemporary art photography. The course investigates recurring debates about photography in relation to realism and representation as well as relationships between photography and art, photography and science, photography and culture, photography and memory, and photography and politics. The course is particularly relevant to students pursuing a studio degree in photography but, given the widespread dissemination of photographs since the medium's invention, studying the history of photography can increase visual literacy and comprehension for students pursuing other studio art degrees, art history minors, studies in history, and many other degree plans.

PREREQUISITES

There are no prerequisites for this course, though it is helpful to have taken previous art studio or art history survey courses.

TEACHING PHILOSOPHY

Concentrating on concepts and themes rather than merely memorizing facts and dates, I strive to promote critical thinking and interpretive skills while actively engaging students with the history of photography. Taking historically significant photographs as the impetus of each classroom exploration, moreover, I encourage close looking to foster learning about the form, style, and meaning of the images we study. I strive to embolden students to discuss what they see and to explore photographic images in relation to the styles, periods, and regions we cover in our lectures, readings, and online course materials. I emphasize the importance of active engagement with the course—images, readings, lectures, and note-taking—to be sure; but I accentuate the joys of discovery that come from in-class discussions, group activities, and presentations. As good learning is

motivated, informed, and collaborative, I encourage students to communicate with each other (form study groups, class partners, and more) and to contact me during office hours or by email with any questions or concerns about course materials and assignments.

HOW TO SUCCEED IN THE COURSE

In this course, you will be challenged to develop knowledge of photographic history, visual literacy, and interpretive skills. In order to do so, you will be expected to follow university and class decorum, respect everyone in the classroom, attend classes regularly, complete assignments on time, study complex visual and textual materials for exams, and broaden your understanding of concepts, practices, and issues relating to the history of photography. **You should consider *this syllabus* as not only a document outlining procedures, goals, and assignments, but—importantly—a step-by-step *formula* for academic success.** It is therefore crucial to your success that you read and review this syllabus and refer to it throughout the semester as a course reading, participation, exam, and assignment guide.

STUDENT LEARNING OUTCOMES

In this course, students will develop their ability to:

- Demonstrate the visual literacy and critical thinking skills
- Identify key artists, works, styles, and processes in the history of photography
- Recognize the major photographic movements by comparing and contrasting elements of style
- Master the specialized vocabulary used in photography and 19th and 20th century art historical studies
- Discuss the major photographic developments and controversial issues in group discussions and presentations
- Conduct research on a key photographer or movement
- Synthesize acquired knowledge of photography and history
- Produce a well-researched, well-reasoned, and well-written paper on the work of a selected photographer in relation to the relevant photographic movement and historical context

ATTENDANCE POLICY

Since regular attendance plays a key role in the successful completion of this (and any) course, you are expected to attend all class meetings. Absences are only excused in the case of a documented university activity or extreme personal emergency, such as serious, *well-documented* illness. As per university policy, approved absences call for the privilege to make up examinations and assignments without penalty, a privilege that *does not* extend to unexcused absences, which seriously interfere with performance and (in extreme circumstances) can result in being dropped from the class. In addition to the overall impact on student performance that results from unexcused absences, **the following Department of Art policy applies: Three unexcused absences will result in a lowered course grade (example, a student with a B who has four unexcused**

absences will receive a grade of C). After that, a half a letter grade will be deducted for each additional absence. A sign-in sheet will circulate at the beginning of each class.

CLASSROOM ETIQUETTE CONTRACT

As research shows that an environment that promotes listening, looking, note-taking, collaborating, and learning is key to students' success, I will ask that you sign and abide by a classroom etiquette contract pledging to uphold the below stated decorum.

CLASSROOM ETIQUETTE

In order to succeed and foster a learning environment, students should arrive on time, engage with the class, and not disturb those around you. There should be NO doing work for other classes, answering cell phone calls, texting, or playing games. All cell phones must be turned completely off when you enter the classroom. If you intend to take notes on your laptop, please respect the decorum of the classroom by not working on other assignments or playing games, updating your facebook status, etc. This is not only disrespectful, it is disruptive to the professor and students who want to engage in the class. Falling asleep, surfing the internet, disrupting class, and disrespectful behavior towards the class or the instructor will negatively affect your ability to concentrate and will certainly impact your final grade. Students who participate in such disruptive and inappropriate behaviors may be given an opportunity to reaffirm their etiquette pledge or, in extreme or repeated cases, may be asked to leave the class.

