

San José State University
Department of Art & Art History
Course No. 47335 (ARTH 126-01) and No. 49395 (PHOT 126-01)
History of Photography, Section 1, Fall 2017

Course and Contact Information

Instructor:	Patricia Albers, Lecturer
Office Location:	ART 115
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Email:	patricia.albers@sjsu.edu (preferred means of contact)
Office Hours:	T 12:00-1:00 and by appointment
Class Days/Time:	TTh 10:30-11:45
Classroom:	ART 135
Prerequisites:	ARTH 70B or instructor consent
Department Office:	ART 116
Department Contact:	Art website : www.sjsu.edu/art Email: art@sjsu.edu

Course Format

Course materials such as this syllabus, assignment sheets, study sheets, and images shown in class can be found at <http://arth.sjsu.edu/courses>. Give the name and the password. (Note that these are case sensitive.) Then choose ARTH 126 HISTORY OF PHOTOGRAPHY.

Name: arth

Password: The password will be announced in class.

You are responsible for regularly checking our class web page.

Course Description

This course will survey the artistic, cultural, and social histories of photography, from the medium's beginnings in the early 19th century to the present day. Our emphasis will be on art photography in Europe and the United States. We will address key figures and movements. We will focus on images that raise critical issues and demonstrate changing ideas about what photography is and how it constructs the world. In addition, we will work on developing our ability to analyze, interpret, compare and contrast, and evaluate photographic images.

Course Learning Outcomes (CLO)

Upon successful completion of this course, students will be able to:

CLO1 - describe the capacities, complexities, status, and evolution of the medium;

CLO2 - identify key figures and movements in the history of art photography and explain the historical and social contexts in which selected photographs have been created and circulated;

CLO3 - use the vocabulary of photo history;

CLO4 - analyze, interpret, compare and contrast, and evaluate photographic images, both orally and in writing.

This course offers you the opportunity to work toward the outcomes listed above. Their successful completion depends in large part upon *your* efforts.

Required Texts/Readings

Textbook

Seizing the Light: A Social History of Photography by Robert Hirsch (**second edition**). ISBN 9780073379210. It is available at the SJSU Spartan Bookstore (\$209.30 buy new / \$157.00 buy used / \$188.35 rent new / \$87.90 rent used).

It is also available for purchase or rent from Amazon at prices ranging from \$212 (buy new) to \$32 (rent). Be sure to get the second edition!

In addition, it is on 2-hour reserve at MLK Library.

Other Readings

Other short reading assignments may be posted on our [class web page](http://arth.sjsu.edu/courses) at <http://arth.sjsu.edu/courses>.

Library Liaison

Our library Liaison is Elisabeth Thomas. She can be reached via email at elisabeth.thomas@sjsu.edu and by phone at (408) 808-2193). She encourages students to contact her with research questions. Photography resources can be accessed at <http://libguides.sjsu.edu/Photography>. Art and art history resources, in general, can be accessed at libguides.sjsu.edu/art.

Course Requirements and Assignments

History of Photography includes slide lectures, discussions, reading, research, writing, and in-class activities. Not only is active participation essential to your learning experience, but also it will make the class more engaging. Your questions and contributions to class discussions are strongly encouraged.

A study sheet for each major theme will be posted on the class web page. I urge you to make active use of the study sheets, jotting down answers and notes as we go along. This will help you “own” the material, realize what isn’t clear, and make connections among images, facts, and ideas. The images viewed in class will also be posted.

Reading is a vital aspect of your work in this class. You are expected to complete all reading assignments on schedule. **Do active reading: underline, take notes, ask questions, and re-read as necessary.** Come to class prepared to exchange ideas and participate constructively.

Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally 3 hours per unit per week with 1 of the hours used for lecture) for instruction or preparation/studying or course related activities including but not limited to internships, labs, clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.

Number and Type of Assignments

1. In-class activities (quizzes, one-minute papers, group activities, etc.): CLO1, CLO2, CLO3, CLO4
2. Visual analysis paper due Tues., 10/3: CLO3, CLO4
3. Walker Evans paper due Tues., 11/14: CLO2, CLO3, CLO4
4. Research paper: Bibliography due Wed. 11/22 and paper due Th., 12/7: CLO1, CLO2, CLO3, CLO4

In addition, there will be a midterm exam (Tues., 10/17) and a final exam (Mon., 12/18).

In-Class Activities

Throughout the semester there will be in-class activities, including one-minute papers, quizzes (announced or unannounced), and group activities. Quizzes will be based on the reading assignments and/or the material covered in class. Each in-class activity will earn 0-5 points depending on the quality and completeness of your work.

