

## History of Photography I

Course Number: PHOA105  
Class Meetings: Fridays, 1-5pm  
Session/Year: Summer 2016  
Professor: Tamara Cedré (Tammy)  
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### Course Description

*The history of photography through the discussion of recognized photographers and their influences on society and provides a framework for critically considering photographs through describing, interpreting, evaluating and theorizing. Students are expected to write papers and review exhibitions.*

### Learning Outcomes

*Upon completion of the course, students are expected to be able to be knowledgeable of historical developments in and theoretical approaches to the medium of photography; be able to recognize, describe, analyze, and interpret visual images; and be familiar with strategies with which to approach photographic images.*

#### **Demonstrate effective communication skills**

- Use appropriate written skills

#### **Demonstrate effective listening skills**

- Utilize critical analysis
- Study the history of photography
- Study art history
- Examine and identify trends in art history and culture
- Compare and contrast artists, styles and periods

#### **Demonstrate the use of modern critical thought and the effects of photography on society and culture**

- Apply critical thinking skills to images
- Interpret symbolism, cultural implications and meanings of images
- Examine the effects of photography on culture
- Cultivate and produce intellectual curiosity through critical analysis of culture and media

#### **Analyze images to determine positive and negative attributes**

- Develop a critical vocabulary
- Develop skills to locate and integrate resources for research
- Utilize current research technology
- Develop skills to locate and integrate resources for research
- Utilize current research technology

### Texts

Hacking, Juliet . **Photography, The Whole Story**  
Mary Warner Marien. **Photography, A Cultural History** (3rd Edition)  
Rosenblum, Naomi . **A World History of Photography.** (3rd Edition)

Materials:

**Technology Needed | Instructional Methods:** Access to Lab for research, Book. This course will be delivered as a combination of in class lectures, multimedia and discussions.

**Assessment Criteria and Methods of Evaluating Students:**

Basis for determination of final grade, along with grading scale if different from what is in the catalog.

<u>Sample Assessment Activities</u>		<u>Grading Scale</u>	
Participation/ Assignments	20%	90 – 100	A
Reflections/Quizzes	20%	80 – 89	B
Midterm Paper	10%	70 – 79	C
Midterm Exam	10%	60 – 69	D
Final Exam	20%	Below 60	F
Final Paper/Presentation	20%	Below 60	F
100%			

**Student Evaluation / Grading Policies:**

- Class Participation and in-class quizzes make up 20% of your grade. Coming to class and completing assignments is essential for a passing grade.
- Projects will be graded on technical mastery of skill and craftsmanship.
- Keep a binder with the handouts and feel free to take notes for future use.
- All work must be received by the deadline unless otherwise arranged ahead of time.
- EACH late entry/Early leave, forgetting to bring tools, talking on the phone, text messaging during the class period or viewing online sites that are not related to the course will result in deduction from your class participation points.
- The final project and exam is worth 40% of your grade. Not attending the final class is an immediate F.

**Project Critique:**

Be prepared for your work to be critiqued. Critique is a part of the learning/editing process across all creative fields. Being able to discuss your work and the work of others is vital to sustaining a practice after college.

**Student Art Work:**

*Please refer to Riverside City College Grading Policy.*

Show up, Engage, Learn and Do Your Own Work. There is value in that process. Plagiarism or the appropriation of others' work without permission will result in an immediate failing grade for that project. Trying your best and working hard will always be rewarded in this class. This is why I'd like you to cite your sources in every paper you present or submit.

**Students with Disabilities:**

RCC is committed to providing qualified students with a disability an equal opportunity to access the benefits, rights and privileges of school services, programs and activities. RCC provides reasonable accommodations to students with documented disabilities. Accommodation requests should be submitted as far in advance as possible. It is the responsibility of the student to contact the Student Affairs Department to initiate this process (909) 915-2143 or ROOM 150. The Student Affairs Department will assist qualified students with disabilities in acquiring reasonable and appropriate accommodations.

**Attendance Policy:** *Please refer to Riverside City College's Attendance Policy.*

NEW POLICY IN EFFECT: 3 absences anytime during the quarter is an immediate withdrawal/drop from the course. If you have mitigating circumstances, please call me and have the appropriate documentation ready if you choose to appeal. Tardiness informs this policy and will affect your participation grade.