REQUIRED READING

Reading current books and articles is crucial to increasing your knowledge of the field and expanding your understanding of the historical progression of photographic processes. Daily readings are posted in the course calendar at the end of this syllabus and include additional articles that will be posted on Blackboard. The following text books are required for the course:

- Beaumont Newhall, *The History of Photography* (The Museum of Modern Art, New York, 1982)
- Gordon Baldwin, *Looking at Photographs: A Guide to Technical Terms* (Los Angeles: Getty Museum, 1991).
- Roland Barthes, *Camera Lucida* (New York: Hill and Wang, 1982)
- Additional course readings will be posted on Blackboard

QUIZZES

Short, impromptu quizzes will test your recollection of images or ideas studied in class and readings. You should thus bring paper and pen or pencil and arrive promptly to class to participate in periodic quizzes to test your knowledge. As class time is precious and fairness is imperative, **NO MAKE-UP QUIZZES** will be allowed except in extreme and *well-documented* cases, such as serious illness with a doctor's note as outlined above.

EXAMS

Exams give you the opportunity to demonstrate your ability to identify historically significant photographs and recognize their period and style of production. Exams also demonstrate your mastery of specialized vocabulary and ability to synthesize and discuss developments in the history of photography. You will be tested incrementally by taking three exams, each covering the photographers, practices, and movements covered in that particular portion of the course. The exams will not be cumulative; but they will build upon the ideas, themes, and vocabulary you learn throughout the semester. The exams will consist of image identification, true/false, matching, and multiple choice questions treating photographs and practices discussed in class, readings, and Blackboard resources. Short answer essay questions may also be included on the tests. The exams and detailed instructions will be provided. As fairness is crucial, all exams must be completed and submitted in class the day they are scheduled. NO MAKE-UP EXAMS will be given except in the most extreme circumstances, such as serious, *well-documented* illness. In such serious situations, you should request alternate exam arrangements in advance.

RESEARCH PAPER

A research paper demonstrates your synthesis of concepts, issues, and historical information learned throughout the course of the semester. A research paper also builds your research, argumentation, and writing skills, which are crucial to academic success in this and other courses. This course thus requires a short (6-8 page) research paper on a photographer or movement covered in class that references at least 4 academic sources. As this course focuses on images, the research paper also develops students' ability to write about their own observations based on close looking at the art, which they should balance with their discussion of historical research. Full instructions will be provided on the assignment sheet.

WRITING AND OTHER ACTIVITIES

A series of related writing activities conducted in, and outside of, class will help you synthesize acquired knowledge and progress toward completion of your final research paper. Full details and step-by-step instructions will be provided.

NO LATE WORK

Class time is precious and fairness is imperative. It is therefore important that all in-class activities and quizzes must be completed in class and all assignments must be turned in by the dates they are due. Late work will NOT be accepted without penalty except in extreme and *well-documented* cases (such as serious illness with a doctor's note as outlined above). If you know that you will be absent on a day an assignment is due it is your responsibility to turn it in early or, if appropriate per the guidelines above, make alternate arrangements with the instructor. For every day an assignment is turned in late without special approval a letter grade will be deducted (examples: an assignment that would have earned a 100 turned in on time would receive a late grade of 90 the first day after the due date, an 80 the second day after the due date, and so on).

BLACKBOARD

Online resources enrich the learning environment and provide students with additional visual and textual information. The Blackboard course website also serves as a crucial conduit for student and professor communication. This course therefore has a Blackboard component that counts toward your class participation grade and can be accessed through your <https://my.wip.lamar.edu/> account. You should see Blackboard for copies of your syllabus, handouts, powerpoints, and other class materials as well as any changes to the course or syllabus. In addition to attending class, *you are responsible for participating in Blackboard assignments and communications.*

REQUIRED COURSE ASSIGNMENTS AND WEIGHTED GRADES

All assignments must be successfully completed by the due dates in order to pass the course.

