

**ART 333.001: History of Photography**  
**Dr. Emily Newman**  
Texas A&M University - Commerce

TR 2:00-3:15, ART 206, Spring 2018  
Office Hours by appointment only  
Email: [emily.newman@tamuc.edu](mailto:emily.newman@tamuc.edu)  
Office: Art 113      Office Phone: 903-886-5451

COURSE DESCRIPTION AND OUTCOMES

In this course we will examine the development and history of photography, from its inception to the present. The social and cultural application of the medium (including popular uses to high art) will be emphasized. Specific events and the work of significant practitioners of the medium will be discussed. We will study the work by individual photographers and look at historic events that influenced them. Additionally, students will read key essays in the field, and discuss and write about them critically. By the end of the course, the student will have a broad knowledge of the historical development of photography as a cultural phenomenon, a language of communication, and as an art form.

COURSE OBJECTIVES

- discuss and explain historically significant works of photography
- become acquainted with the characteristic features of the major styles and movements popularized by photography
- learn to analyze the relationships among content, context, and style
- acquire a working knowledge of the specialized vocabulary used in photography and art history
- become able to analyze important historical documents and criticism
- enhance visual literacy and critical thinking skills

ASSESSMENT

Students' ability to meet the course objectives and learning outcomes will be evaluated through written assignments, class participation, exams, and essay questions.

REQUIRED TEXTBOOKS

Juliet Hacking, *Photography: The Whole Story* (Prestel, 2012) ISBN: 9783791347349  
Vicki Goldberg, ed. *Photography in Print: Writings from 1816 to the Present* (University of New Mexico Press, 1988) ISBN: 0826310915

ADDITIONAL READINGS

Available on ecollege or will be handed out in class. You are expected to bring the assigned readings to class.

## TECHNOLOGY REQUIREMENTS

**Internet Access:** An Internet connection is necessary to participate in discussions and assignments, access readings, transfer course work, and receive feedback from your professor. View the requirements as outlined in Technology Requirements above for more information.

**Software:** To fully participate in online courses you will need to use a current Flash enabled browser. For PC users, the suggested browser is Google Chrome or Mozilla Firefox. For Mac users, the most current update of Firefox is suggested.

At a minimum, you must have Microsoft Office 2013, 2010, 2007 or Open Office. Microsoft Office is the standard office productivity software utilized by faculty, students, and staff. Microsoft Word is the standard word processing software, Microsoft Excel is the standard spreadsheet software, and Microsoft PowerPoint is the standard presentation software. Copying and pasting, along with attaching/uploading documents for assignment submission, will also be required. If you do not have Microsoft Office, you can check with the bookstore to see if they have any student copies.

For FULL computer and technical requirements and specifications, please visit this webpage: [http://help.ecollege.com/LS\\_Tech\\_Req\\_WebHelp/en-us/](http://help.ecollege.com/LS_Tech_Req_WebHelp/en-us/) or eCollege

## WEB-ENHANCED COURSE

This is a web enhanced course through eCollege, the Learning Management System used by Texas A & M University-Commerce. To use the eCollege features associated with this course go to: <https://leo.tamuc.edu/login.aspx>. You will need your CWID (Campus Wide I.D.) and password to log in to the course. If you do not know your CWID or have forgotten your password, contact technology services at 903-468- 6000 or [helpdesk@tamuc.edu](mailto:helpdesk@tamuc.edu).

**Technical Support:** Texas A&M University-Commerce provides students technical support in the use of Pearson LearningStudio. Technical assistance is available 24 hours a day / 7 days a week. If at any time you experience technical problems (e.g., you can't log in to the course, you can't see certain material, etc.) please contact the Pearson LearningStudio Help Desk, available 24 hours a day, seven days a week. The student help desk may also be reached by the following means 24 hours a day, seven days a week.

- Chat support: Click on 'Live support' on the tool bar with the course to chat with a Pearson LearningStudio Representative.
- Phone: 1-866-656-5511 (Toll free) to speak with a Pearson LearningStudio Technical Support Representative.
- E-mail: [helpdesk@online.tamuc.org](mailto:helpdesk@online.tamuc.org) to initiate a support request with a Pearson LearningStudio Technical Support Representative.

**Accessing Help from within Your Course:** Click on the *'Tech Support'* icon on the upper left side of the screen inside the course. You then will be able to get assistance via online chat, email or by phone by calling the Help Desk number noted below.

**Note:** Personal computer problems do not excuse the requirement to complete all course work in a timely and satisfactory manner. Each student needs to have a backup method to deal with these inevitable problems. These methods might include the availability of a backup PC at home or work, the temporary use of a computer at a friend's home, the local library, office service companies, an Internet cafe, or a bookstore, such as Barnes & Noble, etc.

