

**San José State University  
Department of Art and Art History  
ARTH/PHOT 126-01: History of Photography  
Fall Semester 2020**

**Course and Contact Information**

<b>Instructor:</b>	<b>Dr. Liz Linden</b>
<b>Office Location:</b>	Clark Hall 414k/on Zoom
<b>Telephone:</b>	(408) 924-4715
<b>Email:</b>	<a href="mailto:liz.linden@sjsu.edu">liz.linden@sjsu.edu</a>
<b>Office Hours:</b>	Mondays, 12:00pm-1:15pm, on Zoom, see Canvas Announcements for the link
<b>Class Days/Time:</b>	Mondays and Wednesdays, 3:00pm-4:15pm
<b>Classroom:</b>	On Zoom
<b>Prerequisites:</b>	

**Units: 3**

**Additional Contact Information**

- \* E-mail is generally the best method of contact during non-office hours.
- \* Please allow 48-hours for an e-mail response.
- \* Emergency: 911.....Campus Escort: 42222
- \* Individuals with disabilities may contact the Disability Resource Center (DRC), Administrative Building 110, 408/ 924-6000, for a variety of formats such as Braille, large print, sign interpreters, assistive listening devices, audio tape and accommodations for physical accessibility.

**Course Format**

This course will take place synchronously online, and will consist of lectures, interspersed with student presentations, group activities, reading labs and class discussions.

**Faculty Web Page and MYSJSU Messaging (Optional)**

Course materials such as syllabus, handouts, assignment instructions, etc. can be found on [Canvas Learning Management System course login website](#) at <http://sjsu.instructure.com>. You are responsible for regularly checking with the messaging system through [MySJSU](#) at <http://my.sjsu.edu> (or other communication system as indicated by the instructor) to learn of any updates.

## Course Description

This course is a survey of artistic, cultural, technological, and social history of photography from the medium's beginnings in the early 19th century to the present day. Emphasis will be on art and documentary photography in Europe and the United States. The course addresses the work of key figures and movements as well as photography in relationship to other media. Images that raise critical issues and demonstrate changing ideas about what photography is and how it constructs the world will be a focal point. In addition, we will work on developing our ability to analyze interpret compare and contrast and evaluate photographic images.

## Course Goals

This course will familiarize students with key developments in photographic technology and its attendant impact on aesthetic and theoretical understandings of what the medium has been and will be in the future.

### Students in this course will:

Conduct scholarly research in collaboration with their peers, present thoughtful arguments about the work of one or more notable historic photographers, learn to identify and describe a body of photographs from the nascence of the medium to today, and think critically about how our understanding of photographs and their place in society is changing over time.

## Course Learning Outcomes (CLO)

### Course Content Learning Outcomes

Upon successful completion of this course, students will have mastered:

CLO1: Describing the capacities, complexities, status, and evolution of the medium.

CLO2: Identifying the work of key figures and movements in the history of photography, explain the historical and social contexts in which selected photographs have been created and circulated.

CLO3: Using the vocabulary of photographic history and locating resources.

CLO4: Analyzing, interpreting, comparing and contrasting, and evaluating photographic images both orally and in writing.

## Required Texts/Readings

### Required Readings

There is no single textbook for this class—all readings will be provided as PDFs online or as xerox handouts in class. For the readings provided see schedule below.

### Optional Materials

Optional materials and supplementary learning materials, such as web resources and writing guides will be available through the Canvas course website.

### Course Web Materials

- ART(H)/(PHOT) 126 Course materials on-line on the SJSU Canvas site for the course at: <https://sjsu.instructure.com>. Your Username is your 9-digit SJSU ID number, and your password is your SJSU-One account password.
- Optional Resources include: Electronic Resources links to writing guides and Internet sites will posted to Canvas.

## Library Liaison

Gareth Scott

email: [gareth.scott@sjsu.edu](mailto:gareth.scott@sjsu.edu)  
phone: (408) 808-2094  
Dr. Martin Luther King, Jr. Library  
4th Floor Administration Offices

Art and Art History Resources: <https://libguides.sjsu.edu/Art>

## Department Advising

For information about majors and minors in Art & Art History, for a change of major/minor forms and a list of advisors: <http://www.sjsu.edu/art/> or the Art & Art History department office in ART 116, [408-924-4320](tel:408-924-4320), [art@sjsu.edu](mailto:art@sjsu.edu)

## Course Requirements and Assignments

### Group Project Presentation

About halfway into the semester, students will be assigned to small groups for a research project on the work of a particular photographer working in the early part of the 20<sup>th</sup> century. Students will need to use scholarly sources to construct an informative presentation for their peers, turning in documentation of their preparation as well as the final presentation.

