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 Canvas.

RECOMMENDED READING:
Liz Wells, ed., *Photography: A Critical Introduction*
Susan Sontag, *On Photography*
Terry Barrett, *Criticizing Photographs: An Introduction to Understanding Images*
Vicki Goldberg, *Photography in Print*

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. Familiarize with a body of photographic works.
4. Analyze the role of photography as a medium throughout its history.
5. Analyze texts closely.

COURSE STRUCTURE:
This class meets twice a week during the semester. It will consist of a combination of lectures, student presentations, group discussions and in-class assignments. We will also have group visits to the Willis Library. 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 completing the Mandatory syllabus quiz on Canvas, you are acknowledging your awareness of these themes and committing to fully participate in class.

Late and Make-up Assignments:
Late work will NOT be accepted unless you have a documented, excused absence. Students are responsible for notifying the instructor of their absence and checking for any missed work. Students must have a documented, excused absence in order to make up assignments.

Electronic Devices
For the duration of this class, please refrain from using ANY ELECTRONIC DEVICES—including earphones, earplugs, etc. In case you are forced to use a laptop or a recording device due to a disability, please bring to me your accommodation letter from the ODA office during the first week of class and I will be happy to make an exception for you. Cell phones, laptops and other electronic devices must be silenced and put away before the start of class. Please do not get up and leave during class except when absolutely necessary, such as an emergency need to use the facilities. There is no need to ask permission to leave. If you need to frequently stand up, please try to sit near the end of the rows, close to the walls so that you do not distract the class. If you are going to an extraordinary personal situation that requires you to keep your telephone active, please use silence mode. In case you really, urgently NEED to take a call, please leave the classroom discretely and respectfully. If a student does not comply to these requests, and his/her actions become disruptive to the class, I will ask him/her to leave. In case a student refuses to leave, a disciplinary report will be filed with the Dean of Students.

Student Behavior
This class will follow the university’s expectations of student conduct, found at https://policy.unt.edu/policy/07-012. Students are expected to speak respectfully to the instructor and their peers. 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.

STUDENT EVALUATION (OR GRADING): The following assignments and percentages will constitute your final grade for the semester:

Participation--------------------------10%
Personal Object with an “aura” -------5%
Self-Portrait Exercise---------------25%
Group Presentation-------------------20%
Mid-Term Exam-----------------------20%
Final Exam--------------------------20%

Total: 100%

A = 90-100; B = 80-89; C = 70-79; D = 60-69; F = 0-59

Meaning of Grades:
A = Exemplary work: reads all required texts, works above and beyond in all areas, engaged in class, and asked pertinent questions; shows a mastery of the material beyond class expectations.
B = Good work: participates and is prepared for each class session, understands the concepts and ideas within the class but perhaps needs clarity on certain points.
C = Average work (this is the starting point for all assignments): knows material based on general knowledge, average work, gave enough effort to pass.
D = Passing, but Below Average Work: shows some understanding of material, but misunderstanding of other aspects of the content, missing assignments and tests, did not follow instructions, did not ask questions until assignment was due, missed multiple classes.
F = Poor work: subpar effort, possibly did not attend or access class for extended periods of time for various reasons, shows little understanding of the course material.

1. **Participation** (10%): Student participation in class discussion is not only required, but also essential to your success in this course.
   Your Participation grade will consist of the following:
   - **Class Discussions and general participation**
     - **In-Class Activities.** It is very important that students engage with in-class activities. If a student misses a class, he/she will not be able to make it up. That is, there will be NO make up opportunities for In-Class Activities.
     - **Pop-Quizzes.** Throughout the semester, there will be unannounced, in-class short quizzes. Their purpose is to make sure you have a grasp of the material. They could be about our readings, library visit, or the films we will watch.

2. **Personal Object with an “Aura”** (5%): After Closely reading the excerpt of Walter Benjamin's seminal text "The Work of Art in the Age of Mechanical Reproduction" (Canvas) choose an object (it does not have to be a work of art) that in your opinion has an aura—as defined and explained in the article. During class, each student will share the reasons why he/she considers his/her object to have aura. It is important that students bring the actual object to class. In case their object cannot be physically brought, students can bring a print photograph. Those students who fail to bring either the object or the print photograph will get zero points.

