



Graciela Iturbide, *Mujer Ángel, Desierto de Sonora*, 1979

Monday and Wednesday 2:30 to 3:45 PM  
Moulton Center 213  
Prerequisite: none  
3 credits

Instructor: Denise Johnson  
email: [denjohns@chapman.edu](mailto:denjohns@chapman.edu)

Office Hours by appointment



AH 331 - History of Photography offers a survey of photography from 1839 to the present. Emphasis will be placed on the relationship of photography to other arts and current critical issues in the field.

Photography is so much a part of our private and public lives, and it plays such an influential role in our environment that we often forget to examine its aesthetics, meanings, and histories. Considering fine art and mass media practices, the class will examine the works of individual practitioners as well as the emergence of technologies, aesthetic directions, markets, and critical theories.

During our investigation we will model the activities of art historians—we will read, write, present, discuss, and research. Students are encouraged to establish a critical eye that is actively engaged in questioning through a shared learning experience. Think of the classroom as your lab, the textbook as your guide, and writing assignments as an adventurous expression of what you've learned!

## Objectives & Outcomes

### Course Learning Outcomes

Students who successfully complete the course will:

1. Learn major artists and photographic movements from its invention to the present;
2. Be able to identify and compare the aesthetic and philosophical characteristics associated with the major movements of fine art photography;
3. Become familiar with the resources in fine art photography that are available to be directly experienced in Southern California;
4. Analyze and evaluate the social, political, and technological developments of art photography;
5. Learn the predominant theoretical ideologies influencing photographic movements and be able to recognize and apply them when looking at photographic works; and
6. Synthesize strategies in critical theory to write analyses of photographic works.

### Program Learning Outcomes

Students who successfully complete the course will:

1. Develop the writing competencies used in the discipline of art history;
2. Locate works of art and visual culture within the context of world art history and articulate the relationship between intended meaning/function and audience response in specific cultural and historical contexts;
3. Conduct advanced art historical research using the full range of scholarly resources; and
4. Recognize the theoretical concerns of art history and its allied disciplines, and discuss and apply specific theoretical perspectives to a given art historical context and to their own research projects.

### General Education Learning Outcomes

7AI Artistic Inquiry: students compose critical or creative works that embody or analyze conceptually an artistic form at a baccalaureate/pre-professional level.

7SI Social Inquiry: Student identifies, frames and analyzes social and/or historical structures and institutions in the world today.

## Materials

### Instructional Websites

This class will be taught from the instructional website The Slide Projector at, [www.theslideprojector.com](http://www.theslideprojector.com). Lecture presentations, assignments, and other course materials will be available for you at this site and you will need to access it regularly.

Additional essays will be posted to the AH 331 Assignments page at [www.theslideprojector.com](http://www.theslideprojector.com) and exams will be taken outside of class on Blackboard at [blackboard.chapman.edu](http://blackboard.chapman.edu).

### Required Textbook

Mary Warner Marien, *Photography: A Cultural History* (Upper Saddle River, NJ: Prentice Hall, 2015). ISBN 978-0205988945

### Recommended Texts

Sylvan Barnet, *A Short Guide to Writing About Art*, any edition, 10<sup>th</sup> or 11<sup>th</sup> preferred (Boston: Pearson Education Inc.). ISBN 978-0205708253

Roland Barthes, *Camera Lucida: Reflections on Photography* (New York: Farrar, Straus & Giroux, 1989).

Richard Bolton, ed. *The Contest of Meaning: Critical Histories of Photography* (Massachusetts: MIT Press, 1993).

