ART 4353 – History of Photography
Spring of 2020
Syllabus

Time and Place: MW 6:30 pm 7:45 pm
VISUAL ARTS BUILDING 1.125
Instructor: Dr. Carlos Roberto de Souza
email: carlos.desouza@utrgv.edu
Office hours: Tuesday 3-5 pm
Office: VISUAL ARTS BUILDING 1.214

Required Texts:

The course has a web page at Blackboard where all further documentation including pdfs of each lectures readings and grades will be available to the student. The web page will be a central component of the course and you are encouraged to visit it as frequently as possible. Frequency of visits to the page is a grading criterion. If you are not familiar with how to navigate this environment as a student or how to use any of these tools, please review the following Blackboard Orientation page.

Inside the Course Material Area on the left you will find folders for the six modules. These folders contain the material each lecture of the module consisting of the PowerPoint presentation for the lecture in pdf format, specific readings, videos etc. At the bottom of the module/folder you will find the corresponding grading assignments. You can access them anytime day and night.

Course Description and Design

We consider that the history of photography is the history of its technological developments and their application in the creation of images that radically changed culture in the last 200 years. Following this general principle, the course will examine the social, economic and cultural impact of photography in the modern life, from of the medium analog beginnings, around 1839, to its digital present. In a broader sense Arts 4353 will investigate how the photographic image, mechanically and latter electronically produced, contributed to and, in some cases, shaped, the visual culture of the world as it was instrumental in the creation of new forms of disseminating knowledge, persuasion and entrainment. Equally important photography helped to transform the human the senses of history and memory. For these reasons. and
despite of the fact that we will concentrate our study on photography as an art form, we also will consider its used for editorial, industrial, scientific, commercial, personal and other purposes.

**Course Design**
Arts 4353l follows the required book (Marien, Mary Warner, *Photography a Cultural History* (4th edition)) closely and is composed of 26 lectures grouped in six modules. The **Module #1**, titled “Photography’s Double Invention” studies the early life of the medium from 1839 to the 1850s when the introduction of the Wet Collodion and the Albumen print processes expanded its social penetration. **Module #2** covers the use of the Wet Collodion and the Albumen print processes between the mid-1850s to the mid-1880s in fields as diverse as portraiture, war, social control and colonialism. **Module #3** covers the history of photography from 1880 to the end of WWI in 1918. During this period new and more effective technologies such as the gelatin dry plate, the halftone and the rotogravure, and new and more effective camera designs, gave the medium even more social penetration and for the first time the ability to be mass printed in cheap coerce paper. **Module #4** explores early manifestations of Modernism in Photography and ended with WWII in 1945. It coincided with the mass use of photography in advertising, propaganda and entrainment and the connection between photography and modernism. **Module #5** studies photography produced from 1945 to 1975. The historical background here are the Process of Decolonization, the Civil Rights Movement and the so-called Cold War which kept the world’s imagination suspended in the blink of an atonic genocide, many times larger even then one that befall the world in WWII. Finally, **module #6** covers contemporary photography, here defined as mechanical and digital images produced from the 1970s to the present. It also includes an evaluation of the term’s minimalism and post-modern in photography and discusses some of the most up-to-date artistic manifestations within in the medium. Students will be evaluated at the conclusion of each module. These grading assignments are located at the bottom of the folder for each module. All the images you responsible to identify and write about in the quizzes and the final are from the book.

We will analyze around 1,000 canonic photographic works created from 1839 to the present. To determine meaning we combine formal, iconographic and contextual analysis. Initially photographers adopted formal conventions and genres in use in painting and drawing since the Renaissance. We are going to discuss these parallels and examine how and gradually a proper formal language for photography, independent from these traditional artistic sources, began to emerge. Our iconographic reading of these artworks aimed at unveiling the symbolic implications of the subject matter. Our contextual analysis situated the works in their historical period (the importance of dates) and their cultural circumstances. Other important aspects of the context are the technology in which the work was created that in great part determined their appearance, and the biography and working condition enjoyed by the artists.
Reading the assigned texts, studying the lectures and, conducting your own research are the ways in which learning take place in on-line courses and the general rules under which you will be graded.

To actively participate in this course, you will need to become familiar with online environment. We will be using different tools such as tests and other grading assignments, discussion boards and forums.

**Intended learning outcomes:**

**B.F.A. and B.A. Students will demonstrate:**

1) Knowledge of appropriate historical and contemporary artists and issues.
2) Visual communication skills of the materials, equipment, and processes relevant to their major.
3) Critical and creative/generative thinking skills.
4) Verbal and written communication skills.
5) Ability to generate a cohesive body of art products and an overall capability to succeed.

