

# Course Syllabus

## **PHOTOGRAPHY: HISTORY, THEORY, AND CRITICISM**

Weber State University – Fall 2015 – M&W

Josh Winegar – [joshuawinegar@weber.edu](mailto:joshuawinegar@weber.edu)

Office 323 – Office hours M&W 10:00-11:00

### **Objective:**

This course surveys the major issues within this history of photography and exposes students to a variety of art historical approaches. At the successful completion of this course, students will be able to locate their own visual practice within these historic photographic and art historic traditions. In addition, they will be able to think and write critically about the theoretical, historical, and visual concerns of other photographers.

At the successful completion of this course students should demonstrate growth in the following DOVA Learning Outcomes:

Possess a basic knowledge of visual culture from the invention of photography to contemporary times.

Have an awareness of the richness of cultural diversity through the study of creative work from many cultures.

Possess skills in oral and written communication as they pertain to the visual arts.

Be able to effectively do research using contemporary and traditional methods.

Be able to think critically. Students should be able not only to analyze a work of art using traditional methods, but should also be able to develop thoughtful new interpretations.

### **Requirements & Assignments:**

*Reading and Discussions:* This course is **VERY READING INTENSIVE**. Students will have several historical/critical readings to read each week. Those readings will then be discussed as a class and all students are expected to participate in those discussions. A large part of ones

success in this class will be determined by their participation in class discussions. Students must be prepared to talk about the assigned readings and voluntarily add to the discussions.

*Response Sheets:* This course is **VERY WRITING INTENSIVE**. Students will be given response sheets to fill out for each reading. These response sheets should demonstrate that the materials were read and thought about. Response sheets should be kept well organized. Response sheets are due the day of the discussion. They should be typed, printed, and brought to class so you can refer to them during the discussions. They will be handed in at the conclusion of the discussion/class. Response sheets that are handed in late will not receive full credit. (You should keep a digital copy of your response sheets for your own record.)

*Leading the Discussion:* At the first meeting students will be assigned to a group and given a class date for which that group will lead the course discussion. In addition to leading the discussion the group will be responsible for writing a short (2-3 page) paper that synthesizes the assigned materials and compiles several questions to stimulate the class discussion. The paper (with enough copies for everyone in the class) is due the day of the discussion.

*Journals:* You must keep a written journal during the course of the semester. Take all your notes on the readings and class discussion in this journal, but also use it as a place to reflect upon the readings/discussion outside of class. Journal entries should be completed before the class discussion on that topic and then added to during and after the discussion. Your journals will be handed in periodically during the semester to be evaluated. The days they will be handed in will not be announced so you must keep current on your entries and bring them to class every time.

*Final Projects:* Information on the final project for this class can be found [here](#).

*Visiting Artist Lectures:* Students are expected to attend all the visiting artist lectures for the semester. Please make the necessary arrangements to be in attendance to these lectures.

**Grading:**

20% – Participation

20% – Leading the Course Discussion

40% – Journal and Response Sheets

20% – Final Project

**Required Texts:**

- Mary Warner Marien, "Photography: A Cultural History" 1st, 2nd, or 3rd editions. Should be available at the campus bookstore, and other fine booksellers. If ordering online, do it soon or pay to have it shipped to you by the end of the first week of classes.

- Course readings supplied by instructor via canvas

**Academic Integrity:**

The appropriation or imitation of the language, ideas and thoughts of another person (in part or whole), and the representation of them as one's original work is plagiarism. The written work you turn in must be yours and yours alone. It must not be written by someone else, or contain passages quoted or paraphrased from another's work without proper acknowledgment (quotation marks, citations, etc.). Plagiarism will result in the failure of the assignment and possible failure of the class.

**Academic Dishonesty:**

As specified in PPM 6-22 IV D, cheating and plagiarism violate the Student Code. Plagiarism is "the unacknowledged (uncited) use of any other person's or group's ideas or work." Students found guilty of cheating or plagiarism are subject to failure of a specific assignment, or, in more serious cases, failure of the entire course.

**Attendance:**

Attendance is very important to your success in this class; therefore, you are allowed NO absences on discussion days and only 2 latenesses. Your final grade will be dropped a ½ grade per absence. A lateness is treated like half an absence. Three absences will result in the grade of E.

It is the responsibility of anyone who misses a class to find out what was covered, whether or not he or she has a legitimate reason/excuse to be absent.

Absences due to religious observances are justified; please notify me of this occurrence. Anyone with special requirements for successful course completion should notify me as soon as possible so accommodations may be made.

**Other:**

*Disability Accommodation:*

Any student requiring accommodations or services due to a disability must contact Services for Students of Disabilities (SSD) in room 181 of the Student Service Center. SSD can also arrange to provide course materials (including this syllabus) in alternative formats if necessary.

PPM 3-34 notes: "When students seek accommodation in a regularly scheduled course, they have the responsibility to make such requests at the Center for Students with Disabilities before the beginning of the quarter [semester] in which the accommodation is being requested. When a student fails to make such arrangements, interim accommodations can be made by the instructor, pending the determination of the request for a permanent accommodation."

