HISTORY OF PHOTOGRAPHY SYLLABUS
"The artist's world is limitless. It can be found anywhere, far from where he lives or a few feet away. It is always on his doorstep." -Paul Strand, photographer

Course Description: A survey of The History of Photography, from its origins to present day, will be presented via the use of selected images, and video presentations. Photographers, and the ideas and meanings behind their photographs will be analyzed via lectures, class discussions, student presentations, writing exercises, photo quote assignments, and readings. Photography's role as an artistic medium will be the central focus, as well as its broader function in our visual, political, and social/pop culture.

Our class dialogue will investigate how the camera operates as a unique democratic tool, and the way in which photographer chooses to illustrate its multifaceted intentions; for the leisure of the "personal" (family snapshot/vernacular), for the production of the "public" (social, political, advertising/commerce/journalism) and for the exploration of the "artistic" (aesthetic and psychological expression). Replacing the required textbook readings this semester, will be John Berger's masterful 1972 Ways of Seeing video (4) 30 min part presentations with an accompanying article analysis of its relevance to today's Instagram, pinteret, and blogging, as well as, BBC's Genius of Photography 6 Part 1 hour video series with contemporary artist observations and approaches that are related to historic photography. There will also be relevant photography readings linked on my HOP class blogsite as well as optional reading in the World History of Photography by Naomi Rosenblum. Students will work in groups for AIPAD exhibition presentations, attend Penumbra Lectures, and Create Instagram Conversations.

The development of photography and the advances that occur both in technique, form and subject matter are still inextricably linked to an unlikely alliance of art and science. Emphasis will be on contextualizing images chronologically from a diverse group of photographic genres, themes, and subject matter. This method will be followed to best understand how photography revolutionized the world, both historically and aesthetically. Its importance, and the influential changes both within and outside its own history, will be examined, especially the relationship of photography to painting. Our insights and perceptions will be guided, by discerning how to differentiate what is continuous with the past, and what constitutes a significant advance in the evolution of the photographic arts, technology, and mass communication. Avant-garde concepts that challenge conventional ways of seeing are evident throughout the History of Photography, and within the contemporary scene. The importance of these ground breaking images and how they were influenced by technical innovations both in subject and style from 19th Century until now, will aid our critical discourse towards understanding how the boundaries of a photograph transcend beyond its frame, and interpreting how artistic expression and intention modifies these descriptions. The way a photograph historically and aesthetically operates, both as a real or truthful document, and a fictional or imagined object creates a contradictory methodology. Reality and imagination are as intertwined to photography, as science and art. This paradox will be repeatedly revealed as a recurring theme. What is real, what is not, and what is seen, and what is left behind; ideas of evidence, and presence, and symbolism and absence are a continuous paradigm of photography. We will analyze and discuss these intersections and inventions, with an understanding of how a photograph can reveal its subject in a diverse and powerful way, and yet, still have the ability to keep so much hidden from us.

Course Objective: This course will familiarize the historical and scientific developments, artistic achievements, inventive ideas, and important figures within the History of Photography. It will also aid the student in developing a visual vocabulary and theoretical tools necessary, to analyze photographs in the context of art, history, and culture. This new ability to "think" photography, will help to extend one's "looking". Through discussion, visual writing exercises, quote analysis, and presentations, students will be able to articulate their intellectual, aesthetic, and emotional responses to photographs in a more concise and critical manner. An appreciation and understanding for the "art of photography", is the goal for all students. For the "photography" student especially, enriching their understanding of "master work" and discovering new influences, should help them gain insight into their own approach and process,
thereby creating photographs with greater intention and expression.

**COURSE MATERIALS:** World History of Photography, Naomi Rosenblum PB OPTIONAL

**Course Website:** www.hopfootsteps.wordpress.com
This is where you will find PDF Handouts, project instructions, links for class visuals and readings, assignments and resource information for the course. You are responsible for downloading and printing all class materials and bringing to class. To contact me for any questions or concerns, please email me directly to: fotoprofessor@hotmail.com

**Course GRADING:** Numerical/letter grading system detailed below will be used. Total numerical values will be averaged to determine your grade. Extra Credit Project would add an additional value score worth 20%, Extra Credit Writing Exercises would add either 10% or 20%. Extra Credit is applied to 100% score value.

**Final grades will reflect:**

* No A+ on official grading roster, but I want you to know when the work reflects this level.

