A History of Photography

Dr. Monica Salazar

OFFICE NUMBER: Art Building 230
OFFICE HOURS: Wed. 4-5PM. Most available via email Tues. 11-1.
E-mail: Please use the e-mail messaging system on Blackboard

COURSE DESCRIPTION:
Survey of the history of photography, including developments in photographic technologies, practices, theory and analysis.
Prerequisite(s): ART 1200, ART 2350 and ART 2360, or consent of instructor.

REQUIRED TEXTBOOK:
Additional assigned texts will be posted on Blackboard.

RECOMMENDED READING:
Susan Sontag, On Photography

COURSE CONTENT:
This class offers an introduction to the history of photography. It surveys the most salient developments of photography against its technological, artistic, historical, and sociopolitical contexts. Students will learn about the work of the most influential photographers.

COURSE OBJECTIVES LEARNING OUTCOMES:
By the end of the semester, students will be able to:
1. Identify historical periods and styles in the history of photography, as well as their multiple contexts, and interpretations.
2. Interpret and apply concepts and terms that are crucial to the history of photography.
3. Identify a body of photographic works.
4. Analyze the role of photography as a medium throughout its history.
5. Analyze texts closely.
6. Engage with the art community of the Dallas area through a museum visit.

COURSE STRUCTURE:
This class meets once a week during the semester. It will consist of a combination of lectures, student presentations, discussions and in-class assignments.
All readings are to be done prior to class, on the day assigned. Students are expected to actively participate in all class discussions and group exercises.

Note: some students may find the information and images disturbing due to their explicit violent, sexual and political subject. By signing the agreement at the end of this syllabus, you are acknowledging your awareness of these themes and committing to fully participate in class.
STUDENT EVALUATION (OR GRADING): The following assignments and percentages will constitute your final grade for the semester:

- Participation: 10%
- Self-Portrait Exercise: 10%
- Group Presentation: 20%
- Exhibition Review: 20%
- Mid-Term Exam: 20%
- Final Exam: 20%

Total: 100%

1. **Participation** (10%): Student participation in class discussion is not only required, but also essential to your success in this course.

2. **Self-portrait exercise** (10%): For this exercise, each student will choose a photographer and study his/her work. After researching and analyzing the style, philosophy, and context of the chosen photographer, will then produce a self-portrait photograph based on the work of that artist. Students are responsible for turning in both a printed self-portrait and a paragraph explaining why and how the photograph was inspired on the work of the researched photographer. The Paragraph must follow the same style parameters as the Exhibition Review (see #4 below).

3. **Group Presentation** (20%): Throughout the semester, groups of 3 to 4 students will be responsible for conducting research on an assigned photographer, and presenting the results of his/her research to the rest of the class. Students must investigate biographical information about the photographer, his philosophy, information about his process(es) as well as his best-known works. Students will also elaborate on how his work relates to the concepts and historical periods learned in class or through the readings. All group members are required to participate in both the research, writing, and presentation of this project. The group must submit a written version of their presentation on the same day of their presentation. Each group member is also responsible for submitting a separate paragraph clearly stating his/her contribution to the project. This paragraph is confidential and will also be seen by the instructor. The written part must follow the same style parameters as the Exhibition Review (see #4 below).

4. **Exhibition Review** (20%). Students are required to complete a Review of the Modern Art Museum of Fort Worth’s exhibition: Misty Keasler’s *Haunt* (9/23/17-11/26/17). A good review must offer a brief description of the exhibition, and take a stand about it. In other words, you should take a position and support it. For example, your review should answer questions like the following: Is it successful? What elements make it successful? How do those elements relate to your position? What is the meaning of the exhibition? How does it relate to Keasler’s other works? Is it political? How does it relate to the broader history of photography/art? How does it relate to its historical period? Your review should show you understand the concepts discussed in class, and therefore, you are able to relate them to this exhibition. This review will require writing a short paper (2-3 pages). Papers must be typed, using Times New Roman font, size 12, and should be double-spaced with 1 to 1.25 inch margins. They should use the Chicago Manual of Style format, including appropriate citations in the form of footnotes or endnotes and a bibliography when applicable.

5. **Mid-Term Exam** (20%): consisting of multiple choice questions and short essays, this exam will include all the material covered in class (lectures, group presentations, and readings).
6. Final Exam (20%): This will be a non-cumulative exam that will follow the same format as the Mid-Term Exam.

ATTENDANCE POLICY: Attendance will be taken at the start of each class. Those students who arrive late must make sure they have been counted for the attendance of that particular class. One unexcused absence (it is a three hour class) will be allowed. Thereafter, each unexcused absence will result in the lowering your grade by five points.

ADA Accommodation Statement: In accordance with university policies and state and federal regulations, the university is committed to full academic access for all qualified students, including those with disabilities. To this end, all academic units are willing to make reasonable and appropriate adjustments to the classroom environment and the teaching, testing, or learning methodologies in order to facilitate equality of educational access for persons with disabilities. See UNT Policy 04.015.

Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Accommodation website at http://disability.unt.edu. You may also contact them by phone at (940) 565-4323.