3. **Self-portrait.** (25%): For this assignment students will make a photographic Self-portrait inspired by the photographer they researched and presented for their group presentation. Students can make their self-portrait using any photographic process they choose. As part of the project, each student is required to attend the group visit to the Willis Library on March 18th, since we will learn about conducting research and making an annotated bibliography. Students will submit both a proposal for their self-portrait and an annotated bibliography on March 30th, and will submit a electronic version of their photograph attached to a 2-3 page paper where they explain the importance of the photographer that was its inspiration and the ways in which his/her work is reflected in their self-portrait. Both the proposal/annotated bibliography and the final paper with the attached self-portrait must be submitted through their respective Turnitin link on Canvas on the assigned date (see the calendar at the end of this syllabus).

The self-portrait exercise consists of three parts:

- **Library Visit**
  Attendance to our group visit to the Special Collection (Willis Library) on March 18th is **mandatory**. Students who miss this visit will have 5 points subtracted from their grade.

- **Proposal & Annotated Bibliography (10%)**
  On March 30th, each student is required to submit an annotated bibliography and a proposal of their Self-Portrait Assignment. The annotated bibliography should have at least 7 titles. The proposal should consist of a tentative title; a statement of intent, where you explain your intent and goals for the self-portrait; and the title, author, and date of at least one of the photographs that inspired you.
• **Self-Portrait Photograph and Paper (15%)**
Each student is required to turn in one final written paper that must incorporate the elements of the proposal. This final paper must be a cohesive text, 2 to 3 pages long and it must be typed, using Times New Roman font, size 12, and should be double-spaced with 1 to 1.25 inch margins. Students should use the Chicago Manual of Style format, including appropriate citations in the form of footnotes or endnotes and a bibliography. An electronic copy of this assignment must be uploaded through the Turnitin link in Canvas on April 22nd.

More information about this assignment will be available on Canvas.

4. **Group Presentation (20%)**: Throughout the semester, 10 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.
**Extra points will be awarded to those students who present without reading their material.**
All group members are required to participate in both the research, writing, and presentation of this project.

5. **Exam I (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. **Exam II (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. Two unexcused absences 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](http://disability.unt.edu).

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](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](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 for further information. Cases of academic dishonesty will be referred to University authorities. See UNT Policy 06.003.

**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.

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

WEEK 1.
- January 13
  **INTRODUCTION & SYLLABUS**

*The Origins of Photography*
- January 15
  Readings: Marien, Introduction
  Marien, Chapter 1

WEEK 2.
- January 20
  ***Martin Luther King Day – NO CLASS***
- January 22
  **Technology/Processes**
  Readings: Marien, Glossary
  Groups will be formed.

*Processes*
WEEK 3.
- January 27
  **Technology/Processes II**
  Readings: Marien, Glossary
  “‘Divine Perfection’: The Daguerreotype in Europe and America” (Canvas)

*Photography as Chronicle /Through the Lens of Culture*
- January 29
  Readings: Marien, Recording Events with the Camera, pages 38-40;
  Marien, Historic Monuments Commission & Portraiture, pages 50-69;
  Marien, Spirit Photography, pages 69-70.

WEEK 4.
- February 3
  Readings: Marien, Documentary, pages 277-283 and 286-294;
  Marien, Family of Man, pages 311-315;
  Group Presentation 1: Edward Steichen

- February 5
  Readings: Marien, Cold War America, pages 337-358;
  Marien, Social Concerns, pages 416-435;
  Marien, New Social Documentary, pages 437-441
  Group Presentation 2: Martha Rosler

WEEK 5.
- February 10
  *** Visit to The Special Collections @ Willis Library ***

- February 12
  In-Class Film: *An American Journey: In Robert Frank's Footsteps*
Photography and the Sciences
WEEK 6.
- February 17
  Readings: Marien, Second Invention, pages 23-37;
  Marien, Social Science (Chapter 5), pages 141-154
  Marien, Social Reform & Science, pages 201-214
- February 19
  Readings: Marien, Criminal photography, pages 218-222;
  Marien, Popular Science/Art, pages 294-297;
  Marien, Late 20th Century, pages 401-405
  Rapaport, Sarah. “Rosalind Franklin: Unsung Hero of the DNA Revolution.” (Canvas)
  Group Presentation 3: Edweard Muybridge