At the end of the semester, I will tally each student’s score for in-class work and grade on a curve.

In-class activities cannot be made up. If you are absent on a day we do an in-class activity, you will not receive credit. Nor can you make up an in-class activity missed due to tardiness or early departure. However, each student may miss one in-class activity without penalty. You will not be penalized for in-class activities missed because of a documented medical or other compelling emergency.

Office hours offer a great opportunity for students to get help, including assistance with research and feedback on drafts. They also provide a forum for reviewing past work, addressing any problems you may be having, exploring topics in photo history not addressed in class, and discussing graduate school and/or careers. It’s also nice to get acquainted! Therefore, I’m asking that each student visit my office hour at least once this semester.

This counts as a 5-point “in-class” activity.

I realize that you may have other scheduled activities during my office hour (T 12:00-1:00). However, I am generally available before class and at other times on Tuesdays and Thursdays by appointment.

Grading Information

Assignments and exams will be weighed as follows:

In-class activities: 20%
Paper #1: Visual analysis paper: 10%
Midterm exam: 20%
Paper #2: Walker Evans paper: 10%
Paper #3: Research paper: 20%
Final exam: 20%

Determination of Grades

The most successful papers and exam essays will demonstrate close attention to the assignment; ability to observe, analyze, interpret, and synthesize; mastery of facts; and excellent writing skills. In grading papers, I will consider the following:

- fulfillment of assignment (meets all requirements listed on the assignment sheet)
- content (research, if required, is targeted, thorough, and well integrated; paper demonstrates careful looking, good critical thinking, and a depth of cultural understanding; statements are accurate; etc.)
- writing (paper is well organized; it uses fully developed paragraphs and well-crafted sentences; writer is in control of grammar, tenses, and the mechanics of writing; vocabulary is college-level, terms are used correctly; etc.)

Specific criteria for each paper appear on the assignment sheet and will be discussed in class.

All papers will be returned with written comments and suggestions for improvement.

In scoring papers, I will award points in each of the above categories, then grade on a curve. In scoring exams, I will also use a point system and grade on a curve.

A or A- mean excellent work.
B+, B, or B- mean very good or good work.
C+, C, or C- mean average work.
D+, D, or D- mean poor or very poor work.
F means failing work.

Except in the case of a documented medical problem or other compelling emergency or by pre-arrangement, you must turn in assignments on the day they are due and take exams on the day they are scheduled in order to earn credit. I do not give partial credit for late papers. Computer problems do **not** meet the criteria for “compelling emergency.” If you are unable to attend class on the day a paper is due, you may submit it via email **up to midnight that day**, but **you must also bring a hard copy to the following class session.**

All assignments must be submitted to me in hard copy. Posting a paper on turnitin.com (see below) is **not** the same as handing in the paper. **In order to receive credit for a paper you must turn it in as hard copy on the day it is due** (except under the circumstances explained above).

An “I” (incomplete) for the class will be possible only in cases in which you have attended the great majority of class meetings but cannot complete the assigned work due to important unforeseen circumstances, which may require documentation. An “I” must be made up within one year. Failure to do so will result in an “IC” (failing grade) for the course.

Turnitin

Our class id at turnitin.com (plagiarism detection website) is 15752924, and our password is camera. **You are required to submit your paper to turnitin by the due date. After the due date, I will subtract 1 point/day up to a total of 5 points.**

Students who plagiarize (this includes cut-and-paste plagiarism) should expect an F on that assignment without the possibility of redoing the paper. All writing must be original to this class. No “recycling”!

Make-up Policy

If you miss class, **you must take the initiative** by requesting notes from a classmate, getting the images from our class web page, and/or contacting me with questions about lecture content, announcements, assignments, etc. In-class work cannot be made up. However, you will not be penalized for in-class work missed due to a documented medical or other compelling emergency.

It’s possible to miss a paper or exam and still pass the class, though you may not earn an A.

Make-up midterm and final exams are possible only in cases of documented medical or other compelling emergencies.

Extra Credit

There are no extra credit options in this class.

Final Examination

Exams may include slide identifications, essay questions, short answer questions, unknown images, and vocabulary terms. The material covered will derive from the lectures and reading assignments. In preparation for the exams we will discuss and practice answering sample questions.

Classroom Protocol

Regular attendance is vital to your success in this class! Unless you are sick or have a compelling emergency, you are expected to attend every class session. Please schedule appointments and other activities for other times.

