

Bergen Community College
Division of Arts and Humanities
Department of Visual Arts
Semester and Year
Three Credits - Three Hours

Professor's name
Office telephone number; email address

Office I
Class M

Sample Course Syllabus

Art 107 [proposed] History of Photography

- I. Catalogue Description: History of Photography is a chronological survey of the aesthetic, historical and technical development of still photography as a major medium of artistic expression from its invention in the early 19th century to its present prominence in contemporary art.

- II. Student Learning Objectives: As a result of meeting the requirements of this course, students will be able to
 - A. Identify major stylistic periods and exemplary works in the international history of photography
 - B. Define and use vocabulary of visual analysis in speech and writing
 - C. Describe the materials used and the techniques employed to make a historical span of photographs
 - D. Describe how both the history of fine art and political and economic situations have influenced the creation of photographs and their meaning and significance
 - E. Describe the difference between perceiving a photograph viewed as projected in a classroom or online and the experience of viewing a photography exhibition in person at the International Center of Photography and one other assigned museum.

- III. Course Content:
 - A. Course Orientation
 1. Procedures and requirements
 2. Structure of course
 3. Explanation of special features: museum visits
 4. Evaluation methods
 - B. The invention of photography; the Daguerreotype; the development of the Calotype and Wet-plate Process
 - C. The Albumen Process; Ambrotype; Tintype; Carte-de Visite; Stereoscope; The Studio Tradition; Portraiture
 - D. Mid-late 19th C. War Reportage: Transparent Truth or Dramatization?
 - E. Technical Breakthroughs in Capturing Locomotion
 - F. The Hand-Held Camera and the Development of the Snapshot
 - G. Pictorialism; Tonalism; The Steiglitz Group in New York
 - H. Modernism in Photography, Geometric: Cubism, Futurism, Suprematism, the Bauhaus
 - I. Modernism in Photography, Expressionism: Dada, Surrealism
 - J. Early 20th C. Abstractions of Form and Light; Mid-century Landscape Photography
 - K. Depression-Era Social Responsiveness
 - L. The Development of the Half-Tone; Newspaper Photography; WWII Photography; Subjective Journalism
 - M. Post-War Photography of the '50s: Family of Man and Abstract Expressionist Vitality
 - N. 1960s and 1970s: Pop Art; New Journalism about a Changing Society
 - O. 1960s and 1970s: Photography in/as Conceptual Art

- P. New Landscape Photography; Environmentalist Images
- Q. Since 1980: Body and Gender Issues; Racial Identities
- R. New American and German Conceptualism; Issues in Consumerism
- S. The Constructed Scene
- T. Digital Photography

IV. Special Features of the Course

- A. All lectures are illustrated with images in a compilation that cannot be found or created elsewhere
- B. Two assignments – to complete worksheets analyzing photographs and to write an 800-1000-word paper comparing photographs – require that you go to, and independently view on your own time, particular works at the International Center of Photography and either the Museum of Modern Art or the Metropolitan Museum of Art, located in New York City, per specific assignments.

V. Sources of Required Readings:

- A. Textbook: Robert Hirsch, *Seizing the Light, A History of Photography*, MOST RECENT edition, McGraw-Hill ISBN 978 0-07 337921-0
- B. Reserve readings [at discretion of individual professor]
- C. Other useful online sources of information
 - www.artstor.org Register the first time from a BCC computer through the library's list of databases
 - Grove Art Online*, available through the Silverman Library's online databases
 - The Metropolitan Museum's *Timeline of Art History* www.metmuseum.org/toah
 - World Gallery of Art <http://www.wga.hu>
 - Art History Resources on the Web <http://witcombe.sbc.edu/ARTHLinks.html>
 - Artchive <http://www.artchive.com/patron/cd/index.html> user id: patron; password: artchive
 - Art Resource <http://www.artres.com/c/htm/Home.aspx>
 - National Gallery (London) Picture Library <http://www.nationalgalleryimages.co.uk/>
 - New York Public Library Digital Gallery <http://digitalgallery.nypl.org/nypldigital/index.cfm>

VI. Instructional Procedures and Evaluation Instruments

- A. Lectures/Discussions
 - B. Reading Assignments
 - 1. In textbook
 - 2. In reserve readings: At discretion of professor, excerpts from writings by artists or critics contemporary with the historical art being studied, which students analyze and respond to in writing.
 - C. Writing Assignments – in response to museum visits or otherwise.
 - D. Students' verbal presentations
 - 1. Discussions interspersing lectures
 - 2. Exam review sessions
 - E. Evaluation/Assessment: see below chart as a sample to be used at discretion of professor
- | percent, | Evaluation/Assessment, | Objective as in II |
|----------|---|--------------------|
| 50%, | Quizzes/Tests based on lectures, reading | A, B, C, D |
| 20% | Worksheet analyzing two works of art viewed directly in an exhibition | A, B, C, D |
| 20% | Paper analyzing Two works of art viewed directly in a museum | A, B, C |

