This course takes a thematic approach to explore the history of photography from its earliest phase, expressed in writing by several individuals as a desire to capture an image, through its contemporary development as a digital medium. Issues surrounding the growth of the photographic medium raise many important questions such as the role of the photograph as an art and a science, as both an intimate and a public object, as a political tool of propaganda, as a means to reinforce social class delineations, and as a medium of “truth.” Today, with camera-enabled cell phones and social media emphasizing visual representation, photographs have a greater relevance and engage larger audiences than ever before. Contemporary topics include manipulated photographs, the snapshot aesthetic, photographs as agents of change, and the roles of the viewer and the amateur photographer in the proliferation of increasingly ephemeral images.

We will address these issues while also considering: How has photography been used to express power? Is photography gendered? How has photography been studied by scholars? And how did viewers engage with the medium in the past versus today?

Assigned readings will focus on American photography, while also considering the role of the medium in other regions of the world. Although the course will begin with and repeatedly return to an art historical foundation, some reading from the fields of philosophy, history, gender/cultural studies, in addition to those from art history will be required.

Course Objectives
To be conversant on the social issues and philosophies associated with photography, to understand the shifting notions of its political and social relevance, to be versed in photographic processes. In this course, there will be an emphasis on the discussion of assigned readings and the concepts presented therein, on close examination of visual examples, and on the critique of secondary sources.

Required Readings & Reserves (Electronic and otherwise)
Readings will be available in a variety of forms. One book requires purchase:


The following texts are recommended, but not required:


If you choose NOT to purchase these books, a portion of the readings will be available online, but further excerpts will need to be accessed at the Fine Arts Library, for in-library use only (due to copyright restrictions).

Some articles/chapters will be available online via electronic reserve (ARES) (https://ares.uflib.ufl.edu/) and/or through UF's Canvas interface. Some texts may also be on reserve in the Fine Arts Library. The syllabus, handouts, assignments, and images for exams will be available there.

**Requirements**
A passing grade requires completion all of the requirements of the course listed below. The final grade is comprised of the following elements:

**Grading**
- Attendance and Participation 15%
- Visual Analysis Paper 20%
- Critical Responses* 20%
- Midterm Exam 20%
- Final Exam 25%

*In lieu of article analyses, graduate students will be assigned a final paper.

Graduate Students:
- Final Paper 20%

**Attendance and Participation (15%)**
In this course, emphasis is placed on participation in the discussion of readings, and therefore attendance is required and worth a percentage of your grade (15%). You will be asked to sign in at each session. After two unexcused absences, your final grade will be dropped with each additional absence. Readings should be completed for participation in discussion.

**Visual Analysis Paper (20%)**
The visual analysis consists of just that: a close looking examination of ONE object or image in person. Sylvan Barnet outlines excellent questions for consideration in analysis in his second chapter and his chapter on photography (see required reading: *A Short Guide to Writing about Art*). The paper should be double-spaced, typed in 12-point font, and three to four pages in length.

**Midterm (20%) and Final Examinations (25%)**
Students will take one essay exam in class in the middle of the semester and one at the end of the semester. The midterm and the final will consist of three sections: slide identification (who, what, when, where, why important), a short essay comparing two slides, and a longer, broad-based essay question for which students will be required to recall their own examples from memory to respond to the question. Exam content will be drawn from readings, terms, and examples discussed in class. A study guide will be provided.

**Critical Responses (20%) – UNDERgrads only**
Students will be required to select TWO scholarly articles, essays or chapters with a topic that falls under the parameters (subject matter, region, and period) of this course for critical review. The students should do a close reading of the article, then write a three-page critical response for each. The response content should include information about the article’s scope, argument, approach, publication context, and interest or relevance to his/her own work. The student should critique the article within the context of other scholarship on the topic, as understood through previous scholarly research and/or readings assigned in class.

**Final Paper (25%) – GRADS only**
The final paper should be at least 15 pages in length, double-spaced, 12-point font, with one-inch margins. It should present an original argument, supported by secondary research, on a work of art related to the content of this course. Images should be analyzed in detail and copies should be numbered, referenced by number in the paper, and attached to the back of the document. References may be entered in whichever format you find most comfortable, but should be in that same format consistently throughout the document. Also, please attach a bibliography.