Financial Aid Satisfactory Academic Progress:
A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may affect your current and future financial aid eligibility. Please visit http://financialaid.unt.edu/satisfactory-academic-progress-requirements for more information about financial aid Satisfactory Academic Progress. It may be wise for you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course before doing so.

COURSE RISK FACTOR:
According to University Policy, this course is classified as a category one course. Students enrolled in this course will not be exposed to any significant hazards and are not likely to suffer any bodily injury. Students will be informed of any potential health hazards or potential bodily injury connected with the use of any materials and/or processes and will be instructed how to proceed without danger to themselves or others.

Students who are pregnant or will become pregnant during the course of the semester are advised to check with their doctor immediately to determine if any additional risks are reason to postpone this course until a later semester. Upon request, your professor will provide a list of chemicals and safety issues for your doctor to review. Material Safety Data Sheets are available on all chemicals. It will be up to you and your doctor to determine what course of action to take.

Building Emergency Procedures:
In case of emergency (alarm will sound), please follow the building evacuation plans posted on each floor of
your building and proceed to the nearest parking lot. In case of tornado (campus sirens will sound) or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain there until an all clear signal is sounded. Follow the instructions of your teachers and act accordingly.

**Center for Student Rights and Responsibilities:**
Each University of North Texas student is entitled to certain rights associated with higher education institutions. See [www.unt.edu/csrr](http://www.unt.edu/csrr) for further information. Cases of academic dishonesty will be referred to University authorities. See [UNT Policy 06.003](http://untpolicy.unt.edu).

**Acceptable Student Behavior:**
Student behavior that interferes with an instructor’s ability to conduct a class or other students’ opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student’s conduct violated the Code of Student Conduct. The university’s expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at [http://deanofstudents.unt.edu](http://deanofstudents.unt.edu).

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**Disclaimer:** The professor reserves the right to change the syllabus if and when necessary with or without notice.

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**Course Outline:**

1. August 30
   **INTRODUCTION & SYLLABUS**
   Group Presentations will be assigned.

2. September 6
   **ORIGINS** (to 1839)
   Readings: Marien, Introduction and Chapter 1
   “‘Divine Perfection’: The Daguerreotype in Europe and America” (Bb)

3. September 13
   **SECOND INVENTION** (1839-1854)
   Readings: Marien, Chapter 2
   Felix Nadar et al., "My Life as a Photographer." (Bb)
   Group Presentation 1: William Henry Fox Talbot

4. September 20
   **EXPANDING DOMAIN** (1854-1880)
   Readings: Marien, Chapter 3
   Palmquist, Peter, “Pioneer Women Photographers in Nineteenth-Century California.” (Bb)
   Group Presentation 2: Roger Fenton
5. September 27

**IMAGING OF THE SOCIAL WORLD**

Readings: Marien, Chapter 4  
Barnard, Ian, and Judith Butler. “How Free Is the War Photographer?” (Bb)  
Group Presentation 3: Mathew Brady

6. October 4

**SCIENCE & SOCIAL SCIENCES**

Readings: Marien, Chapter 5  
Rapaport, Sarah. “Rosalind Franklin: Unsung Hero of the DNA Revolution.” (Bb)  
Group Presentation 4: Charles A. Woolley  
EXHIBITION REVIEW DUE

7. October 11

**THE GREAT DIVIDE**

Readings: Marien, Chapter 6  
Benjamin, Walter. “The Work of Art in the Age of Mechanical Reproduction” (Excerpt) (Bb)  
Group Presentation 5: Nadar (Gaspard-Félix Tournachon)

8. October 18

**MID-TERM EXAM**

9. October 25

**MODERN LIFE**

Readings: Marien, Chapter 7  
Group Presentation 6: Lewis W. Hine

10. November 1

**ART & MASS MEDIA**

Readings: Marien, Chapter 8  
Blecksmith, Anne. “A Transitional Place: Julius Shulman's A to Z Negatives.” (Bb)  
Group Presentation 7: Tina Modotti

11. November 8

**DOCUMENTARY AND POPULAR PHOTOGRAPHY**

Readings: Marien, Chapter 9  
Maslowski, Peter. “Review: Armed with Cameras: The American Military Photographers of World War II” (Bb)  
Group Presentation 8: Dorothea Lange

12. November 15

**HUMAN FAMILY & COLD WAR**

Readings: Marien, Chapter 10 and Chapter 11  
Group Presentation 9: Weegee (Arthu Fellig)
13. November 22
GLOBALISM, TECHNOLOGY, AND SOCIAL CHANGE
Readings: Marien, Chapter 12
Group Presentation 10: Gilles Peress

14. November 29
CULTURE OF CRITIQUE
Readings: Marien, Chapter 13
Group Presentation 11: Richard Prince
SELF-PORTRAIT EXERCISE DUE

15. December 6
TWENTY-FIRST CENTURY
Readings: Marien, Chapter 14 (including Epilogue)
Group Presentation 12: Mariko Mori

16. December 13
FINAL EXAM (5:00pm)
DUE SEPTEMBER 6 – SIGNED HARD COPY

STUDENT ACKNOWLEDGEMENT:

I ______________________________ (print) acknowledge that I have read the course syllabus. I understand the course structure, grading and attendance policies as well as the risk factor rating. I hereby agree to the syllabus and its provisions.

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12/09/12 rev.