



History of Photography
Winter 2006
Kate Jordahl

History of Photography

Contact Information

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Foothill Global Access:.....<http://www.foothillglobalaccess.org/> Click on “Etudes sites” on the left hand side. Choose this quarter. Go down the list to PHOT010_JORDAHL_ONLINE: The History of Photography
ClassroomRoom 1401 on the Foothill College Campus, Wednesdays. from 4-7 pm.
Mailing Address:.....12345 El Monte Road, Los Altos Hills, CA 94022 USA

Textbooks:

Required: Photography: A Cultural History, Mary Warner Marien, Paperback, 528pp, Publisher: Pearson, November 2002, ISBN: 0130198560

Additional Recommended Text : Photospeak: A Guide to the Ideas, Movements, and Techniques of Photography, 1839 to the Present by Gilles Mora, Paperback: 212 pages; Publisher: Abbeville Press, Inc.; ISBN: 0789200686; (April 1998)

Introduction

This is a lecture/discussion class surveying the history of photography emphasizing the social and cultural impact of photography and it’s importance for each student in their own photographic work and their own life.

Photo 10 is offered using three delivery modes:

- Online Only
- Traditional On Campus Only
- Blended Delivery (combines Online and On Campus).

Regardless of the section in which you are officially enrolled, you are free to choose any delivery mode you wish and to change modes as the quarter progresses. I encourage all students to consider submitting assignments and projects on-line and participating in the on-line discussion. You can also choose to present your projects in printed form.

Objectives

At the conclusion of this class, each student will have developed a deeper understanding of the history of photographic imagemaking and have the ability to match major events in world history with images of that time. A student will be able to articulate important information about a number of key images from the history of photography and compare/contrast these images to each other. Each student will also delve deeper into a single photographer and be able to share with fellow classmates the most significant aspects of this photographer’s life and work.

Attendance

If you are attending **the live class**, there will be a maximum of one unexcused absence for the semester. More than one will affect your final points. Each class is worth 10 points. You will be awarded the 10 points on both your attendance and involved attention/participation during the class.

Alternatively, you can make up any class by visiting the on-line equivalent lecture and completing the skills test or joining the online forum discussion.

Roll will be taken promptly at the start of class. If you are late, come to me after class. It is your responsibility to let me know you are here. Each late arrival will cause 2 points to be subtracted from your attendance grade.

If you are participating in **the on-line class**, you must complete each module within a generous window of time and complete the accompanying skills test or join the online forum discussion. I will try to make the on-line class flexible enough for you to work around your own schedule, whether it is to procrastinate or work ahead, but since some of the assignments will involve forum discussions, your attention and on-line attendance should also be in the flow of the class.

If you have not logged on or done any work by the second census (7th week of the quarter) you will be dropped with a “Never Attended.”

Midterm/Final

There will be a midterm and final exam to test your ability to identify and discuss images. Each exam will be on the reading, the lectures, the presentations and the class discussions.

Class Portfolio

I prefer that your class portfolio be electronic and submitted in the etudes portal. If it is better for you to submit your notebook or certain assignments in printed format, let me know. It will have a minimum of 10 “entries” and one longer essay/presentation on a single photographer that you will share with your fellow students either live or on-line. Some of these entries will be in response to assignments and some will be self-assignments. Each standard entry is worth a maximum of 15 points. The longer essay/presentation is worth 100 points. Students may do up to 5 extra “entries” for a maximum of 75 point extra credit. A handout on entry formats will be available. The grade will reflect both your writing and your presentation of the portfolio. Creativity and visual interest will be rewarded.

Accessing the on-line classroom

- Your course is run from an ETUDES web server that can be reached by going to <http://www.foothillglobalaccess.org>. Click on ETUDES sites in the left hand column and then choose the Current Term. Then scroll down to PHOT010_JORDAHL_ONLINE: The History of Photography. When you get to the class you will be asked the following:
 - User ID: Your last name in lower case + last four digits of your ss#. Example: smith1234
 - Password: After entering your user ID, do not enter a password, but hit the button and you will be prompted to create your own password. In future visits you will need your password.

You must be registered in the course to login and Admissions and Records must have had at least 24 hours to upload your info to the ETUDES server. You can use the User ID/Password of guest/guest until then. You can not participate in the forum or submit assignments until you are fully registered.