**Grading Policy**
For information on current UF grading policies and grade point averages, please visit:
https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx

**Additional information**
Students with special needs applicable to the requirements for this course should notify me as soon as possible either after class or via email. The student must also be registered with the Office for Student Services, P202 Peabody Hall, (352) 392-1261, in order to determine appropriate accommodations.

If you find yourself experiencing a high degree of stress or struggling with personal issues, please be aware that counseling services are available on campus:

University Counseling Services / Counseling Center  
301 Peabody Hall  
P.O. Box 114100, University of Florida  
Gainesville, FL 32611-4100  
Phone: 352-392-1575  
Web: http://www.counsel.ufl.edu

**Evaluations**
Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at https://evaluations.ufl.edu. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at https://evaluations.ufl.edu/results/.

**Words of Caution**
Assignments turned in late will be marked down one letter grade each week. Papers turned in late will be marked down one letter grade for each day, unless I have approved – in advance – your
extenuating circumstance. Plagiarism will result in a failing grade. Passing requires completion all of the requirements of the course listed above.

**Dates**
- February 19: Midterm Exam
- February 26: Harn Museum Visit
- March 2-9: Spring Break – NO SCHOOL
- March 19: Harn Museum Visit
- March 26: Visual Analysis Paper Due
- April 16: Critical Response & Final Papers Due
- April 23: Final Exam in class

**Assignment Schedule**

**Week 1: Introductions**
- January 8: Course Overview, Sources, The Photographic Canon
- January 10: Before Photography
  - **Readings**

**Week 2: The Magic of Photography**
- January 15: Phantasmagoria, Daguerreotype, Spiritualism, Religion, Illusion of Reality
  - **Readings**
  - January 17
  - **Reading**

**Week 3: Photography and Art**
- January 22: Calotype, Paper photography, The Art of Travel
  - **Reading**
  - January 24: Portraiture, Reproduction, Aura, and the Crisis of Modernism
  - **Readings**

**Week 4: Photography and Death**
- January 29: War, Post-mortem portraiture
  - **Readings**
- January 31: Photography and Mourning
  - **Readings**

**Week 5: Photography and Social Justice**
- February 5: Photography, Race, Slavery, and Colonialism
  - **Readings**
Week 6: The Human Family  
February 12: Relativism and Resistance  
*Readings*  
February 14: Midterm Review

Week 7: Midterm Exam and Visual Analysis prep  
February 19: MIDTERM EXAM  
February 21: Exhibition prep and Visual analysis discussion  
*Readings*

Week 8: “The World to Come: Art in the Age of the Anthropocene”  
February 26: Harn Museum Visit  
February 28: Museum Follow-up, Wrap up discussion

Week 9: March 5 & 7 – SPRING BREAK – NO SCHOOL

Week 10: Photography and “Truth” 
March 12: Photojournalism and Documentary  
*Readings*  
March 14: The Americans and the View from the Street

Week 11: “I, Too, Am America”  
March 19: Harn Museum Visit

March 21: The Predicaments of Social Concern  
*Readings*

MARCH 26: VISUAL ANALYSIS PAPER DUE IN CLASS

Week 12: Back to Modernism and Dada  
March 26: Photography and Modernity  
*Readings*  
March 28: Art in the Age of Mass Media  
*Reading*

Week 13: Manipulated Photography
April 2: Photocollage
  Readings
April 4: Photoshop
  Readings

Week 14: Women and Photography
April 9: Julia Margaret Cameron, Gertrude Kasebier, Georgia O'Keefe, Tina Modotti, Lola A. Bravo
  Reading
April 11: Imogen Cunningham, Vivian Maier, Diane Arbus, Cindy Sherman, Nan Goldin, Sally Mann
  Reading

APRIL 16: CRITICAL RESPONSES DUE/FINAL PAPERS DUE

Week 15: Snapshot Aesthetic, Selfies, and Science
April 16: Snapshot Aesthetic
  Readings
April 18: Science and Photography, Where do we go from here?
  Readings

Week 16: FINAL EXAM
April 23: Final Exam at regular class time