GROSSMONT COLLEGE

 Official Course Outline

PHOTOGRAPHY 154 – HISTORY OF PHOTOGRAPHY

 1. Course Number Course Title Semester Units Semester Hours

 PHOT 154 History of Photography 3 3 hours lecture: 48-54 hours

 96-108 outside-of-class hours

 144-162 total hours

 2. Course Prerequisites

None.

Corequisite

None

 Recommended Preparation

 None.

 3. Catalog Description

A survey that examines the role and function of photography and its cultural history, including its relationship to art, science, social sciences, travel, fashion, and mass media.  Topics of discussion will focus on the important cultural, aesthetic and technical considerations in photography within the historical and contemporary contexts of works by photographers from the United States, Latin America, Europe, Africa, the Middle East and Asia.  Such topics will include *Looking At and Understanding Photographs, The Origins and Development of Photography, A New Aesthetic – 19th Century Photography, Photography and Modernity, Lens Culture and Mass Media* as well as *The Globalization of Photography in the Digital Age*.

 4. Course Objectives

 The student will:

 a. Analyze and compare and contrast significant aspects of photographic technology from the camera obscura to digital equipment.

 b. Distinguish the different final results produced by modern and historical photographic techniques, including bichromate, collodion, dry plate, darkroom, and digital manipulative processes.

 c. Distinguish and appraise the major trends and movements, including *Photography’s Invention, Pictorialism, DADA and Surrealism, Modernism, Post-Modernism, and Appropriation*, in photographic thought and their sources in, and influence on culture and society.

 d. Analyze the development of the critical vocabularies, which evolved for the interpretation of photographic works of art.

 e. Employ a personal critical vocabulary to analyze, interpret, and evaluate photographs, photographic genres and movements, and curatorial practices, including museum/gallery exhibitions and photographic books.

 5. Instructional Facilities

 Lecture room suitable for 35mm slide, motion picture, and digital media projection.

6. Special Materials Required of Student

 None.

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 7. Course Content

 a. Technology of photographic tools, materials and the type of photography-based imagery created, including the origin of the camera, daguerreotypes, paper prints, high-speed emulsions and lenses, flexible film, the hand camera, color photography, and digital image capture and manipulation.

 b. Aesthetic traditions and approaches in the various genres and movements in historical and contemporary photography, including the portrait, the landscape, expeditionary photography, war photography, the instantaneous photograph, and significant developments in 20th century photography and the 21st century transition to digital capture, manipulation and printing.

 c. Role and function of photography and its cultural history, including its relationship to art, science, social sciences, travel, fashion, and mass media.

 d. Cultural, aesthetic and technical considerations in photography within the historical and contemporary contexts of works by photographers and artists from the United States, Latin America, Europe, Africa, the Middle East and Asia.

 8. Method of Instruction

 a. Lecture.

 b. Slide viewing.

 c. Motion picture viewing.

 d. Class discussions.

 e. Museum and gallery visits.

 9. Methods of Evaluating Student Performance

1. Objective written examinations.

Example: *One Picture* – identify each of the aesthetic considerations discussed in the presentations,

*Beyond the Surface – Thinking About Photographs* and *Seeing Photographs*, and write a brief description for each of these considerations based on the provided photograph.

 b. Written essays.

Example: *Selected Frames | Considering Photographs* – research two photographers and their significant photograph works to write a critical review, including a description, interpretation and evaluation to compare and contrast the photographer’s and their work(s).

 c. Research Project.

Example: *On The Wall | Curating A Photography Exhibition* – curate an exhibition of photographic works as a research document that reveals a conceptual | thematic idea and concern with works from the history of photography, including the Historical (1839 – 1918), Modern (1919 – 1975) and Contemporary (1976 – today) time periods.

 d. Written final exam.

10. Outside Class Assignments

 a. Reading(s) to complete written summary assignments from textbook(s) and additional research

 b. Museum and gallery visits.

Example: *Critical Exhibition Review* - write a critical review of a photographic exhibition, including a description, interpretation and evaluation of the work(s) in the exhibition.

1. Outside of class research, including library and use of the internet, to prepare and complete research project.

Example: *On The Wall | Curating A Photography Exhibition* – curate an exhibition of photographic works as a research document that reveals a conceptual | thematic idea and concern with works from the history of photography, including the Historical (1839 – 1918), Modern (1919 – 1975) and Contemporary (1976 – today) time periods.

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11. Texts

 a. Required Text(s):

 (1) Marien, Mary Warner. *Photography: A Cultural History.* 4th Edition. New York, NY: Prentice Hall, 2014.

 (2) Hacking, Juliet. *Photography: The Whole Story.* 1st Edition. New York, NY: Prestel, 2012.

 b. Supplementary texts and workbooks:

 (1) None.

Addendum: Student Learning Outcomes

Upon completion of this course, our students will be able to do the following:

1. Demonstrate ability to recognize and recall photography’s historical, modern and contemporary aesthetic and technical developments, practitioners, genres and trends in photographic thought.
2. Demonstrate application of critical thinking practices in describing, interpreting and evaluating photography’s historical, modern and contemporary aesthetic and technical developments, practitioners and genres, and its relationship within broader social, cultural and visual arts contexts.
3. Assessment Activity: Multiple-Choice Exam or Essay / Performance Project

Date approved by the Governing Board: December 11, 2018