**Student Learning Outcome for Art 4353:**

1) Students will acquire demonstrable understanding of the history of photography from its analogic beginnings around 1839 to its digital present by learning and expressing knowledge in discussions and written assignments of the following topics:

   - The important, tendencies, styles and genres within the history of art photography.
   - The history of photography considering and correlated with historical, cultural and anthropological knowledge, and from the perspective of art history and art criticism.
   - Identifying and discussing around 100 seminal works within the History of Photography.
   - Identifying examples of important technological advances in the history of photography and discuss them in light of their social, stylistic and representational impact in the medium.

2) Students will acquire a demonstrable understanding of the place of photography within the history of art in general by learning and expressing knowledge in discussions and written assignments of the following topics:

   - The connection and impact of artistic trends such as Impressionism, Futurism, Dada, Surrealism, Minimalism and others in the creation of an artistic language for the medium of photography.
   - The different strategies used by art photographers to develop an artistic language for the medium of photography.
   - The use of photography by important artists such as Eugene Delacroix, Edgar Degas, Marcel Duchamp among many others.
• The use of photography as an aid to other arts forms such as painting and illustration.
• Photography's technological novelty in 1839 in relation to existing media, such as painting and drawings.

3) Acquisition of an understanding about some of the key issues in history of art photography as well as the state of their discussion in the recently published bibliography by learning and expressing knowledge in discussions and written assignments of the following topics:
   • The correct use of some of the terminology pertinent to the history and criticism of art photography.
   • The role of photography in the democratization of artistic expression through its dissemination among artistically underrepresented groups such as women, ethnic minorities and the citizens of colonized countries.
   • Acquiring a demonstrable understand of the assigned readings and express the ability to summarize this knowledge in discussions and written assignments.

4) Acquisition of a demonstrable level of understanding of the social, economic and cultural importance of photography for contemporary life by learning and expressing knowledge in discussions and written assignments of the following topics:
   • Why and how photography appeared at the time that it did and how it fundamentally changed contemporary life.
   • The importance and impact of photography on memory and social identity.
   • Photography’s importance and impact on commerce through its used in advertising and its relation to graphic design.
   • Photography’s importance and impact on the dissemination of ideas and behaviors through its use in propaganda and education.
   • The role of photography’s as an aid for science.
   • The role of photography in the press and social documentation.

5) Begin to acquire a level of understanding of the characteristics of photography as an autonomous medium by learning and expressing knowledge in discussions and written assignments of the following topics:
   • The relationship between photography and aesthetic. The relationship between photography and semiotics.
   • The representational possibilities and limitations of photography in comparison to painting, drawings and other forms of art.
• The role of photography today as an autonomous art form and material for other forms of artistic expression such as collage, installation, sculpture and painting.

Required Texts:

All grading assignments are take-home online exercises. Go to the Course Materials area in Blackboard. There you will find folders for each of the six modules. The grading assignments are located at the bottom of the for each module. Inside these modules you find other material such as pdfs of the lectures, videos and extra readings. You can access all of it anytime day and night.

Requirements:

All grading assignments are take-home online exercises. They are at the bottom of the Course Materials area in Blackboard. Please upload the assignments on time. Grades will be based on a 100-point scale award according to the more or less successful completion of the following set of exercises:

1) Four one-page reactions paper each weighting 10 for a total of 40 for the four of them. These are your reaction to a specific assigned reading but “A reaction paper is not just a paper where you express your opinion. These papers require a close reading of the assigned text that goes beyond the surface meaning. You must respond to implied ideas, and elaborate, evaluate, and analyze the author's purpose and main points” (http://www.wikihow.com/Write-a-Reaction-Paper).

2) Six small quizzes, each covering the material presented in one of six modules and coincide with the conclusion of each of these Modules. Each quiz is worth 5 points for a total of 30 points in the final grade. Each quiz is composed of one slide comparison in which the students must identify a pair of images (title of the work, name of the artist, date, and medium) and write a small analysis comparing and contrasting the two images in a convincing argument. And is an essay question on a theme or concept discussed in the module.

