COURSE CALENDAR DESCRIPTION

Offers a survey of photography from early experiments in the medium to contemporary work. Course Credit Exclusion: FA/VISA 2930 6.00.

INSTRUCTOR(S)

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<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
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<tbody>
<tr>
<td>Johnson, Monique</td>
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SPECIAL FEATURES

This course examines the history of photography from the origins of the medium, to the announcement of its invention in 1839, to the present. Through lectures, readings, discussions, and assignments, we will examine the social, aesthetic, technical, and theoretical aspects of photography. Students will also acquire and develop critical thinking and writing skills. These skills will be developed and demonstrated by discussing the form, content, and context of photographs, and by analyzing the role of institutions, practitioners, and the marketplace within the field of photography.

This is a blended course. There are a number of films, additional readings, discussions and online components, which is why we will meet for 2 hours a week instead of 3. Therefore, our Moodle site and the work that transpires there is essential to the course. The lecture period will often include both small group and large group discussions. The goals and tasks in this course are diverse and range from historical knowledge and visual analysis, to critical writing about photography. Together, the lectures and online resources will serve to enrich, clarify, and illustrate crucial issues from the assigned readings and help prepare students for the assignments, quizzes, and exam.

TOPICS AND CONCEPTS

REQUIRED TEXT:
(New York: Abbeville Press, 2008)  
Available in hard copy at the York University Bookstore  
A copy is also available on reserve for 2-hour loan at Scott Library  
Additional readings and audiovisual materials will be made available via Moodle.

SCHEDULE:
(This schedule is tentative and subject to change)
Week 1  
Jan. 4th  
Read: Rosenblum, 15-37  
Listen: “The Invention of Photography” (*In Our Time*, BBC, 2016, 43 min)
Week 2  
**The Early Years of Photography: Portraiture**  
Jan. 11th  
**Read:** Rosenblum, 39-83  
**Watch:** Laura Wexler, “Frederick Douglass and Alternative Paths for Photography” (Magnum Foundation, Photography Expanded, 2018, 33 min)  
https://vimeo.com/269884183

Week 3  
**Picturing an Expanding World: Landscape and Modernization**  
Jan. 18th  
**Read:** Rosenblum, 95-108 and 116-141  

Week 4  
**Documentation: Objects and Events**  
Jan. 25th  
**Read:** Rosenblum, 155-191  
*Quiz 1*

Week 5  
**Photography and Art**  
Feb. 1st  
**Read:** Rosenblum, 209-243  
**Read:** Charles Baudelaire, “On Photography” from “The Salon of 1859”  
**Watch:** “Art Talk: Sarah Parsons on William Notman” (*Art Canada Institute*, begin at min 4:00, 30 min)  
https://aci-iac.ca/watch/art-talk-sarah-parsons-on-william-notman

Week 6  
**New Technology, New Vision, New Users**  
Feb. 8th  
**Read:** Rosenblum, 244-295  
**Watch:** “John Szarkowski on Eugene Atget: Speaking of Art” (2004, 38 min)  
*In-class assignment*

Week 7  
**Art and Photography**  
Feb. 15th  
**Read:** Rosenblum, 297-339  

Feb. 22nd  
READING WEEK – NO CLASSES

Week 8  
**Social Documentary to 1945**  
March 1st  
**Read:** Rosenblum, 340-391  
*Quiz 2*

Week 9  
**Photography and Modernism**  
March 8th  
**Read:** Rosenblum, 393-419

Week 10  
Words and Pictures: 1920-1980
March 15th  
Read: Rosenblum, 462-515
Watch: Henri Cartier-Bresson “The Decisive Moment” (18 min)  
https://vimeo.com/178360907
*Term Paper due

Week 11  
Photography Since 1950: The Straight Image
March 22nd  
Read: Rosenblum, 516-569
Watch: “An American Journey: In Robert Frank’s Footsteps” (Philippe Séclier, 2009, 60 min)  

Week 12  
Photography Since 1950: Manipulations and Colour
March 29th  
Read: Rosenblum, 570-629
Watch: “Carrie Mae Weems: Speaking of Art” (Edgar B. Howard and Muffie Dunn, 2012, 29 min)  

LIST OF LEARNING OUTCOMES AND EXAMPLES OF

Upon successful completion of all course components, students will be able to:
(1) Identify and assess the impact of key photographers both in their historical moment and in light of more recent critical approaches
(2) Analyze the emergence and relevance of major themes in photographic production
(3) Assess how the mode of exhibition or circulation of photographs impacts their meaning
(4) Describe and differentiate photographic techniques
(5) Develop their ability to think and write critically about visual material

GRADED ASSESSMENT

Term Paper (1000 words due March 15th through Turnitin) 25%
Two quizzes 15% x 2 = 30% (Jan. 25th and March 1st)
In-Class Assignment (Feb. 8th) 15%
Final Test (date TBD) 20%
Participation (discussions, online question submissions) 10%

1. A) Term Paper (due March 15th through Turnitin) 25%

The purpose of this assignment is to develop your ability to analyze a photograph in writing. Write about one photograph that you find compelling in the exhibition, True to the Eyes: The Howard and Carole Tanenbaum Photography Collection, at the Ryerson Image Centre (opens January 23rd). In your paper, you need to describe this work formally and then attempt to contextualize it historically. What
technique was used to make the photograph? Where and why was it taken? How was it used? Who might have seen it? If these answers are not obvious, draw on what you have learned about photography in this course. Your discussion and analysis of the photograph should build on our class readings and discussions and engage further research. When citing sources, please use MLA or Chicago Manual of Style.