Exam 1	20%
Exam 2	20%
Exam 3 (Final Exam)	20%
Research paper on Photography	20%
Attendance and active class participation	10%
Writing and other activities (including quizzes and presentations)	<u>10%</u>
	100%

IMPORTANT DATES

Exam 1	9-27
Exam 2	10-25
Research Paper Due	12-2
Exam 3 (Final Exam)	12-6

*See schedule for writing activity due dates.

COURSE GRADING SCALE

90-100	A	Excellent	Meets or exceeds all assignment and course objectives
80-89	B	Good	Meets most objectives, including due dates and attendance
70-79	C	Adequate	Meets some objectives, manages them enough to pass
60-69	D	Poor	Rarely meets course objectives or manages course load
0-59	F	Failing	Does not meet course objectives or manage course load

ACADEMIC HONESTY

All students are expected to familiarize themselves with all university policies pertaining to academic performance and conduct. As stated in the Lamar Student Handbook, all students should maintain complete honesty and integrity in their academic experiences. In this course, disciplinary action will be brought against any student found guilty of academic dishonesty including, but not limited to, cheating on an examination or other academic work to be submitted, plagiarism, collusion, or the abuse of resource materials. Cheating, plagiarism, collusion, and the abuse of resource materials are defined on page 82 of the Student Handbook. In addition, by University policy, a student cannot avoid any penalty for cheating set forth by the instructor in a course syllabus by dropping the course. Procedures for disciplinary action due to academic dishonesty shall be the same as in other violations of the Student Code of Conduct (see Student

Handbook) except that all academic dishonesty cases shall first be considered and reviewed by the faculty member. The process of appeal is located in the Student Handbook available online. The course instructor will complete a thorough and impartial investigation of any instance of academic dishonesty. A student found guilty of academic dishonesty will be notified in writing by the instructor of the violation, the penalty, and the student's right to appeal the determination of dishonesty and/or the sanction imposed. Penalties for academic dishonesty in this course will result in either a lowered letter grade or failure of the course as determined by the instructor.

STUDENTS WITH DISABILITIES

Lamar University is committed to providing equitable access to learning opportunities for all students. The Disability Resource Center (DRC) offers a variety of services designed to provide students with disabilities equal access to academic resources. Some of the services include academic adjustments, physical access, assistive technology, priority registration, sign language interpreters, and note-takers. Documentation of disability is required to receive accommodations, academic adjustments, and/or services. If you have, or think you may have, a disability (e.g., mental health, attentional, learning, chronic health, sensory, or physical), please contact the DRC to arrange a confidential appointment to explore possible options regarding equitable access and reasonable accommodations. The DRC is located in the Communication Building, Rm. 105. Students also may write to P.O. Box 10087, Beaumont, Texas 77710, e-mail DRC@lamar.edu or call 409-880-8347. The DRC website can be found at: <http://www.lamar.edu/disability-resource-center/accomodations-and-services/student-accommodation-and-services.html>. If you are already registered with DRC and have a current letter requesting reasonable accommodations, you are encouraged to contact your instructor early in the semester to review how the accommodations will be applied in the course.

EMERGENCY PROCEDURES

Many types of emergencies can occur on campus; instructions for severe weather or violence/active shooter, fire, or chemical release can be found at:

<http://www.lamar.edu/about-lu/administration/risk-management/index.html>.

Following are procedures for the first two:

SEVERE WEATHER

- Follow the directions of the instructor or emergency personnel.
- Seek shelter in an interior room or hallway on the lowest floor, putting as many walls as possible between you and the outside.
- If you are in a multi-story building, and you cannot get to the lowest floor, pick a hallway in the center of the building.
- Stay in the center of the room, away from exterior walls, windows, and doors.