### SYLLABUS CHANGE POLICY

The syllabus is a guide. Circumstances and events, such as student progress, may make it necessary for the instructor to modify the syllabus during the semester. Any changes made to the syllabus will be announced in advance.

### NONDISCRIMINATION NOTICE

Texas A&M University-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

### HANDING IN ASSIGNMENTS

Each assignment must be handed in on time at the beginning of class and **will NOT be accepted via email**. For each class period late (and if not handed in at the start of class), the grade will be deducted one letter grade. **Assignments will NOT be accepted over ONE week late.**

### FORMATTING

All written assignments must be typed using the following guidelines: 12 pt. Times New Roman font, 1" margins, double-spaced, with page numbers. Failure to format properly will result in a lower grade. Artwork titles **MUST** be italicized. Papers must be stapled.

### CAMPUS CONCEALED CARRY

Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in Texas A&M University-Commerce buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and A&M-Commerce Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations. For a list of locations, please refer to (<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf>) and/or consult your event organizer). Pursuant to PC 46.035, the open carrying of handguns is prohibited on all A&M-Commerce campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

## CLASSROOM POLICIES:

### **Statement on Student Behavior:**

All students enrolled at the University shall follow the tenet of common decency and acceptable behavior conducive to a positive learning environment (See Student's Guide Handbook, Policies and Procedures, Conduct).

All students must show respect toward the instructor and the instructor's syllabus, presentations, assignments, and point of view. Students should respect each others' differences. If the instructor determines that a student is not being respectful towards other students or the instructor, it is the instructor's prerogative to ask the student to leave, to refer the student to the department head, and to consider referring the student to the Dean of Students who may consider requiring the student to drop the course. Please refer to pages 42 – 46 of the Texas A&M University-commerce Student guidebook's Codes of Conduct for details.

### **Prohibited during class:**

- **Cell Phones/Blackberries/MP3 Players:** Please keep these devices off while class is in session. It is disrespectful to your classmates. No cell phones are allowed during exam sessions. If you need to check the time, consult the clock in the classroom. Repeated use of these devices will result in being asked to leave.
- **Computers and tablets**
- **Headphones of any kind**
- **Sleeping**
- **Sunglasses**
- **Disruptive or distracting behavior:** Texting, conversing with other students during class, loud eating, etc.
- **Repeated entering/exiting the classroom:** Please be on time to class. Not only is disruptive to the class environment, but you could miss important class announcements. This is a short class, so there should be no need to come in and out throughout the class period. Additionally, repeated tardiness will count with your absences, and could result in a lower grade.

**Academic Dishonesty:** There is **no tolerance** for any kind of academic dishonesty in this course. This includes, but is not limited to, plagiarism, cheating on exams, theft of instructional material or exams, representing the work of someone else as one's own, and misrepresenting absences. Academic dishonesty is a severe transgression and may result in referral to the Dean of Students, expulsion from class and/or the University, and a failing grade.

**Discussion:** In this class, we will look at a wide array of artwork, some of which might include nudity, intense language, violence, etc. Each person will bring their own experiences to the art, and should feel comfortable expressing their opinions and vulnerabilities. The classroom is a safe environment, and each student should behave with integrity and treat their peers with respect.

### STATEMENT ON ACCOMMODATIONS FOR ADA ELIGIBLE STUDENTS:

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

Office of Student Disability Resources and Services,  
Texas A&M University-Commerce, Gee Library, Room 132  
Phone: (903) 886-5150 or (903) 886-5835, Fax: (903) 468-8148  
Email: StudentDisabilityServices@tamuc.edu

After contacting the Office of Student Disability Resources and Services, it is the student's responsibility to notify the instructor of what accommodations are needed **IN ADVANCE** of when they are needed (for example, if testing accommodations are necessary, please inform the instructor with appropriate documentation at LEAST one week before the test date).

### EMAIL POLICY:

Email is the preferred form of communication, with a general response time of 24 hours during the week (do not expect emails over the weekend). For all emails sent, please **include full name, student ID, and the class** that you are attending. Do not send emails to myself and other professors at once, as each professor has different issues to address. You are allotted three absences for this course; plan accordingly and there is no need to contact me about unexcused absences that are incorporated into this allowance. For excused absences, you need to bring in a hard copy of appropriate documentation of your absence.

### TEST AND GRADE POLICY:

Make-up exams will be administered **only** in instances of excused absences (and acceptable documentation) and may not be designed in the same format as the regularly-scheduled exam. When an excused absence causes a student to miss an exam, it is the student's responsibility to inform--or to have someone else notify--the instructor within **4 days** of the exam. If permitted, these exams **must** be made up within two weeks of the scheduled date, at a time and place determined by the professor.