The assignment should be no more than 1000 words (4-pages double spaced, typed). Please synthesize and prioritize your thoughts. Your essay should have a clear thesis statement and you should provide relevant, logical, and concise support for this thesis.

1. B) Quizzes (Jan. 25th and March 1st) 15% + 15% = 30%

Both quizzes will share the same two-part format: a 15-minute slide comparison in paragraph form and 15 minutes of multiple choice, true or false, and short answer questions. For the slide comparisons the works will be identified, but you will be asked to compare and contrast the works with reference to factors both intrinsic and extrinsic to the images. Your answers should draw on course lectures, readings, audio-visual content, and discussion. These quizzes will help assess your learning as we move through the course and, because the final test will follow a similar format, they will help prepare you for the final.

1. C) In-Class Group Assignment (8th) 15%

Snapshots, or “family photographs,” are one of the formats in which photography reached a wide-ranging audience in the twentieth century. The purpose of this assignment is to analyze a vernacular photograph from your own collection, using what you have learned from the course textbook and lectures, and the input of your peers. In groups of 4-6 students, you will analyze photographs you bring from your own collection and discuss the similarities and differences between these images as a group. Your goal is to analyze how these images follow or diverge from the dominant patterns of photographic representation we have studied in the course, and to consider their use of captions, posing, formatting and layout. Your work will be evaluated through a completed hand-out that documents your discussion and analysis of the images with your peers.

1. D) Final Test (date TBD) 20%

The exam will cover material presented throughout the course. The format will consist of slide comparisons, some multiple choice/true or false questions and a short answer section. In the short answer section, you will be asked to choose from a list of photographers, techniques, critics, and movements. You will be asked to describe and assess the impact of this technology, figure or group on the history of photography. Just like the quizzes, written answers should draw on course lectures, readings, audio-visual content, and discussion.

1. E) Participation 10%

Attendance at lectures is mandatory. Your participation in large and small group discussions in lecture and online is a vital component of this course. Participation includes the following: arriving on time, listening to lectures and instructions, being prepared by having completed readings and other assignments, sharing ideas and concepts with other students, cooperating in group work, being an active participant in discussions, having cell phones turned off.

We will often break into small groups to discuss readings, closely examine images, or debate a particular issue. To facilitate these discussions, reading questions may be assigned in advance. These must be answered before class. Come prepared to share your answers with a group. Furthermore, on specified dates you will be asked to generate one question in response to material.

When you are late or absent, you are responsible for finding out what happened in class by contacting one of your classmates.

Note: The writing assignments in this course are opportunities for students to improve their written communication skills as well as their familiarity with course topics. The Writing Centre is an excellent resource in addition to the writing advice provided in lectures, tutorials, and through your instructor’s feedback on your assignments. The Writing Centre supports students as they develop the skills and strategies required to become effective, independent writers through one-to-one tutoring, writing workshops, elective writing courses, and more.

I encourage you to get started on your assignments early. You may book appointments at the Writing Centre to work with a writing instructor on assignments at any stage in your writing process from understanding your assignment and getting started to substantive revision of drafts. Please note that the Writing Centre is
not an editing service. Writing instructors will uphold your academic integrity by encouraging you to play an active role in all decisions related to your writing.

The Writing Centre is located at S311 Ross. Visit their website to book an appointment. http://writing-centre.writ.laps.yorku.ca/

**Late Assignments:**
Late work will be penalized *5% per day*. Extensions will only be granted for verifiable medical reasons or genuine emergencies.

**ADDITIONAL INFORMATION**

Last date to drop a winter term (W) course without receiving a grade: **March 8, 2019**

**ACADEMIC INTEGRITY:**
York students are required to maintain high standards of academic integrity. Please consult the Senate Policy on Academic Honesty: http://secretariat-policies.info.yorku.ca/policies/academic- honesty-senate-policy-on/
Plagiarism and cheating are taken extremely seriously. If you have any questions or concerns about how to properly cite a source, please consult your TA for clarification. Please also consult: https://spark.library.yorku.ca/academic-integrity-what-is-academic-integrity/

**ACCESSIBILITY:**
York University is committed to making reasonable accommodations and adaptations in order to make equitable the educational experience of students with special needs (physical, learning, and psychiatric disabilities) and to promote their full integration into the campus community. Please let your professor know immediately if you have any concerns or require assistance with regard to class participation or the completion of your course assignments.
For further information on services and accommodations offered at York University, please contact Student Accessibility Services: http://accessibility.students.yorku.ca/

**Many courses utilize Moodle, York University’s course website system. If your course is using Moodle, click here to access it.**
Moodle @ York University