Recommendations for On-line Learners

On-line learning is not for everyone or for all times in your life. You must consider your learning patterns and your time and your life before you embark on an on-line class. You should especially consider the following to take this class as an on-line class:

- You must be self-motivated, disciplined, and able to work independently
- You must have access to a computer and an e-mail account
- You must have study skills such that you do not need the support of a traditional classroom environment

- You can follow written instruction.
- You must have a desire and a basic ability to communicate your ideas in written form (although multiple choice exams are an option)
- You will need to familiarize yourself with the way that Etudes online technology works and be willing to contact online tech support staff through the Foothill homepage if you experience problems

Administrative Details

- If you must drop the class, please do the proper paperwork with the admission and records office. Please also notify me.
- If there is an emergency (earthquakes, floods, etc.), the local radio stations will carry school closure information.
- If you are ill, late, or miss class for any reason, you must contact a classmate to get notes and information on what we will be doing in the next class. Please exchange names, phone numbers and emails and work together.
- Handouts are available in the etudes classroom as pdfs or printed form from the Smart shop in the student center on the foothill campus.
- For the live classroom, cell phones are to be silence on entering the classroom. Repeated cell phone interruptions will affect your attendance grade. (For the on-line class, this is not a bad idea – focus on your work as if you were attending a live classroom and you will have greater concentration and success.)

Academic Honesty

Please review the information on academic honesty when you first enter the Etudes classroom. Visit <http://www.foothill.fhda.edu/services/honorint.html> and <http://www.foothill.fhda.edu/services/honor.html> for details of this policy. You are responsible to submit your own work, credit all quotes and work with integrity. Failure to do this will carry the strictest consequences.

Important Details

My goal in this class is that each of you succeeds. Please discuss with me any disabilities or challenges you have in meeting the class requirements. We will work together to get you the assistance or the accommodations necessary for success.

Points

Attendance/Participation/online assignments ..	100 points
Midterm.....	50 points
Final Exam	100 points
Portfolio	250 points

Grading

A=500-450

B=449-400

C=399-350

D=349-300

F<300

Pass/No Pass:

If you are busy and/or do not need a letter grade in this class, you might consider taking the class “Pass/No Pass.” All you need is 350 points to get a Pass. To take it “Pass/No Pass” file a petition directly with Admissions and Records early in the quarter.

Schedule Winter 2006

This is a schedule of the lectures and the on-line modules that accompany them. Video viewings in class are subject to availability. Videos on the class schedule will not be available for in library viewing for approximately 24 hours before and after their in class showing. Depending on subject and time constraints, we may or may not watch all of a video during class time. This is a wish list and subject to change. We will also have field trips. Dates and destinations to be announced soon!

Date	Lecture	Readings/Assignments
Tue 1/10/06	Syllabus and Introductions, video: VIDEO 2251 v.1 PENCIL OF NATURE	Chapter One, <i>A Cultural History</i> . Please refer to <i>PhotoSpeak</i> as needed for clarification and expansion of terms. This book will also be helpful for your portfolio entries and in the forum discussions. Assignment #1: Open Writing: My life in 1839
Tue 1/17/06	The beginnings of Photography and more early photographic history and "firsts", the portfolio VIDEO 2238: PHOTOGRAPHY REVEALED	"Reading A photograph," Chapter 2 and 3
Tue 1/24	Naturalism, Composite photography, Pictorialism Alfred Stieglitz: The Eloquent Eye (2000)	Chapter 4
Tue 1/31	Stand and beyond; Discussion on assigned reading VIDEO 1903: STEICHEN, EDWARD J.	Chapter 5
Tue 2/7	Straight Photography Ansel Adams: American Experience (2002)	Study for Midterm; A minimum of 6 Portfolio entries should be submitted in Etudes portal by 2/14 (worth 10 bonus points)
Tue 2/14	Midterm opens today: take online within the open dates. If you wish to take in hard copy please contact me by 2/7/06. Photography as Document and Record, VIDEO 1254 LANGE, DOROTHEA: A VISUAL LIFE	Chapters 6 & 7 and Epilogue
Tue 2/21	Masters of the late 20th Century VIDEO 2239 HALF PAST AUTUMN The Life and Art of Gordon Parks (library has short version. I will try to show longer version in class.)	
Tue 2/28	Photography of the 70's, 80's, and 90's	Prepare for presentation
Tue 3/7	Class Presentations for live class. Submit project in etudes portal for on-line class; read and respond to fellow students project.	

