

SYLLABUS
ARH 4710 History of Photography

Fall 2021, T periods 6-7 (12:50-2:45) & TH period 7 (1:55-2:45)

Instructor: Eleanor Laughlin, Adjunct Assistant Professor

Location: FAC 201

Email: elaughlin@arts.ufl.edu

Office hours: W period 3 (9:35-10:25) or by appointment

Office: via Zoom

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 the topics above 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 critical understanding of concepts presented therein, and on close examination of visual examples.

Required Readings & Reserves (Electronic and otherwise)

Readings will be available in a variety of forms. One book requires purchase:

- Marien, Mary Warner. *Photography: A Cultural History*. New York: Pearson, 2014. (4th Ed.)

The following texts are recommended, but **not required**:

- Lindsey, Rachel McBride. *A Communion of Shadows: Religion and Photography in Nineteenth-Century America*. Chapel Hill: The University of North Carolina Press, 2017.
- Zuromskis, Catherine. *Snapshot Photography: The Lives of Images*. Boston: The MIT Press, 2013.

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.

Instructional Format

Lectures for this course will be conducted in person, face-to-face, on campus. However, this is a HyFlex course, which means that students must attend face-to-face unless they provide proof of a viable excuse. Students may use the synchronous remote option and attend class via Zoom if:

- The student is being withheld from campus for COVID symptoms, exposure, or a positive test
- The student sends an email BEFORE class indicating a good reason for not being able to attend face-to-face ("good" means an issue related to health, transportation, or a situation that the student did not initiate but which effects the student's ability to function in his/her/their daily life)
- The student experiences unusual circumstance such as a death in the family

The goal of the HyFlex option is intended to provide a safe environment for our UF community, it is *not* an opportunity to stay home in your pajamas because you stayed up too late the previous night.

Zoom Etiquette

1. Please turn on your camera during discussion.
2. Create a Zoom Room – set up where you have limited distractions and a quiet space to work.
3. If you have a distraction, turn off your camera for a moment and then back on when you are done.
4. Virtual backgrounds are fine – and can be fun – as long as they are not offensive or distracting.
5. Dress as you would for a face-to-face class session, please.
6. Mute your audio when you are not speaking.
7. If you want to speak, raise your physical hand near your face so it is visible in the camera, or utilize the digital raised hand.
8. You may also use the chat for questions, however the instructor may not address them until the end of a given section or lecture.
9. No screen shots or recordings during Zoom sessions are allowed.
10. Please DO engage with the instructor and the other students as you would in class.

Course 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 critical response, graduate students will be assigned a final paper.

Graduate Students:

Final Paper/Project	20%
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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 *before* class for participation in discussion.

Visual Analysis Paper (20%)

A visual analysis consists of just that: a close looking, or 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 (25%) Examinations

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(s) 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 the week prior to the exam.

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 the student's 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 (20%)* – 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 (*Chicago Manual of Style*, *APA*, or *MLA*), but should be in that same format *consistently* throughout the document. Also, please attach a bibliography.

*Graduate students from the studio art or graphic art departments may discuss with me the option of completing a final project in lieu of a paper. These students should initiate discussion on this topic *prior to the midterm exam*.

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>

Grading Scale

Letter Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E
% Equivalent	93% and above	90–92%	87–89%	83–86%	80–82%	77–79%	73–76%	70–72%	67–69%	63–66%	60–62%	59% and below

Additional information

Students with special needs applicable to the requirements for this course should notify me as soon as possible either after the first class of the semester or via email so that we can talk about accommodations for the semester. 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 take care of yourself and seek counseling services, 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. A passing final grade requires completion all of the requirements of the course listed above.

Dates

October 7: Midterm Exam
October 12: Harn Museum Visit
October 19: Visual Analysis Paper Due
November 9: Guest Lecture – Jerry Uelsmann
November 11: NO CLASS - Veteran's Day
November 23: Critical Response & Final Papers Due
November 25: NO CLASS - Thanksgiving Recess
November 30: Harn Museum Visit
December 14: Final Exam, 5:30-7:30pm

Assignment Schedule**Week 1: Introductions**

August 24: Course Overview, Sources, The Photographic Canon

August 26: Before Photography

Week 2: The Magic of Photography

August 31: Phantasmagoria, Daguerreotype, Spiritualism, Religion, Illusion of Reality

September 2: Viewer Engagement

Week 3: Photography and Art

September 7: Calotype, Paper photography, The Art of Travel

September 9: Portraiture, Reproduction, Aura, and the Crisis of Modernism

Week 4: Photography and Death

September 14: War, Post-mortem portraiture

September 16: Photography and Mourning

Week 5: Photography, Science, and Social Science

September 21: Photography, Race, Slavery, and Colonialism

September 23: Social Reform Photography and Exploration

Week 6: Modernism and Dada

September 28: Photography and Modernity

September 30: Dada, Experimental Photography, and the California School

Week 7: Midterm Exam and Visual Analysis prep

October 5: Exhibition prep and Visual analysis paper discussion

October 7: MIDTERM EXAM

Week 8: Harn Museum Visit

October 12: Harn Museum Visit – MEET AT THE MUSEUM DURING CLASS SESSION

October 14: Wrap-up discussion of Harn visit

Oct. 19: VISUAL ANALYSIS PAPER DUE IN CLASS (hard copies please)

Week 9: Mass Media, Photography and “Truth”

October 19: Art in the Age of Mass Media

October 21: Photojournalism and Documentary Photography

Week 10: The Human Family and the Cold War Era

October 26: Relativism and Resistance

October 28: The Americans and the View from the Street

Week 11: Manipulated Photography

Nov 2: Back to Victorian Photocollage

Nov 4: Photoshop

Week 12: A Conversation with Jerry Uelsmann

Nov 9: Talk with Jerry and lecture catch-up

Nov 11: NO SCHOOL – VETERAN’S DAY

Week 13: Women and Photography

Nov 16: Julia Margaret Cameron, Gertrude Kasebier, Tina Modotti, Lola A. Bravo

Nov 23: CRITICAL RESPONSES DUE/FINAL PAPERS DUE (hard copies please)

Week 14: Snapshot Aesthetic, Selfies, and Social Concern

Nov 23: Snapshot Aesthetic and The Predicaments of Social Concern

Critical responses due/final papers due in class (hard copies please)

Nov 25: NO SCHOOL – THANKSGIVING RECESS

Week 15: *Shadow and Substance*, Harn Museum Trip and Art and Ethics

Nov 30: Harn Museum Visit - MEET AT THE HARN MUSEUM DURING CLASS TIME

Dec 2: Museum discussion and Art and Ethics

Week 16: Art and Ethics cont'd; Science and Photography, Where do we go from here?

April 18: Art and Ethics; Science and Photography, Where do we go from here?

Final exam review

FINAL EXAM: DECEMBER 14: 5:30-7:30pm