Looking at Others; Photographic expeditions
WEEK 7.
- February 24
  Readings: Marien, Travel Photography, pages 44-50;
  Marien, Colonial Expansion, pages 114-136
- February 26
  Readings: Marien, Exploration (National Geographic), pages 214-218;
  Marien, After WWII, pages 315-328
  Group Presentation 4: Manuel Alvarez Bravo

WEEK 8.
- March 2
  ***EXAM I***

Media
- March 4
  Readings: Marien, The Stereograph, pages 78-81;
  Marien, The Carte-de-Visite, page 81;
  Marien, Mass Media, pages 163-168;
  Marien, Photojournalism, pages 233-236;
  Marien, Postwar America, pages 358-371

WEEK 9.
- March 9 & 11
  SPRING BREAK – NO CLASSES THIS WEEK

War & Photography
WEEK 10.
- March 16
  Readings: Marien, Mexican-American War & British Asia, pages 40-43;
  Marien, Crimean, American Civil War, S. American, and Franco-Prussian War, pages 97-114;
- March 18
  Class Meets @ Willis Library, Room 136 @ 11am***
WEEK 11.
- **March 23**
  Readings: Marien, Native Americans, pages 136-139;
  Marien, Spanish American War and WWI, pages 222-226;
  Marien, WWII, pages 297-307
  Group Presentation 5: Hannah Höch
- **March 25**
  Readings: Marien, Post-War Japan, pages 328-335;
  Marien, Into 21st Century, pages 493-498

WEEK 12.
- **March 30**
  Readings: Susan Sontag, *Regarding the Pain of others* (Excerpt) (Canvas).
  Ian Barnard, and Judith Butler. “How Free Is the War Photographer?” (Canvas)
  Group Presentation 6: Andres Serrano
  **Annotated Bibliography & Self Portrait Proposal Due.**

**Art & Photography**
- **April 1**
  Readings: Marien, Photography as Fine Art, pages 82-88;
  Marien, Naturalistic Photography and Pictorialism, pages 168-199
  Group Presentation 7: Alfred Steiglitz

WEEK 13.
- **April 6**
  Readings: Marien, Soviet, Dada, and Surrealism-California Modern, pages 236-275;
- **April 8**
  Readings: Marien, Postwar Photography, pages 372-389 (conceptual & Czar)
  Marien, Globalism, pages 392-401
  Group Presentation 8: Jeff Wall

WEEK 14.
- **April 13**
  Readings: Marien, Post-Photography?, pages 405-416;
  Marien, Postmodern Photography, pages 441-450;
  Marien, Directorial Mode, pages 452-461
  Marien, Identity, pages 462-491;
  Marien, Global/Local, pages 498-517
  Group Presentation 9: Richard Prince
- **April 15**
  Readings: Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction” (Excerpt) (Canvas)
  **Mini-Participation Assignment Due: Personal Object with “Aura”**
WEEK 15.

- **April 20**
  In-Class Film: Gregory Crewdson: Brief Encounters right now.

**Female Photographers**

- **April 22**
  Readings: Marien, Victorian era, pages 88-95;  
  Marien, Women in Pictorialism, pages 185-190;  
  Marien, Margaret Bourke-White, pages 284-285;  
  Marien, Dorothea Lange, pages 280-282;  
  Marien, Diane Arbus, pages 349-350;  
  Marien, Tina Modotti, pages 272-273;  
  Marien, Feminism & Postmodern Photography, pages 450-452  
  Palmquist, “Pioneer Women Photographers in Nineteenth-Century California.” (Canvas)

  **Group Presentation 10: Tina Modotti**  
  **SELF-PORTRAIT DUE**

WEEK 16.

- **April 27**
  Tentative Visit to The Special Collections @ Willis Library (Conceptual Photography)

- **April 29**
  Independent Study Day – NO CLASS

WEEK 17.

- **May 4 (Monday) @ 10:30 am**
  EXAM II