Tue 3/14	Class Presentations for live class. Submit project in etudes portal for on-line class; read and respond to fellow students project.	Prepare for final review All 10 entries and your longer project should be submitted in Etudes portal by 3/21
Tue 3/21	Contemporary Photography; Review and Summation: The importance of Photo History, review for final	Study for final exam
Tues 3/28	Final opens on Monday 3/27: take online within the open dates. If you wish to take in hard copy please contact me by 3/21/06	

Portfolios:

Portfolios will have a minimum of 10 entries and one longer essay on a single photographer. Each entry should be 1 to 2 pages long. They should be presented in an interesting way with visual information as needed. You may choose to do a maximum of 5 extra entries for extra credit. Entries can be in the following categories:

1. Reading a Photograph 1-3 entries can be in this category
2. Review of Exhibition, film, book: Minimum of one of each; 3-10 entries total from this category
3. Emulation 0-3 entries can be in this category
4. Open writing: 1-6 entries can be in this category; writing on thoughts, ideas, imaginings on different aspects of the history of photography.
5. Outside reading: you may write about a chapter from a suggested book. 1-7 entries may be from this category.
6. Class presentation/Longer essay: This will be a 3-5 page essay and an 8-10 minutes long presentation for live class and 3-5 page essay with images or webpage for on-line class. Topics/photographers to be chosen from a list available soon.

There are handouts for each of these categories. Read those handouts and then email or call me with questions.

Photo 10: History of Photography

Foothill College

Kate Jordahl

Portfolio

Your class Portfolio will have a minimum of 10 “entries” and one longer essay/presentation. Some of these entries will be in response to assignments and some will be self-assignments. Each standard entry is worth a maximum of 15 points. Students may do up to 5 extra “entries” for a maximum of 75 point extra credit. Handout on entry formats follow. The grade will reflect your writing and your presentation of the Portfolio. Creativity and visual interest will be rewarded.

Entries can be in the following categories:

Reading a Photograph:

1-3 entries can be in this category

Review of Exhibition, film, book:

Minimum of one of each; 3-10 entries total from this category

Emulation:

0-3 entries can be in this category

Open writing:

1-6 entries can be in this category; writing on thoughts, ideas, imaginings on different aspects of the history of photography.

Outside reading:

You may write about a chapter from a suggested book or essay. 1-7 entries may be from this category.

Longer Essay/presentation on a Photographer:

This will be a 3-5 page entry about a photographer or topic in photo history that inspires you. Biographical information and significance in history of photography should be discussed. You should use a minimum of four sources of which two must be books to research this photographer. This presentation/essay will be worth a maximum of 100 pts. For student attending the live class, these will be scheduled during the last two weeks of classes. They will be 8-10 minutes long. Visuals can include slides or digital images. For online student, they will be webpages or essays posted in the forum section. Each student read all the other presentations and will make thoughtful comments on a minimum of two other student’s presentations.

Photo 10: History of Photography

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Reading a Photograph (1-3 entries)

Use the following questions to assist you in “reading” an artwork. Choose any piece of art that moves you, which you find fascinating. Study the piece you choose and use your observations to write answers to the following questions. Write an evaluation, essay or discussion, of your chosen illustration.

***Questions to ask in forming an objective response to a work of art,**

1. Is there a caption or supporting information? What does this caption tell you about the artwork?
2. What type of artwork is illustrated? Medium? Size?
3. What can you say objectively (i.e. without possible disagreement) about the work illustrated?
4. How does this work compare with other works by the same artist?
5. Can you place the work in relation to any particular style, period, or school?

Questions to ask in forming a subjective response to a work of art.