Susan Sontag, *On Photography* (New York: Anchor Books, 1990). ISBN 978-0312420093

## Major Study Units

- Writing with light
  - Victorian optical amusements
  - Chemical experiments
- The Daguerrotype
- The Calotype
- Wet-Plate Collodion
- New Images
- The Question of art
- Imaging The Other
- Amateur practices
  - Theory of sacrifices
  - Kodak
  - Snapshot
- Pictorialism
  - Photo Secession
  - Camera Work
- New Vision
  - Straight photography
  - Modernism and the avant-garde
- Healing the Madness
  - Dada
  - Surrealism
- Documentary
  - Social reform movements
  - Photojournalism
  - FSA and FAP
  - Halftone printing
  - Life Magazine
- Decisive Moment
  - The Photographer's Eye
- Group f/64
  - Previsualization
  - Zone System
- The Family of Man
- The Americans
  - Street photography
- Vietnam War
- Postmodernism
  - Appropriation
  - Culture Wars
- Death of photography
  - Digital vs. analog
  - Market for photography

## Instructional Strategies

Students will work toward course objectives through: active participation in class discussions; student reports on readings; in-class partner exercises; reading assignments; writing assignments; exams; viewing images and videos; and attending of an off-campus exhibition that will require a commute, and may entail a parking fee, and/or entrance fee.

## Methods of Evaluation

Students will be evaluated on the presentation of evidence that they have achieved the course objectives; frequency and quality of their contributions to in-class discussion; on their ability to make oral and written critical observations about the works of art, artists, movements, and concepts presented in the course; on the quality of the writing they present in written assignments; and on their ability to demonstrate growth in their understanding and application of the history and theory of photographic works from its invention to the present.

There are 500 points possible, which will be earned through the following components:

### Class Participation 15%

Students may earn up to 75 participation points through the following activities:

- Actively and consistently contributing to in-class discussions and applying theoretical ideas to works to earn up to 25 points;
- Reporting on at least five assigned readings on the class Reading Blog by outlining three main points or “take aways” from the reading. Your challenge is to avoid repeating the comments made in previous posts. Posts must be made during the week the reading is due (not all at once, and not at the end of the semester). Each post may earn up to 5 participation points; and
- Attending one lecture in the Visual Thinker Lecture Series, the Art History Symposium, or the Bensussen Lecture, and submitting a VTLS Report on Blackboard within two weeks of the event may earn up to 25 participation points. Please be reminded that Art, Graphic Design and Art History majors and minors are required to attend all VTLS.

### Writing Assignments 45%

Students may earn up to 75 points on each of three assignments detailed in the Assignment Packet. You will be offered multiple choices for each submission.

### Exams 30%

Students will take three exams worth 50 points each on the course Blackboard page at <https://blackboard.chapman.edu>. Due to the nature of online testing, and the multi-day duration offered to submit, exams may not be made up. Please use the class schedule to plan accordingly.

### Final Presentation 10%

During our scheduled final exam period, each student will be asked to give an in-class presentation on a photograph that is of significance to you, and discuss the image up to ten minutes.

In preparation, each student will be asked to submit a presentation plan that identifies the photograph you'll be speaking about, a methodology for your analysis, and citations for your sources worth 15 points. The presentation itself will be worth a maximum of 35 points.

**Extra Credit**

Students are limited to earning a maximum of 25 points, 5% of the total points possible (500), in extra credit points during the semester. Any points earned above this cap will NOT be applied to the final grade.

**Grading**

Points on writing assignments will be earned through committed consideration of the material, demonstration of learned concepts and language, and evidence of critical thinking. In addition to the individual requirements, each writing assignment will earn points based on rigorous analysis, demonstrated comprehension of assigned readings, critical reflection, thoughtful response to questions posed, and active engagement with the material.