<table>
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<th>Score Range</th>
<th>Grade</th>
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<tr>
<td>97-100</td>
<td>A+* Exceptional</td>
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<tr>
<td>93-96</td>
<td>A Outstanding</td>
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<tr>
<td>90-92</td>
<td>A- Excellent</td>
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<tr>
<td>87-89</td>
<td>B+ Very Good</td>
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<tr>
<td>83-86</td>
<td>B Good</td>
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<tr>
<td>80-82</td>
<td>B- Fairly Good</td>
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<tr>
<td>77-79</td>
<td>C+ Above Average</td>
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<td>73-76</td>
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<td>70-72</td>
<td>C- Barely Average</td>
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<tr>
<td>67-69</td>
<td>D+ Below Average</td>
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<td>63-66</td>
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<td>60-62</td>
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**Grading System:**

<table>
<thead>
<tr>
<th>Component</th>
<th>Grade</th>
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<tbody>
<tr>
<td>MIDTERM EXAM</td>
<td>= 20% Grade</td>
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<tr>
<td>FINAL EXAM</td>
<td>= 25% Grade</td>
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<tr>
<td>PROJECT</td>
<td>= 20% Grade</td>
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<td>Writing-Quote Exercises</td>
<td>= 20% Grade</td>
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<td>CLASS PRESENTATIONS</td>
<td>= 10% Grade Groups to be assigned</td>
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<td>ATTENDANCE/PARTICIPATION</td>
<td>= 5% Grade</td>
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=100% Total Score

**EXTRA CREDIT AVAILABLE:** extra credit value % will be added to elevate total average 100% score
Extra Credit Project =+ 20% Grade Average score
Extra Credit WRITING EXERCISES—SEE THE FORMS AND REVISED INSTRUCTIONS ON MY BLOG =+
20% Grade for 10 (5 comp/5 descrip) or +10% for 6 (3 comp/3 descrip)—**Must be submitted via email by 6.3.19**

**MIDTERM EXAM:** session 7 will be given during the semester to test your knowledge of material covered in class. There will be multiple choice, fill in the blank, essay, and image identifications. **This test will cover 19th C., and early 20th C.** You will find a comprehensive midterm study guide on my blogsite.

**FINAL EXAM:** 6.6.19 Session 13 will be given the last session of class, and will test your knowledge on all the information covered in class following the midterm exam. There will be multiple choice, fill in the blank, essay, and image identifications. **This will cover 20th and contemporary 21st C.** You will find a comprehensive final exam study guide on my blogsite.
SPRING 2019 Project: DUE Session 11

You will select one project from a choice of the following and follow the detailed instructions provided, and requirements per the specific project sheets on my blog: *Please do not choose the essay project unless you possess exceptional writing and research abilities. I grade written papers very strictly, for format and content, and am interested in your analytical and conceptual observations, not recycled common information, or worse, copy and pasted, plagiarized or paraphrased submissions. You may refer to writings of others but it must be relevant and necessary to your own viewpoint expressed and must be attributed properly to its source. Most students choose the blog project, whether they are photo major or not. It is both challenging, informative and fun!

I would like for each of you to discover new ideas for yourselves by working on these projects, so start them early, to account for struggles along the way. Each of these projects is modified to demonstrate each student's individual strengths.

A written proposal in a paragraph or so, describing your project choice will be due Session 3. Your completed project will be due Session 11. Any projects received late without medical note, will automatically lose one grade. For extra credit, you may do any second project.

1. *Essay Project* (you will see topics on project sheet—and see my fair warning above)
2. Pinhole Photographs (you may build or buy one, color or b/w, film or digital)
3. Old family Photo Analysis Paper (see project sheet instructions) can be personal or found photo must be pre 1965.
4. In the Footsteps Photo Blog, your photographs and your chosen photographer's images formatted per the blog instructions on my blog. see many student blog links from my blogsite. This is the most popular project choice by photography majors, but anyone is welcome to do it, and photos taken with your phone are fine too. No special digital camera required. So, non photo majors, have a little fun and challenge yourself!

EXHIBITION PRESENTATION: Groups will be assigned for Gallery (list will be posted on the blog) and AIPAD Photography Show April 4 - 7, 2019 Pier 94 | NYC [https://aipadshow.com/](https://aipadshow.com/) Field Trip to Penumbra Foundation, Instagram convo

HOMEWORK ASSIGNMENTS
These exercises will be online on my blog, and you will need to submit them via email per due date on course outline below.

