

**ART 333.01E: History of Photography**  
**Dr. Emily Newman**  
Texas A&M University – Commerce

Tues/Thurs: 11:00-12:15PM, Fall 2022

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For Office Hours, email to schedule an appointment (F2F or Zoom)

**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- become able to analyze important historical documents and criticism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**

This course has no required textbooks.

All readings and videos will be available on D2L.

## COURSE REQUIREMENTS:

**Participation:** Each person is expected to participate fully in class, reading articles, watching videos, completing the discussion posts, and finishing each assignment.

### **Assignments:**

Throughout the course, you will have numerous written assignments, including worksheets and discussion posts. The assignments must be uploaded on time at the beginning of class and will NOT be accepted via email, unless specified. For each class day late, the grade will be deducted one letter grade. **Assignments will NOT be accepted over ONE week late.**

### **Exams:**

Throughout the course, you will have three exams. The exams will NOT be cumulative. Each exam will consist of a combination of term definitions, short answer questions, and essay questions. The final essay exam will require you to demonstrate the skills and terms that you have developed throughout the session through a longer essay question.

### **Grade Breakdown:**

15% Discussion Posts  
25% Assignments  
18% Test #1  
20% Test #2  
22% Test #3

### **Grade Scale:**

A = 90%-100%  
B = 80%-89%  
C = 70%-79%  
D = 60%-69%  
F = 59% or 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 school or local library, office service companies, an Internet cafe, or a bookstore, such as Barnes & Noble, etc.

#### WORKLOAD:

The rule of thumb for time required for course study and preparation each week for a face-to-face class or an online course during the spring and fall semesters is three times the number of credit hours (or 9 hours per week) for the course. If you find yourself unable to complete course requirements in a timely manner, refer to the University's withdrawal policy and the appropriate dates. Incomplete grades are only granted for extreme emergencies. Being "overloaded" either from other class assignments or job commitments are not considered to be emergency situations.

#### 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 uploaded on time. For each class day late, 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.

## A&M-COMMERCE SUPPORTS STUDENTS' MENTAL HEALTH

The Counseling Center at A&M-Commerce, located in the Halladay Building, Room 203, offers counseling services, educational programming, and connection to community resources for students. Students have 24/7 access to the Counseling Center's crisis assessment services by calling 903-886-5145. For more information regarding Counseling Center events and confidential services, please visit [www.tamuc.edu/counsel](http://www.tamuc.edu/counsel)

## UNIVERSITY'S PANDEMIC RESPONSE

Students should not attend class when ill or after exposure to anyone with a communicable illness. Communicate such instances directly with your instructor. Faculty will work to support the student getting access to missed content or completing missed assignments.

## 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:

**Discussion:** Each person will bring their own experiences to this class, 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 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 Guidebook. Policies and Procedures, Conduct). Students should also consult the Rules of Netiquette for more information regarding how to interact with students in an online forum.

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 F2F 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 / Sunglasses / Sleeping**
- **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:** Students at Texas A&M University-Commerce are expected to maintain high standards of integrity and honesty in all of their scholastic work. 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.

It is the student's responsibility to:

1. research and write their own papers
2. give proper credit through documentation when using words or ideas of others
3. rely on their own knowledge when taking tests
4. refuse to give another student the opportunity to be dishonest

Undergraduate Academic Dishonesty 13.99.99.R0.03

Graduate Student Academic Dishonesty 13.99.99.R0.10

### 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, Velma K. Waters Library Rm 162  
 Phone (903) 886-5150 or (903) 886-5835, Fax (903) 468-8148  
 Email: [studentdisabilityservices@tamuc.edu](mailto:studentdisabilityservices@tamuc.edu)  
 Website: [Office of Student Disability Resources and Services](#)

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 replies 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 the grade is given. 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 addressed incorrectly. After the email is received, we will then set up an appointment to discuss the concern.

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

## **TECHNOLOGY REQUIREMENTS**

All course sections offered by Texas A&M University-Commerce have a corresponding course shell in the myLeo Online Learning Management System (LMS). Below are technical requirements:

LMS Requirements:

<https://community.brightspace.com/s/article/Brightspace-Platform-Requirements>

LMS Browser Support:

[https://documentation.brightspace.com/EN/brightspace/requirements/all/browser\\_support.htm](https://documentation.brightspace.com/EN/brightspace/requirements/all/browser_support.htm)

YouSeeU Virtual Classroom Requirements:

<https://support.youseeu.com/hc/en-us/articles/115007031107-Basic-System-Requirements>

## **ACCESS AND NAVIGATION**

You will need your campus-wide ID (CWID) and password to log into the course. If you do not know your CWID or have forgotten your password, contact the Center for IT Excellence (CITE) at 903.468.6000 or [helpdesk@tamuc.edu](mailto:helpdesk@tamuc.edu).

## **COMMUNICATION AND SUPPORT**

If you have any questions or are having difficulties with the course material, please contact your Instructor.