### Quizzes

There are 5 quizzes throughout the course of the term; some are administered as homework on Canvas, while others will take place during class time. Quizzes administered on Canvas are open note/open book (unless advised otherwise). Quizzes may consist of multiple choice and/or true or false questions, image identifications, as well as short essay questions.

Note that if I feel students are coming to class without having done the reading and/or are unprepared for discussion, I reserve the right to integrate unannounced pop quizzes into class.

### Participation:

For full participation credit, you must: participate in class discussions and also on the course website on Canvas; complete all of the readings in a timely manner & demonstrate basic understanding of content; regularly contribute to class conversations by raising relevant questions or sharing relevant information; contribute to class projects, fieldwork, and assignments with enthusiasm and open-mindedness; note that attendance *per se* shall not be used as a criterion for grading according to University policy—that means it can be neither counted for or against you.

“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 three hours per unit per week) for instruction, preparation/studying, or course related activities, including but not limited to internships, labs, and clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.”

### **Final Examination or Evaluation**

There is a final exam scheduled for this course, which may consist of multiple choice and/or true or false questions, as well as essay questions and image identifications. Final exam date and time appears on schedule below.

### **Grading Information**

**Assignment Format and Submission:** Students should be prepared to submit quizzes and research online via Canvas.

### **Determination of Grades**

Grading for all non-quiz based work will generally be accompanied by a grading rubric, provided to the students for reference in advance of the assignment on Canvas.

Note that assignments turned after the due date will be dropped a full letter grade for each day they are late, down to 50% credit. Assignments missed in their entirety will receive a 0. In short, it is always better to turn in something late than nothing at all.

There is no extra credit option planned at this time. If any student reasonably requests an extra credit assignment, it will be announced and offered to all students verbally in class and/or via the Announcements feature of Canvas.

### **Relative weight of course requirements:**

- 1) Group Project Presentation, 40 points (20%)
- 2) Quizzes 1 - 5, 100 points total/approx. 20 points each (50%)
- 3) Final Exam, 50 points (25%)
- 4) Class Participation, 10 points (5%)

Late assignments will only be accepted under unusual, extenuating, or emergency circumstances.

### **Numeric grade equivalents:**

93% and above	A
92% - 90%	A-
89% - 88%	B+
87% - 83%	B
82% - 80%	B-
79% - 78%	C+
77% - 73%	C
72% - 70%	C-
69% - 68%	D+
67% - 63%	D
62% - 60%	D-
below 60%	F

**Please note:** Except in cases of documented emergencies, incomplete grades are not given in this course.

“All students have the right, within a reasonable time, to know their academic scores, to review their grade-dependent work, and to be provided with explanations for the determination of their course grades.” See University Policy F13-1 at <http://www.sjsu.edu/senate/docs/F13-1.pdf> for more details.

**Additional Note:**

This syllabus is subject to change, in the event of unforeseen circumstances, or in the case that changes will significantly enhance the quality of the course. Students will collectively have the opportunity to shape the ways in which the course unfolds.

**Department Advising**

For information about majors and minors in Art & Art History, for change of major/minor forms and a list of advisors: <http://www.sjsu.edu/art/> or the Art & Art History department office in ART(H)/(PHOT) 116, 408-924-4320, [art@sjsu.edu](mailto:art@sjsu.edu)

**Classroom Protocol**

Students are expected to be punctual for class and actively engaged during all class meetings. Cell phones, smart phones, or other devices that detract from full attention should be turned off or silenced.

**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](#) at <http://www.sjsu.edu/gup/syllabusinfo/>."

## Course Schedule

### ARTH/PHOT 126-01 / History of Photography, FA2020

Schedule is subject to change with fair notice via email or Canvas.