A	100 - 97%	500 - 483 points	Writing demonstrates excellence in both articulation and critical thinking. Art historical methodologies are used thoughtfully and with skill. Questions are answered thoroughly, and discussion is carried beyond question prompts with sophistication. Credible scholarly sources are employed to support the author's position, and Chicago Manual of Style citation rules are carefully followed. The written assignment leaves little to no room for improvement, and demonstrates committed interest in the discipline.
A -	96 - 90%	482 - 448	
B +	89 - 87%	447 - 433	Writing demonstrates clear focus and an above average consideration of the subject matter. While all questions have been answered, there is room for improvement by carrying the analysis and discussion beyond basic responses to the essay prompts. Writing exhibits potential for excellence however, a clearer application and understanding of the art historical methodologies is needed. Author has met the requirements for research and citations with few errors. Thesis could be served by additional research.
B	86 - 84%	432 - 418	
B -	83 - 80%	417 - 398	
C +	79 - 77%	397 - 383	Most of the material is understood, but the focus is not entirely clear, and analysis is cursory. Question responses could be more fully realized, and the material, more thoroughly examined. Distracting citation, grammatical, and/or spelling, issues are present, little research was executed in support of thesis, and/or sources are not credible, academic, or scholarly. There are issues with language that make the writing difficult to understand.
C	76 - 74%	382 - 368	
C -	73 - 70%	367 - 348	
D +	69 - 67%	347 - 333	Writing demonstrates little understanding or connection with the material and is flawed in content and form. Question responses do not provide evidence of critical thinking. Major citation issues are present, no research was executed in support of thesis, and/or sources are not credible, scholarly, or academic. Issues with language make the writing very difficult to understand.
D	66 - 64%	332 - 318	
D -	63 - 60%	317 - 298	
F	59% or less	297 - 0	Work fails to meet any requirements satisfactorily.
Resubmit			Assignment is incomplete but shows potential. Student is offered one additional class day to revise, add to, and resubmit the assignment.

## Instructor Policies

### Commitment to the Conversation

Art historians do not work in secluded spaces that are entirely disconnected from the world around them. Therefore, conversation and debate will be central to the learning experience this semester. Given the importance of engagement, students will be expected to fully commit to in-class dialogues and will agree to refrain from sleeping, texting, emailing, and completing class assignments during class meetings. Distracted students may be asked to leave class until their full attention can be directed to our course.

### Notes on Note Taking

Some students benefit greatly from taking notes during class, others gain more by completely immersing themselves in the dialogue. However, no student is assisted in their learning by social media alerts, text messages, work on class assignments, online shopping, pop-up ads, news feeds, or catching up on errands during class time. Although laptops and smart phones are powerful tools that are sold to us on the (increasingly false claim) that they help us to be more efficient and productive, their potential to distract and disrupt our learning is significant enough to warrant alarm. This can be especially true for classmates with different learning styles than your own who might be substantially distracted by the flashes and swipes happening in your Gucci shopping bag, even if they don't seem to be a bother for you. For this reason, *students are asked to keep laptops and phones safely tucked away in bags or pockets during class time, and encouraged to take hand-written notes rather than typed transcripts of class discussions.* Think of class time as a luxury—you've just been given an hour and 15 minutes, two times a week, to clear your head, and practice deep focus on an incredible subject. ❤️

### Respect is Key

This semester, we will consider provocative, challenging, even vulgar subject matter and imagery. It is assumed that each of us undertakes this learning endeavor with honorable intent and a commitment to understanding diverse perspectives and histories. When this is difficult, we agree to keep an open mind and to respect all views and identities—even those with which we do not personally agree. While engaging in class activities, we agree to refrain from using derogatory, inflammatory, or otherwise disrespectful language. We do so, fully committed to the principles of academic freedom outlined in the 2016 Chapman University Faculty Manual, holding “that the widest possible scope for freedom of expression is the foundation of an institution dedicated to vigorous inquiry, robust debate, and the continuous search for a proper balance between freedom and order.”

### Attendance

Regular attendance is mandatory. You are permitted two unexcused absence without damage to your grade. More than two missed classes will potentially lower your grade, and missing four or more classes will put you at risk of failing (FW) the class. Please also be punctual! Students arriving 15 or more minutes late should expect to be marked absent for the entire class.