Please arrive at class on time. Be in your seat and ready to work at 10:30. Latecomers will miss assignments, announcements, in-class work, and handouts. Except in the case of emergencies, please do not come and go from the classroom. Take care of personal business before and after class. If you arrive late or don’t attend class, it is **your responsibility** to find out what you have missed.

Turn off and put away your cell phone. No texting. Do not use your laptop for activities unrelated to this class. Such behavior is disruptive and will not be tolerated. You are expected to devote your full attention to class work during the hour and fifteen minutes we are together. Students who use electronic devices for activities other than class participation may be reported to the university's Judicial Affairs Officer.

The central concepts of the course will be introduced and explained in the lectures. Therefore, **all students are expected to take notes**. Good note-taking practices are one key to success in this class.

University Policies

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>.

Course N. 47335 and 49395 / History of Photography, Fall 2017

Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	Th., 8/24	Introductions
1	Tues., 8/29	What is Photography?
2	Th., 8/31	The Inventions of Photography For Tues., 9/5: Read Hirsch, Chap. 1, pp. 1-5 and 8-15 and Chap. 2, pp. 19-22 (up to “The Daguerreotype Comes to America”)
2	Tues., 9/5	The Inventions of Photography
3	Th., 9/7	Early Photography and Portraiture For Tues., 9/12: Read Hirsch, Chap. 3, pp. 40-44 and Chap. 4, pp. 57-66 (up to “The Cabinet Photograph”)
3	Tues., 9/12	Early Photography and Portraiture
4	Th., 9/14	Formal Analysis For Tues. 9/19: Read Hirsch, Chap. 5, pp. 81 (“The American Civil War”)-89
4	Tues., 9/19	Photography and War
5	Th., 9/21	The Victorians For Tues., 9/26: Read Hirsch, Chap. 6, pp. 91-102 (up to “Americans and the Art of Nature”)
5	Tues., 9/26	The Victorians For Th., 9/28: Read Hirsch, Chap. 7, pp. 119-125
6	Th., 9/28	Photography and the American West For Tues., 10/3: Read Hirsch, Chap. 8, pp. 131-134
6	Tues., 10/3	Reinventing Time & Space Visual Analysis Paper due
7	Th., 10/5	Pictorialism For Tues., 10/10: Read Hirsch, Chap. 9, pp. 147-159 (up to “The Decadent Movement”)
7	Tues., 10/10	Pictorialism
8	Th., 10/12	Review for Midterm
8	Tues., 10/17	Midterm
9	Th., 10/19	Modernism For Tues., 10/24: Read Hirsch, Chap. 10, pp. 176 (“Toward a Modern Practice”)-182 (up to “Surrealism”) and Chap. 11, pp. 191-200 (up to “ <i>Film und Foto</i> ”)
9	Tues., 10/24	Modernism
10	Th., 10/26	Socially Concerned Photography For Tues., 10/31: Read Hirsch, Chap. 12, pp. 218-222 (up to “Ethnological Approaches”) and pp. 233 (“The Great Depression”)-238 (up to Rothstein)
10	Tues., 10/31	Socially Concerned Photography

11	Th., 11/2	Field Trip to see “Walker Evans” at SFMOMA For Tues., 11/7: Read Hirsch, Chap. 13, pp. 248-254 (up to Brandt) and Chap. 14, pp. 264-270 (up to “The Separation of Art and Commerce”)
11	Tues., 11/7	Photography and the Press
12	Th., 11/9	Photography and the Press For Tues., 11/14: Read Hirsch, Chap. 15, pp. 301 (“The Photograph as Spirit”)-302 and Chap. 16, pp. 320-330 (up to “New Journalism”)
12	Tues., 11/14	The Atomic Age Walker Evans Paper due
13	Th., 11/16	New Frontiers For Tues., 11/21: Read Hirsch, Chap. 17, pp. 357 (“Post-Structuralism/New Topographics”)-366 (up to “Reconfiguring Information”)
13	Tues., 11/21	Photography in the 1970s For Tues., 11/28: Read Hirsch, Chap. 18, pp. 386 (“Deconstructing Myths”)-391 (up to “Fabrication”) Wed., 11/22: Research Paper bibliography due
14	Th., 11/23	NO CLASS. HAPPY THANKSGIVING!
14	Tues., 11/28	Photography in the 1980s and 1990s For Tues., 12/5: Read Hirsch, Chap. 18, pp. 410-424.
15	Th., 11/30	Guest Speaker
15	Tues., 12/5	Photography in the 21 st c. and Wrap Up
16	Th., 12/7	Review for Final Research Paper due
Final Exam		Mon., 12/18 9:45-12 noon ART 135