*Emergency Closure:*

In the event of an extended campus closure I will continue to provide instruction and interaction via canvas. You can expect an message from me on Monday and Wednesday of each week during the closure. The message may contain a file attachment that will provide a lecture substitute, directions for any assignments and readings, and any other relevant information. You are to complete the assignment by the given due date. Class critiques will most likely be postponed until students are able to return to campus.

*Core Beliefs:* According to PPM 6-22 IV, students are to "[d]etermine, before the last day to drop courses without penalty, when course requirements conflict with a student's core beliefs. If there is such a conflict, the student should consider dropping the class. A student who finds this solution impracticable may request a resolution from the instructor. This policy does not oblige the instructor to grant the request, except in those cases when a denial would be arbitrary and capricious or illegal. This request must be made to the instructor in writing and the student must deliver a copy of the request to the office of the department head. The student's request must articulate the burden the requirement would place on the student's beliefs."

*Cell phones & texting:* Cell phones should be set to vibrate or silent during class, and you should not make calls or text while in class. If you must take a call (emergency or family

issues) please step outside the classroom. All students should register their cell phone number with Weber State's Code Purple alert system, to be informed of emergency University closures, etc.

Date	Details
Mon Aug 31, 2015	<a href="#">Assign Discussion Leaders</a> <a href="#">Introduction to course objectives and requirements</a>
Wed Sep 2, 2015	<a href="#">Film- War Photographer</a>
Mon Sep 7, 2015	Labor Day- no classes
Wed Sep 9, 2015	<b>Discussion- Photography and War</b>
Thu Sep 10, 2015	<a href="#">Visiting Artist Lecture: Elisabeth Higgins O'Connor</a>
Fri Sep 11, 2015	<a href="#">Opening Reception- Confetti &amp; Distress / Honey &amp; Suspicion</a>
Mon Sep 14, 2015	<a href="#">Film- Manufactured Landscapes</a>
Wed Sep 16, 2015	<b>Discussion- Topography &amp; Photography</b>
Mon Sep 21, 2015	<a href="#">Film- The Mother Project</a>
Wed Sep 23, 2015	<b>Discussion- Picturing the Family</b>
Mon Sep 28, 2015	<a href="#">Film- Richard Avedon: Darkness and Light</a>
Wed Sep 30, 2015	<b>Discussion- The Portrait</b>
Mon Oct 5, 2015	Discussion of final projects
Wed Oct 7, 2015	<b>Discussion- New Technologies of Photo-Visualization</b>
Mon Oct 12, 2015	<a href="#">Film- The True Meaning of Pictures: Shelby Lee Adams' Appalachia</a>
Wed Oct 14, 2015	<b>Discussion- Race and the Other</b>
Mon Oct 19, 2015	<a href="#">Film- Alfred Stieglitz: The Eloquent Eye</a>
Wed Oct 21, 2015	<b>Discussion- The Struggle for Art</b>
Wed Oct 28, 2015	<b>Discussion- Radical Formalism</b>
Mon Nov 2, 2015	<a href="#">Film- George Eastman: The Wizard of Photography</a>
Wed Nov 4, 2015	<b>Discussion- Advertising and/as Propaganda</b>
Mon Nov 9, 2015	<a href="#">Film- Roy Stryker and the FSA Photographers</a>
Wed Nov 11, 2015	<b>Discussion- Documentary 1</b>

Date	Details
Mon Nov 16, 2015	Film- Born Into Brothels: Calcutta's Red Light Kids
Wed Nov 18, 2015	<b>Discussion- Documentary 2</b>
Thu Nov 19, 2015	Visiting Artist Lecture: Kiel Johnson
Mon Nov 23, 2015	Final project in progress reviews
Mon Nov 30, 2015	Film- Waste Land
Wed Dec 2, 2015	<b>Discussion- Postmodernism</b>
Fri Dec 4, 2015	BFA exhibition opening
Mon Dec 7, 2015	work on final projects
Wed Dec 9, 2015	work on final projects
Mon Dec 14, 2015	<b>Presentation of Final Projects</b>
Wed Dec 16, 2015	FILM SCREENING: Mr. Turner

## Final Projects

For your final project you are to create a book that is an illustrated timeline of the history of photography told from a specific genre, idea, or issue (for example: women photographers, black photographers, the occult, fashion, travel, death, etc.). We are after ideas not processes or technologies (although advances in photographic technologies should be marked on your timeline graph- see below).

## Images

Your book should contain a minimum of 15 images that span from as close to 1839 as you can get, up to the present. This places one image approximately every 10 years (they do not have to be exactly 10 years apart).

## Text

Each image should be accompanied with 2-4 paragraphs that adds context to the image (who

took it? Why this image is important? The important details surrounding the image. etc) All text within the book must be typed. All sources must be cited.

### **Bibliography**

A bibliography of at least six good sources must be included at the back of your book. Your textbook may be one of those sources.

### **Timeline**

You must also include an illustrated timeline in your book. This timeline should place the photographs from your project with other historical/art-historical events that are relevant to your theme.

### **The Book**

Your project should place everything in chronological order and present the ideas in a clear and concise way. Five extra credit points are available for "style points" if your book is well done and somehow relevant to your theme.

You need to sign off your project idea with me.

You will present your project to the class at the end of the semester (see calendar for dates).

If you have any questions please talk to me.