1. How do you respond to the subject?
2. What role does craftsmanship and technical skill play in the experience of this artwork?
3. How do you feel subjectively about the work? Does it attract, repel, puzzle, shock, or intrigue you --or does it leave you cold? Why?
4. Are there patterns that intrigue and engage you in the artwork? Are you interested in such things as texture, scale, design and organization?
5. Does the work of art have a relationship to the life of the artists? Is it biographical?
6. How does the artwork relate to world events and history of its time?
7. Is there a philosophic content? How does this effect your reaction to the work of art?
8. Is the artwork successful in your opinion and why?

Using these questions, write your response as an essay. Be sure to indicate artist/title/date of your image and your source.

**Adapted from George Sackman’s “How to read Art Illustrations”, Cosumnes River College.*

Photo 10: History of Photography
Foothill College
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Portfolio Review (3-10 entries - one exhibition/one film/one book minimum)

This review is on (choose one)

Exhibition

Film

Book

Date/time

Title

Author/Director/Artist(s)

Publisher/Producer & Studio/Gallery

Location (describe)

1. Description

Describe the image(s), layout, lighting, ambiance, content, narrative structure, etc. Nothing is too obvious. Write for someone who was not there. Be complete!

2. Analysis

How do the elements fit together and/or interrelate? Refer to specifics as well as an overview. Build upon your descriptive information to formulate your analysis.

3. Interpretation

Determine meaning by making connections from your analysis. Example “The consistent use of dark space combined with low key lighting creates a somber almost macabre quality to the work.”

4. Evaluation

You may now express opinions which can be substantiated by your description, analysis and interpretations. This is also the place to refer to technical problems etc. All conclusions should be defended!

5. Conclusion

How did this experience expand or limit your creativity? How did it relate to other exhibitions/films/books you have experienced?

Photo 10: History of Photography

Foothill College

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Emulation (0-3 entries)

Concept

Emulation is a tradition that goes back to the earliest educational institutions in the arts. To study an artist that has done something that you admire or has made a piece of art that inspires you is essential to growth in the arts. In our times, there has been negative feedback to students about “copying” others artwork. Emulation in its simplest level is copying, but it is not copying and pretending it is yours, but acknowledging that this is an effort to repeat another piece of art and learn from that repetition. When emulation is taken to its next level, it is a full digestion of the essential qualities of a piece of art or of an artist’s body of work and reaching for these qualities with your own vision, craft, techniques and heart all in the right place. It is something new inspired by another artist’s work.

Assignment

In this assignment, you will emulate either a photograph or a body of work by a photographer. Do not worry whether you are “just copying” or if your photographs are “original” “really yours.” Use this as an opportunity to see and explore, to enter a visual dialogue with your favorite artist. Play with the ideas, the visuals and the possibilities that present themselves. There is no right or wrong way to do this assignment.

After careful looking and thought, you will shoot a minimum of one roll of film (or 36 digital images) emulating your photographer. In your Portfolio you will present copies of work by the artist you are emulating, the images you took and a paragraph on what you learned, noticed and experienced in this exercise. You will also provide a one-paragraph biography of the artist you emulated. Follow your vision, your inspiration and share this journey with us in your Portfolio.

In Portfolio:

1. Xeroxes or postcards or digital pictures of image(s) by artist you choose
2. Your image(s)
3. paragraph on what you learned
4. one paragraph biography of the artist

Photo 10: History of Photography

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Open Writing: Portfolio Ideas (1-6 entries)

The Portfolio is your place to explore in word and pictures the history of the medium we love. It is to be filled with observations, experiences, questions and thoughts. The following are some inspirations to help you with the entries.

1. Imagine the you are bring your portfolio to show Alfred Stieglitz. Tell the story. Give me the details. Read pages 122-125 in Ansel Adams: *An Autobiography* to see how Ansel's meeting with Stieglitz went.
2. What does digital photography mean for photography in general? How do you think it will change imagemaking, your career in photography, our perspectives on images of the past?
3. "If I could tell the story in words, I wouldn't need to lug a camera." Lewis Hine.
Comments?
4. William Carlos Williams was in the group around Alfred Stieglitz and 291. In *The Hieroglyphics of a New Speech*, Bram Dijkstra compares the following poem to photographs from the Stieglitz circle:

so much depends
upon
a red wheel
barrow
glazed with rain
water
beside the white
chickens.

What do you think?