VIOLENCE/ACTIVE SHOOTER (CADD)

- **CALL** - 8-3-1-1 from a campus phone (880-8311 from a cell phone). Note: Calling 9-1-1 from either a campus phone or cell phone will contact Beaumont City Police Dispatch rather than University Police.

- **AVOID** - If possible, self-evacuate to a safe area outside the building. Follow directions of police officers.
- **DENY** - Barricade the door with desks, chairs, bookcases or any other items. Move to a place inside the room where you are not visible. Turn off the lights and remain quiet. Remain there until told by police it is safe.
- **DEFEND** - Use chairs, desks, cell phones or whatever is immediately available to distract and/or defend yourself and others from attack.

ACADEMIC CONTINUITY PLAN

In the event of an announced campus closure in excess of four days due to a hurricane or other disaster, students are expected to login to Lamar University's website's homepage (www.Lamar.edu) for instructions about continuing courses remotely.

NOTE: The instructor reserves the right to modify this syllabus throughout the semester.

COURSE SCHEDULE/CALENDAR

WEEK 1 - W 8-30

CLASSES CANCELLED DUE TO STORMS

Reading:

- Newhall: pp. 9-25 – *It is also recommended that you begin next week's reading since, going forward, all readings should be completed in advance of the course.*

WEEK 2 – W 9-6

Introduction to the course, classroom introductions, and syllabus review —Homework: Familiarize yourself with the course syllabus and textbooks and do selected reading.

Part 1 The Invention of Photographic Technology: Niépce, Daguerre; and Talbot

Required Reading:

- Newhall: pp. 27-42
- Baldwin: "Camera Lucida" and "Camera Obscura," pp. 17-18; "Cyanotype," p. 32; "Direct Positive Print" pp. 38-39.

Part 2 The Invention of the Photographic Image; In-class activities—discuss impressions of early photography

Required Reading: (see next page)

- Newhall: pp. 43-58
- Baldwin: “calotype,” pp. 8 – *Use Baldwin’s glossary for any terms for which you need clarification now and during the duration of the course.*

WEEK 3 – W 9-13

Part 1 The Photographic Portrait & Commercial Photography

Required Reading:

- Newhall: pp. 59-79.
- Baldwin: “Ambrotype,” p. 8; “Tintype (Ferrotypes),” p. 80-81; “Albumen Print,” p. 7; “Calotype (Talbotype),” pp. 15-16; “Cliché Verre,” p. 25; “Collodion/Wet Collodion/Dry Collodion Process,” pp. 27-28; “Wax Paper Negative,” p. 84.

Suggested Reading:

- Jan von Brevin, “Resemblance after Photography,” *Representations* 123 (Summer, 2013), 1-22.

Part 2 Capturing the Spirit: Remembrance, Postmortem, and Spirit Photography; Activities—discuss impressions of spirit and postmortem photography

Required Reading:

- Siegfried Kracauer, “Photography,” in *Theory of Film* (Princeton: Princeton UP, 1997) pp. 3-22.

Suggested Reading:

- Michael Leja, “Mumler’s Fraudulent Photographs,” in *Looking Askance: Skepticism and American Art from Eakins to Duchamp* (Berkeley: University of California UP, 2004)

Writing Activity 1: Read and discuss the paper assignment given in class.

WEEK 4 – W 9-20

Part 1 The Mind Unveiled: Psychiatric Photography; in-class activity: discuss ethics of psychiatric photography; discuss paper topics & take home worksheet for writing activity 2

Required Reading:

- Roland Barthes, *Camera Lucida* (New York: Hill and Wang, 1982)
- Readings from *J.M. Charcot, 1825-1893: His Life and Work*

Part 2 Body of Evidence: 19th Century-Police Photography; activity: discuss paper topics, worksheet for writing activity 2 cont.

Required Reading: *Reading on Phrenology TBD*

Writing Activity 2 given: Chose a topic.

WEEK 5 W 9-27

EXAM 1

WEEK 6 – W 10-4

Part 1 Chronophotography in the 1880's: Marey and Muybridge

Required Reading:

- Newhall: pp. 117-139

Suggested Reading:

- Mary Anne Doane, "Temporality, Storage, Legibility: Freud, Marey, and the Cinema" *Critical Inquiry*, vol. 22, no. 2 (Winter, 1996) pp. 313-343.