WEEK	DATE	IN CLASS WE WILL COVER	AFTER CLASS FOR THE FOLLOWING CLASS YOU WILL
1	8/19	<p><b><u>PART 1: PRELIMINARIES</u></b></p> <p><b>Introduction</b></p> <ul style="list-style-type: none"> <li>• to the class</li> <li>• to each other</li> </ul> <p>Introduction to the syllabus, goals, and 3-part structure of the course</p>	<p>READ: Peter Galassi, <i>Before Photography. Painting and the Invention of Photography</i> (New York: Museum of Modern Art, 1981), pp. 11-18 (Excerpt).</p> <p>HAVE WITH YOU AT OUR NEXT CLASS: Box (approximately shoe box-sized), tape (not clear), foil, scissors, etc.</p>
2	8/24	<p><b>What is a “camera”?</b></p> <p>Camera obscura, then and now</p>	<p>READ: Warren, B. “History of Photography,” <i>Photography: The Concise Guide</i>. Delmar/Thomson Learning, 2003: 172-180.</p>
	8/26	<p><b>What is a “photograph”?</b></p> <p>Disappearing act...</p>	<p>READ: Louis Jacques Mandé Daguerre, “Daguerreotype,” in Alan Trachtenberg, ed., <i>Classic Essays on Photography</i> (New Haven: Leete’s Island Press, 1980), pp. 11-13.</p> <p>Juliet Hacking (ed.), “Daguerreotype Portraits,” <i>Photography, The Whole Story</i> (Munich: Prestel, 2012) pg. 34-41.</p> <p>Henry Louis Gates, “Frederick Douglass’s Camera Obscura,” in Sarah Lewis (ed.), <i>Vision &amp; Justice: A Civic Curriculum</i> (Aperture 2016), pp.12-15.</p>
3	8/31	<p><b><u>PART 2: A TECHNICAL (AND USE-BASED) HISTORY OF PHOTOGRAPHY</u></b></p> <p><b>Camera Obscura through Daguerre...</b></p>	<p>READ: William Henry Fox Talbot, “A brief Historical Sketch of the Invention of the Art,” in <i>Classic Essays on Photography</i>, pp. 27-36.</p>
	9/2	<p><b>to William Henry Fox Talbot’s paper negatives...</b></p> <p>READING LAB: Excerpts from Walter Benjamin’s “The Work of Art in the Age of Mechanical Reproduction” from 1935</p>	<p>READ: Coddington, Ronald S. “Cardomania! How the Carte De Visite Became the Facebook of the 1860s.” <i>Military Images</i> 34, no. 3 (2016): 12-17. <a href="http://www.jstor.org/stable/24865727">http://www.jstor.org/stable/24865727</a>.</p> <p>BRING INTO NEXT CLASS: A “profile” photo of you (something you have used to present yourself on FB, LinkedIn, SJSU Canvas, Tinder, etc.). You can bring it printed out or just have it available to show a peer on your phone or computer screen.</p>
4	9/7	Labor day	
	9/9	<p><b>to glass plates, innovations and challenges...</b></p> <p>--Cartes de Visites --Feats of Glass Plate Photography (wet plate processes): Carlton Watkins, Matthew Brady, Nadar...</p>	<p><b>QUIZ 1</b> will be posted on Canvas by 5pm today and will be due by 11:59pm on Thursday 9/10</p>
5	9/14	<p>and Eadweard Muybridge... whose story contains, according to Rebecca Solnit, “a prehistory of Hollywood, and of Silicon Valley”</p>	<p>READ: Diane Waggoner, “Photographic Amusements, 1888-1919,” in Sarah Greenough, ed., <i>The Art of the American Snapshot</i>, (Princeton, NJ: Princeton University Press, 2007), pp. 7-45.</p>