Assignments are due at the start of the class on the assigned date. Late work will only be accepted for one week after the due date, and the grade will be penalized. Concerning grade decisions, I will not discuss specific grades on ANY assignment or test the day it is returned. If you have concerns regarding a grade, email me **within one week of receiving the assignment back** clearly explaining why you think the assignment was assessed incorrectly. Upon receipt of the email, we will set an appointment to address the concern.

\*\*\* THERE WILL BE NO EXTRA CREDIT ASSIGNMENTS\*\*\*

## COURSE REQUIREMENTS:

### **Grade Breakdown:**

10% Participation	25% Assignments
15% Exam #1	20% Exam #2
30% Exam #3	

## GRADE SCALE

A = 90%-100%
B = 80%-89%
C = 70%-79%
D = 60%-69%
F = 59% or Below

**Participation:** Each person is expected to come to class prepared, which means having done the reading and/or worksheet and ready to engage in the class. The class should not just be a lecture, rather, people are encouraged to speak up, contribute to the conversation and ask questions. A major part of the participation requirement is ATTENDANCE, which is mandatory. You will also be asked to do short assignments and responses to the readings, these will contribute to your participation grade.

**Attendance:** Each student in this course is allowed no more than **three** unexcused absences. Each absence after three results in the lowering of the grade by 1/3 of a letter grade. When a student accrues **more than eight unexcused absences** the instructor has the right to drop the student from the course or to give them a failing grade.

Unexcused absences require no explanation. For an absence to be considered excused, appropriate documentation must be presented. Excused absences are defined in The Student Guidebook and various university policies, but the policy employed in this class is confined to the following: (1) Participation in pre-approved University activities such as athletic events, sponsored field trips, and travel for specific University-related academic reasons; (2) Verifiable legal proceedings; (3) Documented cases of illness, injury, or emergencies. **All such excuses must be shown to the instructor in original, written, documentary form within 7 days of the absence(s) together with a photocopy for the instructor's records.** (Please understand that this copy is a student's only record of an absence.) In lieu of documentation, the absences become unexcused and are counted as such.

### **Exams:**

Throughout the course, you will have three exams. They will have three components: slide identifications (where you must identify the artist/title/date/style of the photograph), short answer questions, and an essay question regarding readings and styles discussed. These will NOT be cumulative - only covering material immediately preceding the exam.

### **Assignments:**

Throughout the semester, various short writing assignments will be given. The assignments must be handed in on time at the beginning of class and **will NOT be accepted via email**. For each class period late (and if not handed in at the start of class), the grade will be deducted one letter grade. **Assignments will NOT be accepted over ONE week late.**

## History of Photography Schedule\*

### Photographic Beginnings

Jan 16 - Invention of Photography – PTWS: 18-49

Jan 18 - Innovations

Readings: Bill Presented to the Chamber of Deputies, France (Goldberg 31-35),  
Talbot – Some Account of the Art of Photogenic Drawing (Goldberg 36-48),  
Berger - “Understanding a Photograph” (Handout)

Jan 23 - Travel Photography – PTWS: 70-82, 88-99, 132-135

Readings: Thomson – Illustrations of China and Its People (163-165)  
Blanchard - “Afield with the West Plate” (Goldberg 207-209)

Jan 25 - Eyewitness Photography – PTWS: 50-57, 128-131

Readings: Rudisill – “Mirror Image: the Influence of the Daguerreotype on  
American Society (Goldberg 70-76)

Townsend - “Interview with Matthew Brady” (Goldberg 199-206)

Novak – “Landscape Permuted: From Painting to Photography” (Goldberg  
171-179)

Jan 30 - Photography and Science – PTWS:58-65, 136-147

Readings: Holmes – “The Stereoscope and the Stereograph” (Goldberg 100-114)  
Root – “The Camera and the Pencil” (Goldberg 148-151)

Feb 1 – Commercial Portraiture – PTWS: 100-107

Readings: Chittenden - “An Historical Letter” (Goldberg 77-78)

Nadar – “My Life as a Photographer” (Goldberg 127-128)

Kozloff – “Nadar and the Republic of Mind” (Goldberg 129-140)

Feb 6 - Amateur Portraiture – PTWS: 82-85, 108-127

Readings: Cameron - “Annals of My Glass House” (Goldberg 180-187)

Rejlander – “An Apology for Art-Photography” (Goldberg 141-147)

Robinson – “Pictorial Effect in Photography” (Goldberg 155-162)

Feb 8 - Pictorialism – PTWS: 156-167

Readings: Emerson – Naturalist Photography (Goldberg 190-196)

Emerson – The Death of Naturalist Photography (Goldberg 197-198)