The important aspect here is to make mental connections between the images and the rest of the course content in a convincing argument and correctly analyze the concepts or ideas pertinent to the essay question. The quizzes covered the material discussed in the lectures and follow the progress of your readings. Questions comparing and contracting images from different modules may appeared. It is fundamental that you indicate to the instructor that you read and understood the material discussed in the module. Failure to follow this format will result in proportional reduction of the grade for the assignment. Mention to and discussion of topics presented in the readings and the lectures in your answers as well as supplementary research on the topics are the best ways to obtain a good grade.
3) The final exam will be composed of three parts. Part I consists of 10 fill-in-the-blank and multiple-choice questions. They are about terms, concepts and ideas pertinent to the material, some of them found in the Glossary of terms located at the end of the adopted book. Part II is composed of three pairs of images which the students must identify (title of the work, name of the artist, date, and medium) and write a small analysis comparing and contrasting the two in a convincing argument. General directions on how to write a good slide comparison are found upon a cursory search online. Part III consists of two essays on subjects covered in the readings and in class, one of them involving a single image, and the other, a section of readings from the book assigned to one of the previous lectures. Please, note that every lecture has a number of pages from the book assigned as an obligatory reading. All the specific artworks of which you responsible for can be found in the adopted book. The final exam will account for 20 points towards the final grade.

4) Participation is worth 10 points factoring the following criteria.

a) Completion of all grading assignments. You have to complete of all grading assignments. The absence of one of these grades disqualify you for the maximum 10 points for Participation.

b) Demonstration of reading and understanding the assigned readings. Demonstration of understanding the proper use of academic bibliographic norms through proper citation of sources in all assignments

c) Demonstrable evidence of having read and studied the lectures and the assigned bibliography through references to ideas and proper citations of sources in all grading assignments

d) Student participation in the Course online Forum. All meaningful comments in proper language will be rewarded. A model of ideal posting brings to the forum new information about the subject of the course (artists, art works, books. etc.), that the students found on his or her own research.

e) Assiduity in visiting the Blackboard page and studying the lectures, readings and videos. This is the measurement of the frequency of visits and the time you spend in the page. This is an online class and your engagement with the material contained there is a fundamental requirement for success.

f) Attendance to extracurricular activities promoted by the department or suggested by the instructor such as talks, workshops, film presentations and museum exhibit not counting the ones suggested for the paper. Students are responsible to document and demonstrate to the instructor their participation in these activities.

g) Good rapport with fellow group members, engagement and participation in group work.
h) Neatness in presentation of the assignments.

### Tabular Summary of Grading Assignments

<table>
<thead>
<tr>
<th>Grading assignments</th>
<th>Points per assignment</th>
<th>Number of assignments</th>
<th>Total number of points added to the final grade</th>
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</thead>
<tbody>
<tr>
<td>Small quizzes</td>
<td>5</td>
<td>6</td>
<td>30</td>
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<tr>
<td>One-page reactions</td>
<td>10</td>
<td>4</td>
<td>40</td>
</tr>
<tr>
<td>Final</td>
<td>20</td>
<td>1</td>
<td>20</td>
</tr>
<tr>
<td>Participation</td>
<td>10</td>
<td>1</td>
<td>10</td>
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<tr>
<td><strong>TOTAL</strong></td>
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<td><strong>100</strong></td>
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**Scale used for each of the five 100-point quizzes:**

- **A** = 90 – 100 - Excellent
- **B** = 89 – 80 - Good
- **C** = 79 – 70 - Fair
- **D** = 69 – 60 - Needs Improvement
- **F** = below 59 – Poor

**Criteria for grades:**

- **A** = Student must perform at the highest level, showing sustained excellence and a high degree of intellectual initiative in all of the grading exercises and in class participation.
- **B** = Student must perform at a high level, showing consistent and effective achievement in meeting requirements in all of the grading exercises and in class participation.
- **C** = Student must perform at an adequate level, meeting basic requirements in all of the grading exercises and in class participation.
- **D** = Student performance has been less than adequate, meeting only the minimum requirements.
- **F** = Student performance has been such that minimum requirements have not been met. Missing any of the above described grading exercises will also result in an F.

Students are required to complete all of the above obligatory requirements to pass the course, but completing the requirements is not to be confused with getting a passing grade. Grades will be based on the quality of the student’s performance in each task according to the instructor’s best judgment. Tests include both what we cover in class and the in readings, thus the frequency of your visits to the Blackboard page is fundamental to your success in the course. What I am looking for in this course, though, is the type of learning resulting from the student’s own initiative expressed in a clear written and oral form. However, what you bring to the interpretation of the material is the extra
element that will earn you an above-average grade. Therefore, you are encouraged to make your
own connections between the readings, the artworks and your personal research, and present your
ideas in grading assignments, discussion board and forums. Special attention will be paid to
answers which combine information and insights from the different readings.