WEEK	DATE	IN CLASS WE WILL COVER	AFTER CLASS FOR THE FOLLOWING CLASS YOU WILL
		READING LAB: Rebecca Solnit, <i>River of Shadows</i> , (New York: Penguin, 2003) pp. 3-24.	
	9/16	<b>to film emulsion...</b>  Kodak	BRING TO OUR NEXT CLASS: a snapshot currently on display in your home that was shot on film (if possible)
6	9/21	READING LAB: Excerpts from Roland Barthes, <i>Camera Lucida</i> , from 1980	BRING TO OUR NEXT CLASS: a snapshot currently on display in your home that was shot on a digital camera
	9/23	<b>to digital...</b>  camera design iterations	<b>Quiz 2</b> will be posted on Canvas by 5pm today and will be due by 11:59pm on Thursday 9/24
7	9/28	<b><u>PART 3: AN AESTHETIC (AND, THEREFORE, POLITICAL) HISTORY OF PHOTOGRAPHY</u></b>  <b>Yes, but is it "Art"? Some responses...</b>  READING LAB: Charles Baudelaire, "Salon of 1859" (excerpt), from 1859  <b>Pictorialism</b>	READ: Molly Nesbit, "Photography, Art, and Modernity," in André Rouillé, ed., <i>A History of Photography: Social and Cultural Perspectives</i> (New York: University of Cambridge Press, 1987), pp. 104-123.  READ: László Moholy-Nagy, "A New Instrument of Vision"
	9/30	<b>Surrealism</b>	READ: Paul Strand, "Photography and the New God," in Alan Trachtenberg, ed., <i>Classic Essays on Photography</i> (New Haven: Leete's Island Press, 1980), pp. 141-151.
8	10/5	<b>Modernism / Photo Secession</b>  <i>Camera Work</i>	READ: Edward Weston, "Seeing Photographically," in Alan Trachtenberg, ed., <i>Classic Essays on Photography</i> (New Haven: Leete's Island Press, 1980), pp. 169-175.  READ: Mary Street Alinder, "Prologue", Group F.64 (New York: Bloomsbury, 2014), pp. ix-xii, xiii-xvi)
	10/7	<b>F.64</b>  ...and the California School of Fine Arts	<b>QUIZ 3</b> will be posted on Canvas by 5pm today and will be due by 11:59pm on Thursday 10/8
9	10/12	Group Project Presentation groups assigned and topics chosen  Finding Scholarly Sources tutorial	Work on Group Project Presentations (due by 11:59pm on 10/20 on Canvas for all groups, regardless of presentation date)
	10/14	In-class work time with your group	Work on Group Project Presentations (due by 11:59pm on 10/20 on Canvas for all groups, regardless of presentation date)
10	10/19	In-class work time with your group	Work on Group Project Presentations (due by 11:59pm on 10/20 on Canvas for all groups, regardless of presentation date)
	10/21	ASYNCHRONOUS Group Project Presentations 1/2	Vote for your "viewer's choice" pick from today's videos
11	10/26	ASYNCHRONOUS Group Project Presentations 2/2	Vote for your "viewer's choice" pick from today's videos  Prepare for Quiz 4, administered on Canvas during class on 10/28
	10/28	ASYNCHRONOUS <b>QUIZ 4</b> : Will cover content from the group presentations (exclusively)	READ: James Agee, James and Walker Evans. <i>Let Us Now Praise Famous Men</i> . Boston,: Houghton Mifflin company, 1941. Pp. START of PDF-xxiii (pages as listed in the scanned book—not the PDF itself)  READ: Coles, Robert. <i>Doing Documentary Work</i> . Oxford University Press, 1998, "Introduction," pp 1-13.

Syllabus: ARTH/PHOT 126

WEEK	DATE	IN CLASS WE WILL COVER	AFTER CLASS FOR THE FOLLOWING CLASS YOU WILL
12	11/2	<b>Documentary</b>  documentary/truth	READ: John Szarkowski, "Introduction," <i>William Eggleston's Guide</i> (New York: MoMA, 1976), pp. 5-14.
	11/4	<b>COLOR!</b>  William Eggleston	READ: Mary Warner Marien, "Chapter 13: A Postmodern View," <i>Photography: A Cultural History</i> (New Jersey: Pearson, 2011), pp. 437-453 (NOTE: this is the first half of the chapter, the second half you will read later in the term)
13	11/9	<b>Postmodernism:</b>  the "photographic" activity of postmodernism (with apologies to Douglas Crimp)... treating photo as theory, exploring...	READ: Abigail Solomon Godeau, "Winning the Game When the Rules Have Been Changed: Art Photography and Postmodernism," <i>Screen 25</i> , no. 6 (November 1, 1984 1984), pp.88-103.
	11/11	Veterans Day	
14	11/16	...feminism	READ: Rosalind Krauss, "When Words Fail." <i>October</i> 22 (1982), pp.91-103. doi:10.2307/778365.
	11/18	...language  About ekphrasis	READ: Mary Warner Marien, "Chapter 13: A Postmodern View," <i>Photography: A Cultural History</i> (New Jersey: Pearson, 2011), pp. 454-491.
15	11/23	...identity/subjectivity	<b>QUIZ 5</b> will be posted on Canvas by 6pm today and will be due by 11:59pm on Tuesday 11/24
	Thanksgiving Break		
16	11/30	<b>Digital</b>  Yes, but, really, is it "Art"?  (Possible) READING LAB: READ: Katrina, Sluis, Stallabrass Julian, and Paul Christiane. "The Canon after the Internet." <i>Aperture</i> , no. 213 (2013).	Read: Lauren Cornell, "Self-Portraiture in the Instagram Age," <i>Aperture</i> 221 (Winter 2015), p 34-41.  READ: Sarah Lewis, "Racial Bias and the Lens," in Sarah Lewis (ed.), <i>Vision &amp; Justice: A Civic Curriculum</i> (Aperture 2016), pp.52-55.
	12/2	<b>Onward...</b>  Conceptual, ethical, technological engagements with the medium and points forward  Exam review groups announced	Prepare with your group your review materials for Monday's class
17	12/7	EXAM REVIEW	
EXAM	12/10 12:15pm- 2:30pm	FINAL EXAM	