5. Write a letter to your favorite photographer. Explain how they have influenced you and why you admire them and their images. If they are alive, consider sending this letter.
6. What was the first photographic book that inspired you? Why?
7. "The camera is my tool. Through it I give a reason to everything around me." André Kertész
Does this ring true for you? Do you photograph? Why do you photograph? Is there something else that gives you "a reason to everything?"

Photo 10: History of Photography

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Outside Readings (1-7 entries)

Choose a chapter from one of the following books to read and write a short discussion of it. Share your thoughts about it in the forum section also. Many of these books should be available in your local library or used book store.

A Choice of Weapons

by Gordon Parks, Publisher: Minnesota Historical Society; Reprint edition (October 1, 1986), ISBN: 0873512022

Amazing book! The story of this talents black photographer/filmmaker/composer/writer is inspiring and readable. Funny, sad and worth your time!

On Photography

by Susan Sontag (Author), Publisher: Picador USA; (September 2001), ISBN: 0312420099

Important book by a non-photographer/non-photo historian looking at this medium, its practitioners and its affect on our society.

Art & Fear

by David Bayles, Ted Orland , Publisher: Consortium Book Sales & Dist; 1 edition (April 1, 2001) , ISBN: 0961454733

Inspiring look at creativity by two photographers.

Photographers on Photography: A Critical Anthology

by Nathan Lyons (Editor), Publisher: Prentice Hall; (June 1966), ASIN: 0136647553

Out of print - look for it in your local library or used book store. An anthology that includes Bernice Abbott to Minor White in alphabetical order no less!! Read their words and begin to understand their images.

Beauty in Photography : Essays in Defense of Traditional Values

by Robert Adams (Author), Publisher: Aperture; 2nd Edition edition (November 1989), ISBN: 0893813680

This thoughtful MacArthur fellowship winner and photographer looks at and questions what we believed about photography and imagemaking in the late 20th century.

Ansel Adams: An Autobiography

by Ansel Adams, Mary Street Alinder, Publisher: Bulfinch; Reprint edition (February 1996), ISBN: 0821222414

A life that was full! Environmental concerns and photography are interwoven in this rich, picture filled autobiography.

If you find a book you would like to use for this section, check it with me. I would be happy to add to the list.

Photo 10: History of Photography• Foothill College

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Longer Essay/presentation on a Photographer:

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I would like each of you to do different topics. Visit the forum and post your choice by 1/25/06. *(If you wish to suggest a topic or a photographer that is not here, please feel free to contact me and we can add it to the list.)*

Longer Essay

This will be a 3-5 page entry about a photographer or topic in photo history that inspires you. Biographical information and significance in history of photography should be discussed. You should use a minimum of four sources of which two must be books to research this photographer. This presentation/essay will be worth a maximum of 100 pts. For student attending the live class, these will be scheduled during the last two weeks of classes. They will be 8-10 minutes long. Visuals can include slides or digital images. For online student, they will be webpages or essays posted in the forum section. Each student read all the other presentations and will make thoughtful comments on a minimum of two other student's presentations. People who both post and present will get extra credit.

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Bernice Abbott
Ansel Adams
Eddie Adams
Robert Adams
Nobuyoshi Araki
Manual Alvarez Bravo
Diane Arbus
Atget
Richard Avedon
Hippolyte Bayard
Bellocq
Karl Blossfeldt
Margaret Bourke-white
Bill Brandt
Brassaï
Harry Callahan
Julia Margaret Cameron
Coburn
Valdir Cruz
Henri Cartier-Bresson
Imogen Cunningham
Geraldo de Barros
Roy Decarava

Doisneau
William Eggleston
Alfred Eisenstadt
Peter Henry Emerson
Walker Evans
Roger Fenton
Lee Friedlander
Robert Frank
Emmet Gowin
Gutmann
Hill & Adamson
Lewis Hine
Eikoh Hosoe
Nakayama Iwata
William Henry Jackson
Frances Benjamin Johnston
Yousuf Karsh
Andre Kertész
William Klein
Josef Koudelka
Dorothea Lange
Jacques-Henri Lartigue
Clarence John Laughlin
Helen Levitt
Mapplethorpe
Ralph Eugene Meatyard
Joel Meyerowitz
Duane Michals
Lisette Model
Tina Modotti