Letting the instructor know that you will be absent by email is appreciated! Please understand, due to the large number of emails received, the instructor may not be able to reply to your absence notification. Additionally, the instructor will maintain a simple record of attendance that will not distinguish between excused and unexcused absences. If you are not present, you are not able to participate. The circumstances that prevented you from being able to attend class, however unfortunate, do not change this.

### Assignment Submissions on Blackboard

Please submit all coursework—including VTLS reports, drafts, and extra credit assignments—on the class Blackboard page *before class begins*, on the day the assignment is due, whether you will be absent or in attendance. If you encounter a problem with your submission, please notify the instructor immediately, and attach your completed assignment to the message. Assignments will not be graded via email.

All coursework must be submitted by the last class meeting, on Wednesday, May 8.

### Late Assignments

You may submit one assignment, one week late. The late assignment will not be marked down, and you do not need to receive prior permission for the late submission from the instructor. However, any late assignments in addition to the one accepted assignment, will only receive credit at the discretion of the instructor.

## Chapman University Policies

### Academic Integrity Policy

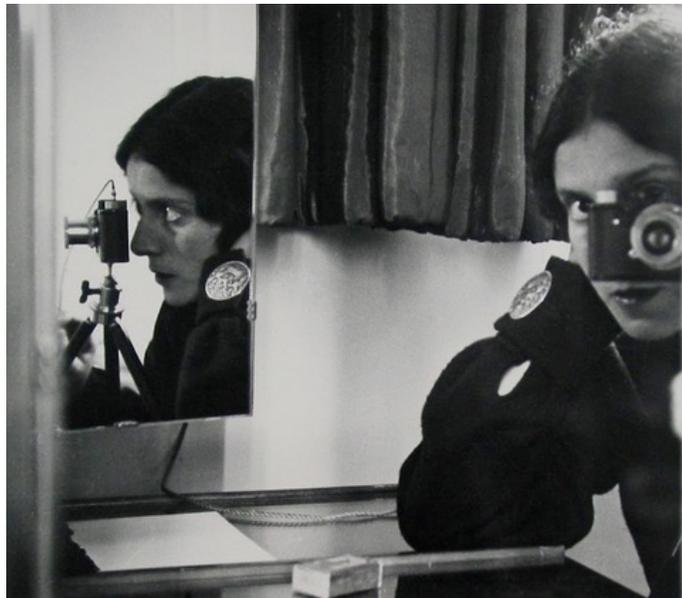
Chapman University is a community of scholars which emphasizes the mutual responsibility of all members to seek knowledge honestly and in good faith. Students are responsible for doing their own work, and for submitting coursework completed this semester, for this class. Academic dishonesty of any kind will not be tolerated anywhere in the university. Academic dishonesty of any kind will be subject to sanction by the instructor/administrator and referral to the university's Academic Integrity Committee, which may impose additional sanctions up to and including expulsion. Please see the full description of Chapman University's policy on Academic Integrity at [www.chapman.edu/academics/academic-integrity/index.aspx](http://www.chapman.edu/academics/academic-integrity/index.aspx)

### Students with Disabilities Policy

In compliance with ADA guidelines, students who have any condition, either permanent or temporary, that might affect their ability to perform in this class are encouraged to inform the instructor at the beginning of the term. Upon recommendation of the Center for Academic Success, adaptations of teaching methods, class materials, including text and reading materials or testing may be made as needed to provide for equitable participation.

### Equity and Diversity Policy

Chapman University is committed to ensuring equality and valuing diversity. Students and professors are reminded to show respect at all times as outlined in Chapman's Harassment and Discrimination Policy: at <http://www.chapman.edu/faculty-staff/human-resources/eoo.aspx>. Any violations of this policy should be discussed with the professor, the Dean of Students and/or otherwise reported in accordance with this policy.



Ilsa Bing, *Self-Portrait in Mirrors*, 1931

## Resources

### Writing Center

All Chapman students are welcome to meet with Writing Center tutors, who can help you with any part of the writing process, from understanding the assignment and finding a significant topic to editing your final drafts. The Writing Center is located in DeMille Hall 130. To guarantee time with a tutor, call (714) 997-6828 or email [tutor@chapman.edu](mailto:tutor@chapman.edu) to schedule an appointment.