- **WRITING EXERCISE #1** DUE VIA EMAIL by midnight SESSION 5
- **WRITING EXERCISE #2/3** DUE VIA EMAIL by midnight SESSION 9

QUOTE ASSIGNMENT HOMEWORK—YOU NEED TO DO BOTH PARTS 1 and 2 SEE BELOW, I WILL EXPLAIN IN CLASS!

- **QUOTE ASSIGNMENT PT.1/2** DUE SESSION 10 VIA EMAIL by MIDNIGHT

QUOTE ASSIGNMENT INFO:
PART 1: [http://photoreadings.wordpress.com/quote-discussions/](http://photoreadings.wordpress.com/quote-discussions/) You will choose one quote from a choice of six by a master photographer, from the above blogsite of mine, and answer a series of questions about it. Assignment details will be at the link above.

PART 2: You will research a quote on your own from a famous photographer, and briefly (one paragraph is sufficient) write what the quote means to you or how it affects you, in your own words. You may refer to this site for reference or search for one by your desired photographer [http://www.photoquotes.com/](http://www.photoquotes.com/)

Attendance: Class attendance is essential to your grade. It is your responsibility to catch up on material missed due to absence or lateness. Any unexcused absence will have an adverse effect on your grade. Only 3 excused (medical-with note) absences allowed. If you become seriously ill, you should apply to the Registrar's office for a medical leave. Chronic lateness (more than 3x), or arrival after 45 minutes (more than 1x) will result in an absence.

Participation: There will be discussions and presentations. You will be graded on your ability to work with fellow students thinking together, organizing your ideas and feelings and sharing them, as well as participating in questions posed to the class, and in questions raised by fellow students in class. I am happy to answer any questions you may have in class, so don't hesitate to ask!
Extra Credit: See the above chart for details. ALL EXTRA CREDIT IS DUE TO ME BY 6.3.19 BY MIDNIGHT VIA EMAIL—NO EXCEPTIONS!

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ALL STUDENTS ARE EXPECTED TO FOLLOW THE CUNY LAGCC POLICY ON ACADEMIC INTEGRITY
It is the responsibility of each student to familiarize themselves with the full details of this policy. Students must submit work that clearly reflects their own thinking and efforts. Anything else will be considered dishonest. Refer to the CUNY guidelines re: plagiarism, especially citing internet sources. Below is a brief description. The complete policy including student's rights can be found on the CUNY LAGCC website.

ACADEMIC DISHONESTY

Academic Dishonesty is prohibited in the City University of New York and is punishable by penalties ranging from a grade of "F" on a given test, research paper or assignment, to an "F" in the course, or suspension or expulsion from the College. Academic Dishonesty includes:

-CHEATING — the unauthorized use or attempted use of material, information, notes, study aids, devices or communication during an academic exercise.

-PLAGIARISM — the act of presenting another person’s ideas, research or writings as your own.

-INTERNET PLAGIARISM — plagiarism that includes the submitting of downloaded term papers or parts of term papers as a student’s own work, paraphrasing or copying information from the internet without citing the source, as well as other forms of “cutting and pasting.”

-OBTAINING UNFAIR ADVANTAGE — any activity that intentionally or unintentionally gives a student an unfair academic advantage over other students.

-FALSIFICATION OF RECORDS AND OFFICIAL DOCUMENTS

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CLASS CONDUCT:

-ONE 15-20 MINUTE BREAK WILL BE GIVEN EACH CLASS—PLEASE RETURN ON TIME, FEEL FREE TO USE RESTROOM AS NEEDED.

-PLEASE TURN OFF CELL PHONES, NO TEXTING, OR PERSONAL COMPUTER USE DURING CLASS TIME

I have a no tolerance rule for texting or internet browsing during my class. I will deduct points from your participation grade % if you are texting during lectures. Translator only use, allowed.

-If you have an emergency, or feel ill, please just excuse yourself, otherwise, you will have break time for your personal needs. Thank you for your cooperation.