If you are having technical difficulty with any part of Brightspace, please contact Brightspace Technical Support at 1-877-325-7778. Other support options can be found here: <https://community.brightspace.com/support/s/contactsupport>

## **MINIMAL TECHNICAL SKILLS AND PROGRAMS NEEDED**

At a minimum, you must have access to and be able to use 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.

## **SYSTEM MAINTENANCE**

Please note that on the 4th Sunday of each month there will be System Maintenance which means the system will not be available 12 pm-6 am CST.

## History of Photography Schedule\*

### Photographic Beginnings

#### Aug 30: Photographic Inventions and Innovations

- "Bill Presented to the Chamber of Deputies, France" in Vicki Goldberg, ed., *Photography in Print*. Albuquerque, NM: University of New Mexico Press, 31-35.
- William Henry Fox Talbot, "Some Account of the Art of Photogenic Drawing" from Goldberg, 36-48.

#### Sept 1: Photographic Inventions and Innovations

- Beaumont Newhall, "Eighteen Thirty-Nine: The Birth of Photography," in Weston Naef, ed., *Photography: Discovery and Invention*. Malibu: The J. Paul Getty Museum, 1990).
  - 1 discussion post
- ASSIGNMENT: Berger - "Understanding a Photograph" (DUE 9/8)

#### Sept 6: Witness Photography

- George Alfred Townsend, "Interview with Matthew Brady" in Goldberg, ed., *Photography in Print*, 199-206.
- Pamphlet from "China through the Lens of John Thomson 1869-1872" published by the East-West Center Gallery, Honolulu, Hawai'i

#### Sept 8: War Photography

- Valentine Blanchard, "Afield with the West Plate" from Goldberg, 207-209.
- 1 discussion post

#### Sept 13: Photography and Science

- selections from Larry J. Schaaf, ed., *Sun Gardens: Cyanotypes by Anna Atkins*. New York: Prestel, 2018.
- Chris Amirault, "Posing the Subject of Early Medical Photography," *Discourse* 16, no. 2 (Winter 1993-4): 51-76.

#### Sept 15: Slavery and Photography

- Brian Wallis, "Black Bodies, White Science: Louis Agassiz's Slave Daguerrotypes," in Fusco and Wallis, ed., *Only Skin Deep*, 163-182.
  - 1 discussion post
- ASSIGNMENT: Muybridge Film (Due 9/22)



Sept 20: Portraiture

- L.E. Chittenden, "An Historical Letter," in Goldberg, ed., *Photography in Print*, 77-78.
- Julia Margaret Cameron, from "Annals of My Glass House," in Goldberg, ed., *Photography in Print*, 180-187.
- Allison Meier, "A History of Photographing Ghosts," *Hyperallergic*, October 28, 2016, <https://hyperallergic.com/332625/with-you-always-a-history-of-photographing-ghosts/>

Sept 22: Portraiture

- Aleta M. Ringlero, "Prairie Pinups: Reconsidering Historic Portraits of American Indian Women," in Coco Fusco and Brian Wallis, ed., *Only Skin Deep: Changing Visions of the American Self*. New York: International Center of Photography and Harry N. Abrams, 2003, 183-196.
- 1 discussion post

Sept 27: Pictorialism

- Peter Henry Emerson, "Naturalist Photography" and "The Death of Naturalist Photography" in Goldberg, 190-198.
- Alfred Stieglitz, "Pictorial Photography," in Alan Trachtenberg, ed., *Critical Essays on Photography*. New Haven, CT: Leete's Island Books, 1980, 115-123.

Sept 29: Pictorialism II

Chose one of the following two articles:

- Elizabeth Hutchinson, "When the 'Sioux Chief's Party Calls': Käsebier's Indian Portraits and the Gendering of the Artist's Studio." *American Art* 16, no. 2 (Summer 2002): 40-64.
- Kristin Schwain, "F. Holland Day's Seven Last Words and the Religious Roots of American Modernism" *American Art* 19, no. 1 (Spring 2005): 32-59.
- 1 discussion post

Oct 4: ASSIGNMENT: Eloquent Eye/Stieglitz film

October 6: TEST #1

## Photograph as Art

### Oct 11: Straight Photography

- skim the last issue of *Camera Work*, no. 49-50, ed. Alfred Stieglitz, New York, 1917.
- Paul Strand, "The Art Motive in Photography," in Goldberg, 276-287.
- Nancy Newhall, *Paul Strand: 1915-1945*. New York: The Museum of Modern Art, 1945.

### Oct 13: Beginning of Street Photography

- Bernice Abbott, "The World of Atget," in Goldberg, 254-258.
- 2 discussion posts

### Oct 18: Social Reform Photography

- Explore this online exhibition on Jacob Riis: <https://www.loc.gov/exhibits/jacob-riis/reformer.html>
- Alan Trachtenberg – "Lewis Hine: The World of His Art," from Goldberg, 238-253.