### Food Pantry

Students in need of access to the food pantry should contact Sherri Maeda-Akau in the Office of Residence Life and First Year Experience at [maeda@chapman.edu](mailto:maeda@chapman.edu).

### Sexual Assault

If you have been sexually assaulted, make sure you are in safe place. Call 911 in an emergency, Chapman University Public Safety at (714)997-6721 and, Chapman University 's Sexual Assault Information Line at (714) 744-7000. Orange Police Department can be reached at (714) 744-7444.

### Student Psychological Counseling

If you are in need of help or support immediately you can contact:

CU Student Psychological Counseling - (714) 997-6778

Suicide Prevention Hotline - (800) 273-8255

Drug and Alcohol Abuse Hotline - (800) 662-HELP

National AIDS/STD Info Hotline - (800) 458-5231

Prepared by Denise Johnson, Fall 2018



Alexander Rodchenko, *Fire Escapes*, 1925

<b>Class Schedule and Required Reading - This is a tentative schedule that may change.</b>		
<b>Date</b>	<b>Discussion Topic</b>	<b>Assignment and Reading Due</b>
January 28	<b>Introduction</b>	
January 30	<b>Before Photography</b>	Introduction - page 7
February 4	<b>The First Photograph</b>	
February 6	<b>Mirror with a Memory</b>	Pages 8 - 16 & <i>The Daguerreotype</i>
February 11	<b>Photography's Re-Invention</b>	Pages 16 - 29 & 56 - 73
February 13	<b>The Expanding Domain</b>	Pages 30 - 41 & 43 - 55
February 18	<b>Imagining the West</b>	Pages 42 , 96 - 140 & 222 - 227
February 20	<b>Question of Art</b>	Pages 74 - 95 & <i>Is Photo Among the Fine Arts?</i>
February 25	<b>Amateur Visions</b>	<b>Exam 1</b>
February 27	<b>The Other</b>	<b>Assignment 1</b>
March 4	<b>Bearing Witness</b>	Pages 140 - 159, 214 - 222 & <i>Body and Archive</i>
March 6	<b>Pictorialism</b>	Pages 160 - 179 & 182 - 194
March 11	<b>Photography's Salvation</b>	Pages 180 - 181, 194 - 199, & 200 - 214
March 13	<b>New Vision</b>	Pages 230 - 240 & 260 - 335
March 18	Spring Break	
March 20		
March 25	<b>Social Documentary</b>	Pages 228 - 229, 240 - 259
March 27	<b>Healing the Madness</b>	<i>Games of the Doll</i>
April 1	<b>Decisive Moment</b>	<b>Exam 2</b>
April 3	<b>Group f/64</b>	<b>Assignment 2</b>
April 8	<b>Hitler's Bath</b>	<i>The Kissing Sailor</i>
April 10	<b>The Family of Man?</b>	Pages 336 - 347
April 15	<b>The Americans</b>	Pages 348 - 391 & <i>Intro to the Americans</i>
April 17	<b>Snapshot Aesthetic</b>	<i>America Seen Through Photos Darkly</i>
April 22	<b>Through the Lens of Culture</b>	<i>The Photographer's Eye</i>
April 24	<b>Frames of Unrest</b>	Pages 392 - 491 & <i>Work of Art in the Age of</i>
April 29	<b>The Simulacra</b>	<b>Assignment 3</b>
May 1	<b>Culture Wars</b>	<b>Presentation Plan</b>
May 6	<b>Digital Ciphers</b>	Chapter 14 & <i>Highest Degree of Illusion</i>
May 8	<b>Death of Photography?</b>	<b>Exam 3</b>
May 16	<b>Final Presentations 10:45 to 1:15 PM</b>	