*****Contents and sequencing of syllabus and course outline may be altered, amended, or subject to change, per my discretion, throughout the semester. I cover a lot of material in the class, and have a ton of resources on my blogsite so you can follow up with lectures.
COURSE OUTLINE 2019 SPRING 1

Course Website: www.hopfootsteps.wordpress.com  * schedule subject to change
This is where you will find PDF Handouts, blog project instructions, class visuals and resource information for the course. You are responsible for downloading and printing all class materials and bringing to class. To contact me, please email me directly to: fotoprofessor@hotmail.com

Readings will be announced in class, no required textbook this semester, however, make sure you are watching in completion at your pace, Genius of Photography Series BBC 6 Parts, 1 hour each and John Berger’s 4 Part 30 min each, series, Ways of Seeing. This is required. Links are on my blogsite.

Session 1: THURSDAY 3.7.19 INTRODUCTION & VIDEOS
Course Introduction, Review of Online Handouts. Course Requirements, Description, and Objective, Student Intro's ➢ Discussion of timeline of Photographic History, with an overview of genres and photographers to be discussed.

➢ VIDEO PRESENTATIONS
Bresson, Streetwise, Frank, Bresson, Decisiive Moment, 19th C, Show & Tell of vintage photographica (tintypes, stereo-cards/viewer, cabinet cards, cdv's, ambro/dag's, etc)
➢ http://www.pixchannel.com/flash/index.html--we will revisit the interviews here in later sessions

Homework Assignment
BRING IN OLD FAMILY PHOTO to next session that has significance for you, write short paragraph to share orally, you may also share on FB if ou prefer. Hopstudents2019 ig for self portrait or portrait of you and explain why it represents you. EMAIL ME AN "ADD ME" email so I can put you in my class address book, you can also friend me on FB, instragram. Will give you details in class.

Session 2: THURSDAY 3.14.19 LECTURE & VISUALS
➢ Image PDF presentation/Review Pre/Early History. invention and early development of Photography, early processes and its relationship with art.- Talbot’s "The Open Door, 1844" reading
➢ Assign exhibition presentation groups/exchange contact info
➢ Short Discussion about the book Camera Lucida by Roland Barthes (refer Nadar portrait)
-Discussion of your family photos

Homework Assignment
Email me your project proposal by session 3
**Post self portrait or picture taken of you that sustains you in some way to collective class ig acct or bring it in next session, will explain in class . Tell me what it means for you.
WATCH assigned video series

Session 3: THURSDAY 3.21.19 LECTURE & VISUALS -PROJECT PROPOSAL DUE VIA EMAIL
➢ Image PDF presentation EARLY PORTRAIT PHOTOGRAPHY 1839-1890 19th C. Portrait Photography, and its relationship to painting, society/culture, commercialization, and personal expression.
- Southworth Quotes
- THE PERSONAL PORTRAIT, FAMILY ALBUM, SNAPSHOTs
- Discuss your self portraits or photos of you
- NAN GOLDIN VIDEO 30 min
- CINDY SHERMAN 30 min
- AVEDON VIDEO
➢ PROPOSAL FOR PROJECT DUE VIA EMAIL-1 paragraph stating what your chosen project will be.

Homework Assignment ➢ WATCH assigned video series assigned video series assigned video series assigned video series
Session 4: THURSDAY 3.28.19 LECTURE & VISUALS
- Image PDF presentation EARLY DOCUMENTATION: LANDSCAPE, ARCHITECTURE, WEST VIEWS 1839-1890
- VIDEO PRESENTATIONS WET PLATE PROCESS, Ansel Adams, and more (see class visual page on blog) – Mark Klett, Muybridge’s San Francisco Panoramic Re-survey, New Topographics

*EXPLAIN WRITING EXERCISE #1 HOMEWORK

Homework Assignment
- WRITING EXERCISE #1 DUE VIA EMAIL by midnight SESSION 5 -WATCH assigned video series

Session 5: THURSDAY 4.4.19 LECTURE & VISUALS
Image Presentation/Lecture of 19th C. Documentation-War, Objects, and Events 1839-1890
Image Presentation/Lecture of Photography & Art First Phase 1839-1890
WRITING EXERCISE #1 DUE VIA EMAIL by midnight

Homework Assignment
- MIDTERM REVIEW—DOWNLOAD STUDY GUIDE/IMAGE SHEET Bring to next session!
- WATCH assigned video series