Part 2 Photography, Art, and Painting in the Nineteenth Century

Required Reading:

- Newhall: pp. 73-83.
- Baldwin: "Combination Print," pp. 30-31.
- Walter Benjamin, "The Work of Art in the Age of its Technological Reproducibility: Second Version," *Selected Writings*, vol. 3, (Cambridge, Mass: Harvard UP, 1998) pp. 101-133.

Suggested Reading:

- Walter Benjamin, "Little History of Photography," *Selected Writings*, vol. 2, part 2, pp. 507-530

Writing Activity 2 Due: Submit topic to Blackboard by midnight.

Writing Activity 3: formal analysis of the research topic given.

WEEK 7 Tues. 10-10 Extra Credit opportunity: Talk on Texas and Mesoamerican art and photography at the 1937 Pan American Exposition, Dr. Rex. Koontz, University of Houston

WEEK 7 - W 10-11

Part 1 More on Art and Photography: The Landscape; activity—discuss photography in relation to art and science; Urban Photography

Required Reading:

- Newhall, 141-166

Part 2 Amateurism vs. Pictorialism; Straight Photography; activity—discuss amateur versus art photography

Required Reading:

- Newhall, 167-198

Writing Activity 3: formal analysis due to Blackboard by midnight.

Writing Activity 4: initial thesis statement given.

WEEK 8 – W 10-18

Part 1 Strait Photography Continued; recap and discussion of issues

Part 2 Discussion and writing activities

Writing Activity 4: initial thesis statement due to Blackboard by midnight.

Writing Activity 5: annotated bibliography assignment given.

WEEK 9 W 10-25

EXAM 2

WEEK 10 – 11-1

Part 1 Documentary Photography I

Required Reading:

- Newhall: pp. 235-266

Recommended Reading:

- Diarmuid Costello, “Krauss and Stanley Cavell on the Photographically Dependent Arts,” *Critical Inquiry*, vol. 38, no. 4 (Summer 2012).

Part 2 Documentary Photography II; activities—discuss the ethical and political impact of documentary photography

Required Reading:

- Susan Sontag, “In Plato’s Cave” and “America, Seen through Photographs Darkly” in *On Photography* (New York: Picador, 2001) pp. 3-50.

Writing Activity 5: bibliography due to Blackboard by midnight.

Writing Activity 6: Reworked thesis assignment given ; discussion, and prep for term paper

WEEK 11 – W 11-8

Part 1 WWI and Surrealism; activity—discuss photography in relation to the avant-garde

Required Reading:

- Newhall 199-209

Writing Activity 6: Reworked thesis statement due to Blackboard by midnight.

Writing Activity 7: initial paper draft assignment given.

Part 2 WWI-WWII - Photography in Germany and Russia; activity—discuss photography in relation to state power

Required Reading:

- Newhall, 210-216

WEEK 12 – W 11-15

Part 1 Postwar America; The New York School

Required Reading:

- Newhall, 281-299

Writing Activity 7: initial paper draft due to Blackboard by midnight.

Writing Activity 8 (optional): polished paper assignment given *(for students who want feedback on their essay prior to grading).*

Part 2 Photography in the 60s-70s, activities—discussion of photography in postwar America & writing workshop for term paper

Required Reading:

- TBD

WEEK 13 – W 11-22

Part 1 Postmodern Photography

Required Reading:

- Passage from Art Since 1900 TBD

Writing Activity 8: polished paper draft assignment due *(optional: For the benefit of students who want feedback on their essays prior to grading).*

Part 2 Contemporary Photography; activities—discuss impressions of postmodern and contemporary photography

WEEK 14 – W 11-29

Part 1 & 2 In-class presentations of paper topic & class discussion

FINAL RESEARCH PAPER DUE ON BLACKBOARD BY MIDNIGHT Sat. 12-2 !

WEEK 15 – W 12-6

FINAL EXAM - 5:30 PM