If a student accumulates a total of two (2) full class absences (8 hours) during an academic quarter, his or her grade may be adversely affected. If a student accumulates a total of three (3) full class absences (12 hours) during an academic quarter, he or she may be dropped from the course. Not attending the final exam

or not completing the final project will result in an “unearned” F, which will adversely affect the student’s financial aid.

**Student Conduct & Classroom Policy:**

- *Please refer to RCC’s Conduct Policy.*
- Respect the learning environment of other students.
- Respect the equipment you check out or use in any of the campus labs.
- Do not be disruptive during class or lectures.
- Respect the views of others during critiques. Discussions will be professional.
- Please refrain from using your cell phone in class. Ipads for note taking are permitted.
- Headphones may be allowed during work/lab times but, not during lectures.
- Keep food/snacks away from machines and equipment —and always leave an area cleaner than you found it. ☺
- Any student who has special needs that may affect his or her performance in this class is asked to identify their needs to me in private by the end of the first day of class and provide a copy of the documentation issued by Student Affairs. Needs should be identified ahead of time or they may not receive special grading considerations.

**Being a Professional:**

The key to your success as a student (and in the workplace) is largely based on you coming to class (showing up for work), being on time (not being late) and turning in your projects on time (meeting the deadlines imposed by your employer). You will be held responsible to this discipline as if it was a job you were reporting to. Failure to do so will result in failing the class (getting fired from the job)! You have enrolled in higher education to increase the chances of success in your chosen field.

*“Photography should strive to find a balance between two worlds –  
the one inside us and the one outside of us...”*

—Henri Cartier-Bresson

# Course Outline

## Week 1

### Birth of a Medium

*A short history of art as a visual record; from early cave paintings to early studies with light surrounding the Camera Obscura. Photography enters as the world is coming to grips with the rise of industry in the West.*

Historical Movements of Art Intersecting with Photography (Timeline)

Artist Spotlight: Nicéphore Niépce, Louis Daguerre, Henry Fox Talbot, Anna Atkins

Early Photographic Practices: Albumen Print, Daguerreotype, Calotype, Cyanotype, Platinum, Tintype

Screening: *Kodak Series on Photographic Invention*

*Readings: PTWS, The Birth of Photography, pg. 18-21, Daguerreotype Portraits, pg. 34-37, The British Calotype pg. 42-45 AHOP, The Early Years: Technology, Vision, Users, pg.9-13, A Short Technical History 191-199, PACH, pp. 3 – 21, The Origins of Photography (to 1839)*

## Week 2

### Special Lab Day

Cameraless Photography | Cyanotype Prints & Alternative Processes in Class | Brownie Demo

### The Uses of Photography

*The uses of photography as a technology expand into instrumental and pictorial applications. Cinema is born from photographic innovation. Early applications of the medium create a course that will define its uses for more than a century.*

Artist Spotlight: Edward Muybridge, Alphonse Bertillon, Holland Day, Julia Margaret Cameron, Alvin Langdon Coburn, Alfred Stieglitz [...]

David Company's Essay on Edward Muybridge

*Readings: PTWS, Introduction, pg. 1-18, Photography & The Fine Arts, pg. 82-87, Pictorial Photography, pg. 160-161, Photography & Science, pg. 140, 146-147, AHOP, Photography & Art: The First Phase, 208-243, Documentation: Objects & Events, pg.154-191 PACH, pp. 77 – 95, Chapter Three, "Popular Photography and the Aims of Art", Walter Benjamin, "Little History of Photography" (1931)*

## Week 3

### Exploration & the Landscape

*The camera renders the landscape as scientific investigation, western expansion and romantic depiction converge.*

Case Study:

Artist Spotlight: Timothy O'Sullivan, Carleton E. Watkins, William Henry Jackson

*An analysis of photography used to further the project of expansion*

The Hudson River School

Civil War Photography

*Back West: Reviewing American Landscape Photography* by Stephen Longmire, *American Suburb X Overlooked 19th-Century Landscape Photos from East of the Mississippi* by Allison Meier