Session 6: THURSDAY 4.11.19 LECTURE & VISUALS and MIDTERM REVIEW -CONVERSION
Review any material not covered in previous lectures, and prepare for midterm with review guide.
- Image Presentation/Lecture of Photography & Art First Phase 1839-1890 continued,
- Image Presentation New Technology, Vision, Users 1875-1925
MIDTERM REVIEW—DOWNLOAD STUDY/IMAGE SHEET
MIDTERM will cover:
- Early History, Invention and Early Portraits
- Documentation: Landscape Architecture, West Views
- War, Objects, Events 1839-1890
- Photography & Art First Phase 1839-1890
- New Technology, Vision, Users 1875-1925

Homework Assignment
STUDY FOR THE MIDTERM EXAM—REFER TO YOUR NOTES FROM THE MIDTERM STUDY SHEET
WATCH assigned video series

Session 7: THURSDAY 4.18.19 MIDTERM EXAM
MIDTERM EXAM If class finishes early, we can watch some photographer interview videos or catch up on any missed presentations.

Homework Assignment
WATCH assigned video series

THURSDAY 4.25.19 NO CLASS

Session 8: THURSDAY 5.2.19 EXHIBITIONS PRESENTATIONS/lecture
Image Presentation/Lecture/Videos Early Color and Art Photography-Pictorialism 1890-1920
MIDTERM GRADES RETURNED
Explain Homework Writing Exercise 2/3

Homework Assignment
WRITING EXERCISE #2/3 DUE VIA EMAIL BY session 9 midnight
WATCH assigned video series

Session 9: THURSDAY 5.9.19 LECTURE/VISUALS
WRITING EXERCISE #2/3 DUE VIA EMAIL by midnight Image Presentation/Lecture /review pictorialism/20th C. Photog.
1920-1945 Art, Experimentation, Modernism, Surrealism
Explain QUOTE HOMEWORK ASSIGNMENT 2/3--
QUOTE ASSIGNMENT PT.1/2 DUE SESSION 10 VIA EMAIL by MIDNIGHT - WATCH assigned video series
Session 10: THURSDAY 5.16.19  LECTURE/VISUALS   PRESENTATIONS continued...

QUOTE ASSIGNMENT DUE BY MIDNIGHT VIA EMAIL
Image Presentation/Lecture of 19th C. till 1945 Documentation: Social Reform Photography
Image Presentation/Lecture of Words & Pictures: Print Media 1920-1980 Photojournalism, Fashion, Adv

Homework Assignment
Finish up projects, they are due next week, session 11. Blog links must be emailed to me before class session 11.
WATCH assigned video series

Session 11: THURSDAY 5.23.19  PROJECTS DUE!!
PROJECT REVIEWS Any projects that are late without a valid medical note will receive lower grade. Pinhole photographs will be shown in class and blogs reviewed briefly. We will critique and discuss the projects as a group. Blog links must be emailed to me before class. I will email grades for the blog projects after I've had time to look and read through them completely.

Homework Assignment
BRING IN FINAL EXAM REVIEW STUDY SHEET FOR NEXT CLASS SESSION 12
EMAIL ME ANY EXTRA CREDIT OR MISSING ASSIGNMENTS BY DEADLINE, SEE ABOVE
WATCH assigned video series
ANY MISSING PRESENTATIONS, BE PREPARED FOR SESSION 12

Session 12: THURSDAY 5.30.19  LECTURE/VISUALS and FINAL EXAM REVIEW ANY MISSED EXHIBITION PRESENTATIONS
-DEADLINE FOR EXTRA CREDIT & LATE PROJECTS via email! NO EXCEPTIONS! 12-10-18

FINAL EXAM REVIEW will cover:
✓ Early Color and Art Photography-Pictorialism 1890-1920
✓ Documentation: Social Scene to 1945 (Social Reform)
✓ Art, Photography, & Modernism-The New Vision
✓ Words & Pictures: Photographs in Print Media 1920-1980 Photojournalism, Fashion, Advertising
✓ Photography since 1950: The Straight Image
✓ Photography since 1950: Manipulations & Color-Postmodernism

Homework Assignment
STUDY FOR FINAL EXAM: Download Final Exam Study Guide and Image Sheet
EMAIL ME ANY EXTRA CREDIT OR MISSING ASSIGNMENTS BY POSTED DEADLINE NO EXCEPTIONS!
WATCH assigned video series

Session 13: Last Session THURSDAY 6.6.19—FINAL EXAM
You will have full class period to complete final exam.
Final Exam consists of fill in the blank, multiple choice & essay questions, as well as image/photographer identifications.