10%

Class attendance and participation

VII. Class Rules, Policies and Procedures Regarding Grades, Attendance, Classroom Behavior,

Homew
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Dates
and
Format,
Missed
Exams,
and
Cheatin
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attache
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handout

VIII. Sample Course Outline and Calendar

1. **Introduction to the course and to formal and thematic analysis**
The invention of photography; the Camera Obscura, Camera Lucida, the Daguerreotype
2. **Early practitioners, Portraits, Post-Mortem Portraits,. the development of the Calotype and Wet-plate Process, The Albumen Process, Ambrotype**
 Read ☐ 1-39
 ☐ Reading & Response #1, excerpts from Galassi, *Before Photography*
3. **Continue with above**
4. **Tintype, Carte-de Visite, Stereoscope, The Studio Tradition; Portraiture, Wet-Plate Processes**
 Read ☐ 40-77
5. **Mid-late 19th C. War Reportage: Transparent Truth or Dramatization?**
 Read ☐ 78-90
6. **Technical Breakthroughs in Capturing Locomotion**
 Read ☐ 131-137
7. **The Hand-Held Camera and the Development of the Snapshot**
 Read ☐ 138 - 146
8. **First Examination, Written and Oral**
 Prepare: ☐ For exam by reviewing readings, lecture notes and by speaking out loud and writing about the images posted at www.artstor.org for this class under Folder "Exam 1 Images." Last day to turn in R&R #1.
9. **Pictorialism; Tonalism; The Steiglitz Group in New York**
 Read ☐ 147-169
10. **Modernism in Photography, Geometric: Cubism, Futurism, Suprematism, the Bauhaus**
 Read ☐ 170-180
11. **Modernism in Photography, Expressionism: Dada, Surrealism**
 Read ☐ 181-190
12. **Early 20th C. Abstractions of Form and Light**
 Read ☐ 191-217
13. **Depression-Era Social Responsiveness, WPA Projects**
 Read ☐ 218-146
14. **The Development of the Half-Tone; Newspaper Photography; WWII Photography;**

Subjective JournalismRead 264-297**15. Mid-century Landscape Photography**Read 298-300, 315-316**16. Post-War Photography of the '50s: Family of Man and Abstract Expressionist Vitality**Read 298-314

17. Continue

18. Exam review by students: 3-minute oral presentations of pre-assigned worksTurn in: Last day that R&R #2-4 may be turned in (in class only) Timeline listing works of art to date as described above.Prepare: For exam and review by reviewing readings, lecture notes and speaking out loud and writing about the images posted at www.artstor.org under Folder "Art XXXfor Students" and group "Exam 3 images"**19. Second Examination, Written and Oral**Prepare: For exam by reviewing readings, lecture notes and speaking out loud and writing about the images posted at www.artstor.org for this class under Folder "Exam 2 Images."**20. 1960s and 1970s: Pop Art; Social Landscape**Read 320-325**21. New Journalism; the Snapshot**Read 330-356**22. New Prominence of Color**Read 360-364**23. New American and German Conceptualism; Issues in Consumerism**Read 373-387**24. Since 1980: Body and Gender Issues; Racial Identities**Read 388-390, 398-4-9**25. Photographing the Fabricated Scene**Read 391-394**26. New Landscape Photography; Environmentalist Images**Read 410-412**28. Digital Photography**Read 413-426**29. Exam review by students: 3-minute oral presentations of pre-assigned works**Turn in: Last day that R&R #5 may be turned in (in class only) Timeline listing works of art to date as described above.Prepare: For exam and review by reviewing readings, lecture notes and speaking out loud and writing about the images posted at www.artstor.org under Folder "Art 106 for Students" and group "Exam 3 images"**30. Final Examination, on material since previous examination****IX. Rationale for course:**

- A. Photography is both the dominant fine art medium in contemporary art and is prominent in daily life through internet and print media and pervasive public advertising. By virtue of the almost universal practice of owning a mobile telephone, everyone now can easily make photographs, and increasingly, does so. This course teaches the history of the medium they are participating in and visual analysis of the images they make.
- B. The course fills a gap in Visual Art's curriculum. We teach studio courses in photography and in graphic design, which incorporate photography; this course complements it by teaching the

history of the medium and emphasizes verbal analysis of images.

C. The online sections will bolster the Visual Art Department's online offerings.

X. Projection of Additional Resources: A few hundred dollars over a few years to augment the Silverman Library's holdings in books illustrating the history of photography, photography theory, and artists' videos.

XI. Expected Date of Implementation: Fall 2009