### Oct 20: Social Reform Photography

- Mick Gidley, "The Making of Edward S. Curtis's The North American Indian," *The Princeton University Library Chronicle* 67, no. 2 (Winter 2006): 314-329.
  - Listen to Historically Black Podcast on James Van Der Zee: [https://www.washingtonpost.com/news/arts-and-entertainment/wp/2016/10/17/in-photos-of-ordinary-life-james-van-der-zee-captured-harlem-renaissance-glamour/?noredirect=on&utm\\_term=.8ab10b61d811](https://www.washingtonpost.com/news/arts-and-entertainment/wp/2016/10/17/in-photos-of-ordinary-life-james-van-der-zee-captured-harlem-renaissance-glamour/?noredirect=on&utm_term=.8ab10b61d811)
  - 1 discussion post
- ASSIGNMENT: Lewis Hine Project

### Oct 25: Interwar Photography

- Dawn Ades, "The Supremacy of the Message - Dada," from *Illuminations: Women Writing on Photography from the 1850s to the Present*. Durham: Duke University Press, 1996, 66-70.
- Anna Schultz, "John Heartfield: A Political Artist's Exile in London," in *Burning Bright*, eds. Diana Dethloff, Tessa Murdoch, Kim Sloan, and Caroline Elam. London: UCL Press, 2015, 253-263.
- Moholy-Nagy, "From Pigment to Light," from Goldberg, 339-348.

Oct 27: Surrealist Photography

- Miranda Welby-Everard, "Imaging the Actor: the Theatre of Claude Cahun," *Oxford Art Journal* 29, no. 1 (2006): 3-24.
- 1 discussion post

ASSIGNMENT: Beginning of Film

Nov 1: F-64

- Ansel Adams, "A Personal Credo," in Goldberg, 377-380.
- Edward Weston, "Leaflet, Written for the Los Angeles Museum," in Goldberg, 315-318.
- Group F-64 Manifesto
- selections from Mary Street Alinder, ed. *Seeing Straight: The F.64 Revolution in Photography*. Seattle: University of Washington Press, 1992.
- 1 discussion post

Nov 3: TBA

Nov 8: TEST #2

## Photography Comes of Age

### Nov 10 - Photojournalism

- Hopkinson - "Scoop, Scandal and Strife: A Study of Photography in Newspapers," in Goldberg, 295-302.
- Explore an exhibition on FSA Photography - [https://livinghistoryfarm.org/farminginthethe30s/water\\_14.html](https://livinghistoryfarm.org/farminginthethe30s/water_14.html)
- Stryker, "The FSA Collection of Photographs," in Goldberg, 349-354.
- 1 discussion post

### Nov 15: Fashion and Photography

- Madam Yevonde, "Exhibitions and Commercial Work," in *Illuminations*, 121-124.
- "Fashion, Photography, Culture: A Chronology" in *Icons of Style: a century of fashion photography*. ed. Paul Martineau. Los Angeles: J. Paul Getty Museum, 2018, 20-27.

### Nov 17: Photographic Essays and Street Photography

- Intro/Prologue to "The Family of Man"
- Robert Frank, "Statement," in Goldberg, 400-401.
- Cartier-Bresson - "The Decisive Moment," in Goldberg, 384-386.
- Weegee, "Weegee by Weegee," in Goldberg, 402-403.
- 1 discussion post

### Nov 22: 1960s

- Callahan, "Statement," in Goldberg, 420-421.
- Bill Schwarz, "'Our Unadmitted Sorrow': the Rhetorics of Civil Rights Photography." *History Workshop Journal*, no. 72 (Autumn 2011): 138-155.
- 1 discussion post

### Nov: 29: New Documents

- selection in *Arbus Friedlander Winogrand: New Documents 1967*, Sarah Hermanson Meister, ed. New York: Museum of Modern Art, 2017.
- John Szarkowski, ed., *Storyville Portraits*. New York: The Museum of Modern Art, 1970.

Dec 1: Color Photography

- John Szarkowski, *William Eggleston's Guide*. New York: Museum of Modern Art, 5-14.
  - Alix Ohlin, "Andreas Gursky and the Contemporary Sublime," *Art Journal* 61, no. 4 (Winter 2002): 22-35.
  - 1 discussion post
- ASSIGNMENT: Why Color Photography?

Dec 6: Postmodernism and 1980s and 1990s

- Steve Middlehurst on Attributes of Postmodern Photography
- Andy Grundberg selections on Cindy Sherman, Barbara Kruger, Richard Prince, Nan Goldin and Robert Mapplethorpe from *The Crisis of the Real*.
- Simon Watney, "Photography and AIDS" in *The Critical Image: Essays on Contemporary Photography*, ed. Carol Squiers. Seattle: Bay Press, 1990, 173-182.
- 1 discussion post

Dec 8: TBA

Dec 13: FINAL EXAM 1:15-3:15