*Readings: PACH pp. 125 – 139, "Topographical Surveys and Photography*

## Week 4

### The Colonizing Camera | A Timeline of Expansion

*The Industrial Revolution paves the way for globalization. Europe experiences a massive shift from an agricultural populace to an urban society. The imperial project uses and abuses the camera for popular spectacle and scientific study.*

Artist Spotlight: Edward S. Curtis, Douglas T. Kilburn, Felix Beato, Isabella Bird

*An analysis of photography used in the sciences & social sciences*

Group Exercise: *Many Sides to a Story*

*When Is a Photograph Worth a Thousand Words?* by Hulleah J. Tsinhnahjinnie

*W.E.B Dubois' American Exhibition of Negroes, Looking at One's Self* by Shawn Michelle Smith

Case Study: The Human Zoo & Exhibitionary Order

Explore: Edward Said & Photo Orientalism

*Readings: AWHOP, Ethnographic Photography pg.136-137, PACH, Photography, Race & Slavery, pg. 40-43, Small Wars: Colonial Expansion & Photography, pg. 116-126, War & Photography of Native Americans, pg. 140-142, Photography & the Social Sciences, pg. 151-156, Photography, Social Science & Exploration, pg. 217-224, PACH pp. 141 – 157, "Science and Social Science.*

## **Week 5**

### **Midterm Review**

Screening/Notes: *The Genius of Photography*

## **Week 6**

### **Midterm Exam | In Class Presentations**

## **Week 7**

### **PRESIDENTS HOLIDAY | NO CLASSES**

Work on final paper, *Visit California Museum of Photography*

## **Week 8**

### **War, Art & Revolution**

*The post-war landscape informs photographic practice. Avant-garde movements are shaped by the rise of socialism and the machine-like process of photography is used to challenge traditional modes of representation.*

Historical Movements of Art (Timeline)

Futurism, Constructivism, Bauhaus, Dada, Surrealism

Artist Spotlight: Alexander Rodchenko, Man Ray, El Litzitsky, Maholy Nagy, Hannah Hoch,  
*Film & Foto Show, 1929*, The Machine Aesthetic: The records & typologies of Anna Atkins, Bernd & Hilla Becher, August Sander

*Readings: PTWS, War, Protest & Revolution, pg.188- 189, Dada, pg. 192-199, The Machine Aesthetic, pg 205-221, Film & Foto Exhibition & Avant Garde Photo in Paris, pg. 222-227*

## **Week 9**

### **Street Photography**

*Photography reveals everyday life in the street & captures the "decisive moment."*

Artist Spotlight: Louis Daguerre, Charles Negre, Eugene Atget, Bernice Abbott, Paul Martin, Alfred Steiglitz, Paul Strand, Henri-Cartier Bresson

Color Photography

*Readings: PTWS, Color Photography pg. 276-277, Street & Society, pg. 148-151, Bernice Abbott, pg. 294-295, Street Photography pg. 288-290*

## **Week 10**

### **Imaging Society**

*Documentary photography critiques society, surfacing political concerns.*

Humanism, Psychology and Social Realism in Photography

The Farm Security Administration Project

Depictions of War

Artist Spotlight: Jacob Riis, Lewis Hine, Walker Evans, Dorothea Lange, Ernest Brooks, Robert Capa

*Readings: PTWS, Social Documentary in the U.S., pg. 304-311, AWHOP, Documentation: The Social Scene, Chapter 8, PACH pg. 97 – 111, beginning of Chapter Four, "Imaging of the Social World"*

### **Final Review | 1890's to present**

Final Paper/Drafts/Citations

## **Week 11**

### **Final Exam & Papers/Presentations Due**

Final Paper/Presentations Due

Snack Day

The book was co-authored by photography curator and historian Colin Westerbeck and the legendary street photographer Joel Meyerowitz. The two collaborated for many years on the book, with Westerbeck's help. There are very few books written on the history of street photography. However, the best book that I know of is "Bystander: A History of Photography" which is superb. The book was co-authored by photography curator and historian Colin Westerbeck and the legendary street photographer Joel Meyerowitz. The two collaborated for many years on the book, with Westerbeck doing most of the writing and Meyerowitz giving guidance and helping edit images for the book.