



## PHOT 180 - History of Photography Course Outline

Approval Date: 05/14/2020

Effective Date: 08/14/2020

### SECTION A

**Unique ID Number** CCC000617618

**Discipline(s)** Art History (Master's Required)  
Photography

**Division** Arts and Humanities

**Subject Area** Photography

**Subject Code** PHOT

**Course Number** 180

**Course Title** History of Photography

**TOP Code/SAM Code** 1011.00 - Photography / E - Non-Occupational

**Rationale for adding this course to the curriculum** Align crosslisted course with ARTH 180

**Units** 3

**Cross List** ARTH 180 - History of Photography

**Typical Course Weeks** 18

**Total Instructional Hours**

#### Contact Hours

**Lecture** 54.00

**Lab** 0.00

**Activity** 0.00

**Work Experience** 0.00

**Outside of Class Hours** 108.00

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**Total Contact Hours** 54

**Total Student Hours** 162

**Open Entry/Open Exit** No

**Maximum Enrollment**

**Grading Option** Letter Grade or P/NP

**Distance Education Mode of Instruction** On-Campus  
Hybrid  
Entirely Online

## SECTION B

**General Education Information:**

## SECTION C

### Course Description

**Repeatability** May be repeated 0 times

**Catalog Description** This course traces the history of photography from its beginnings to digital imaging. Emphasis will be on photography as a social force and an artistic practice. Required for photography majors.

**Schedule Description**

## SECTION D

### Condition on Enrollment

**1a. Prerequisite(s):** *None*

**1b. Corequisite(s):** *None*

**1c. Recommended**

- ENGL 120

**1d. Limitation on Enrollment:** *None*

## SECTION E

### Course Outline Information

#### 1. Student Learning Outcomes:

- Recognize important photographers' work, as well as the technology employed from the beginnings of photography to the digital era.
- Locate photographic works within diverse cultural contexts.

#### 2. Course Objectives: Upon completion of this course, the student will be able to:

- Discern the development of photographic technologies, the images they produce, and the audiences they created.
- Locate the production of photography within the context of industrial Europe and North America.
- Recognize the style and specific works of significant photographers.
- Recognize the different functions of the photograph, including the fine art photograph, the scientific photograph, and the photograph in journalism.
- Describe the formal aspects of a photograph applying proper discipline-specific vocabulary.
- F.

#### 3. Course Content

A. Early experiments in photography.

- The camera obscura.
- Early photochemical experiments.
- Daguerre, Fox-Talbot, Bayard.

B. Early 19th-century technologies and subjects

- a. Daguerreotypes, ambrotypes and Tintypes
  - a. Portraiture
  - b. Scientific and anthropological uses of photography
  - c. Early photojournalism
- b. Calotypes
- c. Collodion/wet plate process
  - a. Early war photography
  - b. Landscape and travel photography
  - c. Composite Photographs
- d. Platinun Prints, Photogravure
  - a. Photography and Art
    - a. Stieglitz and *Camera Work*
    - b. Pictorialism

### C. 20th-century photography

- a. Documentary photography
  - a. Progressive Era
  - b. New Deal and FSA
- b. Photography and Modern Art
  - a. European Experimentation
    - a. Constructivism
    - b. Dada
    - c. Surrealism
  - b. American Modernism
    - a. Ansel Adams and Zone System
    - b. F/64 group
- c. Photography and the Print
  - a. *LIFE* Magazine
  - b. Photojournalism
  - c. Advertisements
  - d. Fashion
- d. Postwar Photography
  - a. *Family of Man* and *Frank's Americans*
  - b. New Documents
- e. Color Photography
- f. Photography and Art, 1960's 1970s
  - a. Photorealism
  - b. Conceptual Art
  - c. Performance Art
- g. Postmodernism
- h. Digital Photography

### D. 21st-century Photography

- a. Digital imaging technologies
- b. Changing ideas of authorship, audience, photographer

### E. Vocabulary for analyzing photographs

- a. Formal and Compositional terms
- b. Comparison and contrast photographs
- c.

#### 4. Methods of Instruction:

**Field Trips:** Class Trips: Students will explore examples of photography in a professional setting such as a Gallery or Museum as well as a commercial venue.

**Lecture:** Lecture: Image-based lectures which promote all-class and small group discussion of content.

**Other:** Collaborative Learning: Small groups explore and assess in-depth a topic covered in lecture. Groups present their findings to peers for further analysis and critique.

**Online Adaptation:** Activity, Directed Study, Discussion, Group Work, Individualized Instruction, Journal, Lecture

**7. Methods of Evaluation:** Describe the general types of evaluations for this course and provide at least two, specific examples.

#### Typical classroom assessment techniques

Exams/Tests -- Will contain objective questions, image identification, attribution of unknown images, and essays. For example: In an essay, compare and contrast the portraits of Harriet Beecher Stowe and Frances Benjamin Johnston as the New Woman. Consider how each subject is presented to us, use of props, lighting, space. What does each image communicate about these women?

Quizzes -- Slide identification with questions pertaining to course content. For example: Connect (Rodchenko's image of Horn Player) with politics at that time.

Research Projects -- Students are to select a paper topic covering some aspect of a period or formal art movement covered in the course this semester. This paper is designed as a research project and students are expected to go beyond the level of information found in the course textbook. Students must find a minimum of five sources for this paper. Of those five, no more than two may be periodical sources and no internet sources are allowed, except where students can demonstrate the academic verifiability and validity. Paper will be in the MLA format using parenthetical citations. The body of the text must be a minimum of 7 pages and no more than 15. Work will be graded on a 50-point rubric that evaluates format; development of a body of the text including a thesis, relevant examples, integration of research, conclusions and merit of original premise, punctuation, grammar; bibliography; citations and use of images.

Home Work -- Students will apply concepts of analysis --value, contrast, dominant line, etc., to photographs that they take with phones/personal cameras.

Letter Grade or P/NP

**8. Assignments:** State the general types of assignments for this course under the following categories and provide at least two specific examples for each section.

##### A. Reading Assignments

Selected readings from textbook, periodicals or library collection covering periods, cultures and artists discussed in lecture.

For Example:

1. Read "The Western Landscape - Natural and Fabricated" from "A Social History of Photography," and be prepared to discuss the role of landscape in American imagination.

2. Students will read online articles regarding Richard Prince's exhibition of instagram photos. They will divide into groups to debate the ethics of Prince's show

B. Writing Assignments

Writing :

1. Written evaluations of art viewed in museums and galleries.

For example:

Write a five-page, typewritten analysis of the SFMOMA show "Signs and Wonders: the Photographs of 19c travel photographer John Beasley Greene." In your essay, address how the images are displayed - lighting, captions, exhibition design. Choose one work to analyze formally in terms of value, composition, etc. Finally, connect Beasley's work with that of travel photographers we've discussed in class.

2. Topical essays expanding on course material.

For example:

Write a two-page paper of the development and theoretical underpinnings of the work of Carrie Mae Weems.

C. Other Assignments

Creative assignments that address similar methods or themes of photographers and movements studied.

In the style of Dada artist Hannah Hoch, create a photomontage addressing conflicting notions of female beauty from contemporary advertisements.

**9. Required Materials**

**A. EXAMPLES of typical college-level textbooks (for degree-applicable courses) or other print materials.**

Book #1:

Author: Hirsch, R  
Title: Seizing the Light  
Publisher: Routledge  
Date of Publication: 2017  
Edition: 3rd

Book #2:

Author: Rosenblum, N  
Title: A World History of Photography  
Publisher: Abbeville Press  
Date of Publication: 2019  
Edition: 5th

**B. Other required materials/supplies.**