**Make-up Policy:**

There are no make-up exams. An alternate assignment will be given only in cases involving grave illness
or accident, and documented evidence of such circumstances will be required. **In all other cases in which assignments are submitted late, grading will be highly impacted.**

Unless it is necessary students are not discouraged to leave the classroom during lecture.
Please turn off all your communications devise, especially cell phones, during lecture.
It is absolutely forbidden to text, surf the internet or do homework from other classes during lecture.
Students who insisted in doing these things during lecture will be treated as disruptive or threatening and
therefore subject to the appropriated disciplinary actions.

**Other Policies.**

Plagiarism and other forms of academic dishonesty undermine the very purpose of the university and
diminish the value of your education. Plagiarism is the borrowing or copying of another person’s work
without giving credit to that person. Plagiarism can be intentional or unintentional. Plagiarism involves
copying directly from another person’s work, borrowing or copying someone else's ideas, or paraphrasing
another's work or ideas without the due citation. It is academically dishonest to misrepresent someone
else's work as your own. All references to other sources such as books, papers, web pages etc., must be
accompanied by the appropriated citation according to the rules of citation proposed by the Chicago
Manual of Style (there are copies of it in the reference section of the library).

**ATTENDANCE:**

Students are expected to attend all scheduled classes and may be dropped from the course for excessive
absences. UTRGV’s attendance policy excuses students from attending class if they are participating in
officially sponsored university activities, such as athletics; for observance of religious holy days; or for
military service. Students should contact the instructor in advance of the excused absence and arrange to
make up missed work or examinations.

**SCHOLASTIC DISHONESTY:**

As members of a community dedicated to Honesty, Integrity and Respect, students are reminded that
those who engage in scholastic dishonesty are subject to disciplinary penalties, including the possibility of
failure in the course and expulsion from the University. Scholastic dishonesty includes but is not limited
to: cheating, plagiarism (including self-plagiarism), and collusion; submission for credit of any work or
materials that are attributable in whole or in part to another person; taking an examination for another
person; any act designed to give unfair advantage to a student; or the attempt to commit such acts. Since
scholastic dishonesty harms the individual, all students and the integrity of the University, policies on
scholastic dishonesty will be strictly enforced (Board of Regents Rules and Regulations and UTRGV
Academic Integrity Guidelines). All scholastic dishonesty incidents will be reported to Student Rights and
Responsibilities.
SEXUAL MISCONDUCT and MANDATORY REPORTING:
In accordance with UT System regulations, your instructor is a “Responsible Employee” for reporting purposes under Title IX regulations and so must report to the Office of Institutional Equity & Diversity (oie@utrgv.edu) any instance, occurring during a student’s time in college, of sexual misconduct, which includes sexual assault, stalking, dating violence, domestic violence, and sexual harassment, about which she/he becomes aware during this course through writing, discussion, or personal disclosure. More information can be found at www.utrgv.edu/equity, including confidential resources available on campus. The faculty and staff of UTRGV actively strive to provide a learning, working, and living environment that promotes personal integrity, civility, and mutual respect that is free from sexual misconduct, discrimination, and all forms of violence. If students, faculty, or staff would like confidential assistance, or have questions, they can contact OVAVP (Office for Victim Advocacy & Violence Prevention) at 665-8287, 882-8282, or OVAVP@utrgv.edu.

COURSE DROPS:
According to UTRGV policy, students may drop any class without penalty earning a grade of DR until the official drop date. Following that date, students must be assigned a letter grade and can no longer drop the class. Students considering dropping the class should be aware of the “3-peat rule” and the “6-drop” rule so they can recognize how dropped classes may affect their academic success. The 6-drop rule refers to Texas law that dictates that undergraduate students may not drop more than six courses during their undergraduate career. Courses dropped at other Texas public higher education institutions will count toward the six-course drop limit. The 3-peat rule refers to additional fees charged to students who take the same class for the third time.