Caffin - “Photography as a Fine Art (Goldberg 218-222)

Feb 13 - Alfred Steiglitz and his circle – PTWS: 148-155, 170-183

Readings: Stieglitz - “Pictorial Photography” (handout)

Siteglitz – “The Hand Camera – It’s Present Importance (Goldberg 214-217)

Steichen - “A Life in Photography” (Goldberg 291-292)

**Feb 15 - EXAM #1**

PTWS = Juliet Hacking, *Photography: The Whole Story*  
Goldberg = Vicki Goldberg, *Photography in Print*:

\*SUBJECT TO CHANGE

## History of Photography Schedule\*

### Photograph as Art

Feb 20 - Straight Photography - – PTWS: 184-187, 196-207, 280-283

Reading: Strand - “The Art Motive in Photography” (Goldberg 276-287)

Brown - “Interview with Paul Strand” (Goldberg 288-290)

Feb 22 - Social Reform Photography – PTWS: 147-155, 296-311

Readings: Trachtenberg – “Lewis Hine: The World of His Art” (Goldberg 238-253)

Siegel - “Jacob Riis: Shedding Light on NYC’s ‘Other Half’” (listen to [NPR Story](#), see website)

Feb 27 - Beginnings of Street Photography / Edward Curtis and Anthropology

Readings: Abbott – “The World of Atget” (Goldberg 254-258)

Mar 1 - Interwar Photography – PTWS: 192-195, 208-223

Readings: Moholy-Nagy- From Pigment to Light (Goldberg 339-348)

Benjamin - “Work of Art in the Age of Mechanical Reproduction” (Goldberg 319-334)

Mar 6 - Surrealism – PTWS: 224-239, 244-255

Readings: Man Ray - “Self Portrait” (Goldberg 267-270)

Mar 8 - TBA

### **Mar 13 and 15 - NO CLASS – Spring Break**

Mar 20 – f-64

Readings: Adams - “A Personal Credo” (Goldberg 377-380)

Weston - “Leaflet, Written for the Los Angeles Museum (Goldberg 315-318)

Mar 22 - Photojournalism – PTWS: 312-330

Readings: Hopkinson - “Scoop, Scandal and Strife: A Study of Photography in Newspapers” (Goldberg 295-302)

Stryker - “The FSA Collection of Photographs” (Goldberg 349-354)

Katz – “Interview with Walker Evans” (Goldberg 359-369)

Mar 27 - Photographic Essays at Midcentury

Readings: Intro/Prologue to “The Family of Man” (handout)

Ivins – “Prints and Visual Communication” (Goldberg 387-393)

### **Mar 29 - EXAM #2**

PTWS = Juliet Hacking, *Photography: The Whole Story*  
Goldberg = Vicki Goldberg, *Photography in Print*.

\*SUBJECT TO CHANGE

## History of Photography Schedule\*

### Photography Comes of Age

- Apr 3 - Street Photography – PTWS: 283-295, 364-7  
Readings: Cartier-Bresson - “The Decisive Moment” (Goldberg 384-386)  
Weegee - “Weegee by Weegee” (Goldberg 402-403)
- Apr 5 -Color Photography and Fashion – PTWS: 260-271, 276-279, 334-355  
Readings: Coleman – “The Directorial Mode” (Goldberg 480-491)\*\*\*  
Rosenberg – “Introduction to Avedon’s Portraits” (Goldberg 474-479)
- Apr 10 – 1960s – PTWS: 368-395  
Readings: Frank - “Statement” (Goldberg 400-401)  
Callahan – “Statement” (Goldberg 420-421)  
Holmes – “New Figures in a Classic Tradition (Goldberg 422-430)
- Apr 12 - Photographing People in the 1960s  
Readings: Sontag - “America, Seen Through Photographs Darkly” (Goldberg 506-520)\*\*\*  
“New Documents” Press Release, 2/28/67 (handout)
- Apr 17 - Color Photography and the 1970s – PTWS: 395-403  
Readings: Goldberg – “White Women” (Goldberg – 501-505)
- Apr 19 - TBA
- Apr 24 - Conceptual Photography and Postmodernism – PTWS: 404-426  
Readings: Crimp - “Pictures” (handout)\*\*\*
- Apr 26 - 1980s  
Readings: Uelsmann – “Some Humanistic Consideration of Photography” (Goldberg 442-451)
- May 1 - 1990s  
Readings: Barthes - “The Photographic Message” (Goldberg 521-533)\*\*\*
- May 3 - Photography in the 2000s

**MAY 8 - FINAL EXAM, 1:15-3:15**

PTWS = Juliet Hacking, *Photography: The Whole Story*  
Goldberg = Vicki Goldberg, *Photography in Print*:

\*SUBJECT TO CHANGE