STUDENT SERVICES:
Students who demonstrate financial need have a variety of options when it comes to paying for college costs, such as scholarships, grants, loans and work-study. Students should visit the Students Services Center (U Central) for additional information. U Central is located in BMAIN 1.100 (Brownsville) or ESSBL 1.145 (Edinburg) or can be reached by email (ucentral@utrgv.edu) or telephone: (888) 882-4026. In addition to financial aid, U Central can assist students with registration and admissions. Students seeking academic help in their studies can use university resources in addition to an instructor’s office hours. University Resources include the Advising Center, Career Center, Counseling Center, Learning Center, and Writing Center. The centers provide services such as tutoring, writing help, critical thinking, study skills, degree planning, and student employment. Locations are:

<table>
<thead>
<tr>
<th>Center Name</th>
<th>Brownsville Campus</th>
<th>Edinburg Campus</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advising Center</td>
<td><a href="mailto:AcademicAdvising@utrgv.edu">AcademicAdvising@utrgv.edu</a></td>
<td>BMAIN 1.400 (956) 665-7120</td>
</tr>
<tr>
<td>Career Center</td>
<td><a href="mailto:CareerCenter@utrgv.edu">CareerCenter@utrgv.edu</a></td>
<td>BCRTZ 129 (956) 882-5627</td>
</tr>
<tr>
<td>Counseling Center</td>
<td><a href="mailto:Counseling@utrgv.edu">Counseling@utrgv.edu</a></td>
<td>EUCTR 109 (956) 665-2574</td>
</tr>
<tr>
<td>Learning Center</td>
<td><a href="mailto:LearningCenter@utrgv.edu">LearningCenter@utrgv.edu</a></td>
<td>BMSLC 2.118 (956) 882-8208</td>
</tr>
<tr>
<td>Writing Center</td>
<td><a href="mailto:WC@utrgv.edu">WC@utrgv.edu</a></td>
<td>BUBLB 3.206 (956) 882-7065</td>
</tr>
</tbody>
</table>

A program of museum visits, films and, if possible, guest lecturers will be announced in the schedule.
The instructor reserves the right to change any provisions of this syllabus as he sees fit to improve performance and accommodate unexpected circumstances.
<table>
<thead>
<tr>
<th>Lecture #</th>
<th>Date</th>
<th>Topic</th>
<th>Text References</th>
</tr>
</thead>
<tbody>
<tr>
<td>#12</td>
<td>02/19/2020</td>
<td>Pictorialism and The Photo Secession. <strong>First Take Home on line Quiz</strong></td>
<td>Marien pages 170-201</td>
</tr>
<tr>
<td>#13</td>
<td>02/24/2020</td>
<td>The dry plate and Half Tone Revolutions, The incorporation of photography into Modern life: Science and early photojournalism, Commercial, Fashion, industrial photography and graphic design.</td>
<td>Marien pages 209-238.</td>
</tr>
<tr>
<td>#15</td>
<td>03/02/2020</td>
<td>Dada, Surrealism, German Photomontage, and Modern Photography in America.</td>
<td>Marien pages 242-259,</td>
</tr>
<tr>
<td>#16</td>
<td>03/04/2020</td>
<td>Documentary Photograph.</td>
<td>Marien pages 203-209, 2307</td>
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<td>03/09/2020</td>
<td><strong>Spring Break</strong></td>
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<td></td>
<td>03/11/2020</td>
<td><strong>Spring Break</strong></td>
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<tr>
<td>#17</td>
<td>03/16/2020</td>
<td>Art Photography After the World War I and Color Photography. <strong>Second Take Home Online Quiz</strong></td>
<td>Marien pages 339-348</td>
</tr>
<tr>
<td>#18</td>
<td>03/23/2020</td>
<td>Art Photography After the World War I and Color Photography.</td>
<td>Marien pages 339-348</td>
</tr>
<tr>
<td>#19</td>
<td>03/25/2020</td>
<td>Documentary Photography after the World War I</td>
<td>Marien pages 364-372</td>
</tr>
<tr>
<td>#20</td>
<td>03/30/2020</td>
<td>Photography and Art in the 1950s and 1960s</td>
<td>Marien pages 373-389</td>
</tr>
</tbody>
</table>

**Lecture #21** 04/01/2020

**Second Bulletin Board and in Class Discussion: Art after photography.**

**Lecture #22** 04/06/2020

Photography in Age of Globalization

Marien pages 390-435

| Lecture #23 | 04/08/2020 | Photography in Age of Globalization | Marien pages 410 -435 |
| Lecture #24 | 04/13/2020 | Photography in Age of Globalization (part two), | Marien pages 462-490 |
| Lecture #25 | 04/15/2020 | Photography and Identity | Marien pages 462-490 |
| Lecture #26 | 04/20/2020 | Photography and Identity. | Marien pages 462-490 |
| Lecture #27 | 04/22/2020 | Photography and Post Modernity. | Third Take Home Online Quiz |
| Lecture #28 | 04/27/2020 | Photography and Post Modernity | Marien pages 493-516 |
| Lecture #29 | 04/29/2020 | Review Lecture |  |