

PHOT M40: HISTORY OF PHOTOGRAPHY

Originator

scallis

College

Moorpark College

Discipline (CB01A)

PHOT - Photography

Course Number (CB01B)

M40

Course Title (CB02)

History of Photography

Banner/Short Title

History of Photography

Credit Type

Credit

Start Term

Fall 2021

Formerly

PHOT M02 - History of Photography

Catalog Course Description

Surveys the history of technical developments and aesthetic trends in photography from Daguerre to the present. Explores relationships with history, culture, technology, art, and social values.

Taxonomy of Programs (TOP) Code (CB03)

1011.00 - Photography

Course Credit Status (CB04)

D (Credit - Degree Applicable)

Course Transfer Status (CB05) (select one only)

A (Transferable to both UC and CSU)

Course Basic Skills Status (CB08)

N - The Course is Not a Basic Skills Course

SAM Priority Code (CB09)

E - Non-Occupational

Course Cooperative Work Experience Education Status (CB10)

N - Is Not Part of a Cooperative Work Experience Education Program

Course Classification Status (CB11)

Y - Credit Course

Educational Assistance Class Instruction (Approved Special Class) (CB13)

N - The Course is Not an Approved Special Class

Course Prior to Transfer Level (CB21)

Y - Not Applicable

Course Noncredit Category (CB22)

Y - Credit Course

Funding Agency Category (CB23)

Y - Not Applicable (Funding Not Used)

Course Program Status (CB24)

1 - Program Applicable

General Education Status (CB25)

Y - Not Applicable

Support Course Status (CB26)

N - Course is not a support course

Field trips

Will not be required

Grading method

(L) Letter Graded

Alternate grading methods

(O) Student Option- Letter/Pass

(P) Pass/No Pass Grading

Does this course require an instructional materials fee?

No

Repeatable for Credit

No

Is this course part of a family?

No

Units and Hours

Carnegie Unit Override

No

In-Class

Lecture

Minimum Contact/In-Class Lecture Hours

52.5

Maximum Contact/In-Class Lecture Hours

52.5

Activity

Laboratory

Total in-Class

Total in-Class

Total Minimum Contact/In-Class Hours

52.5

Total Maximum Contact/In-Class Hours

52.5

Outside-of-Class

Internship/Cooperative Work Experience

Paid

Unpaid

Total Outside-of-Class

Total Outside-of-Class

Minimum Outside-of-Class Hours

105

Maximum Outside-of-Class Hours

105

Total Student Learning

Total Student Learning

Total Minimum Student Learning Hours

157.5

Total Maximum Student Learning Hours

157.5

Minimum Units (CB07)

3

Maximum Units (CB06)

3

Student Learning Outcomes (CSLOs)

Upon satisfactory completion of the course, students will be able to:

- | | |
|---|--|
| 1 | recognize iconic images in the history of photography. |
| 2 | increase their understanding of the history of photography. |
| 3 | recognize the influence photography has on culture and culture has on photography. |

Course Objectives

Upon satisfactory completion of the course, students will be able to:

- | | |
|---|--|
| 1 | identify and analyze, in writing and discussion, photographic characteristics related to aesthetic and technical processes particular to the cultural and historical periods from which they come. |
| 2 | demonstrate the main styles and tendencies in the development of photography in written and oral presentations. |
| 3 | identify the styles and themes of historical photographic works. |
| 4 | identify important photographic works by their photographers' names. |
| 5 | exhibit familiarity with vocabulary, processes, and ideas in the history of photography. |
| 6 | compare and contrast photographic styles, ideas, and processes as they relate to history. |
| 7 | analyze critically technological changes and ideas in the way people have thought about photography throughout its history. |
| 8 | recognize historical origins in present day fine art photography. |

Course Content

Lecture/Course Content

10% - Introduction: Reconstituting Photography's Past:

- Authorship and subjectivity in historical texts
- Perspective in representation from the Greeks to the Renaissance

- The invention of the Daguerreotype
- Ethnographic / Exploration Photography – National Geographic reckoning it's racist past

10% - Before Industrialization and After:

- Early Artists, Nadar, Hill and Adamson, Southworth and Hawes, Talbot, and Rejlander
- Brady's Gallery of Illustrious Americans
- Disderi and the carte de visite

10% - 19th Century Landscape, West Coast Bohemians and Purists:

- O'Sullivan, Jackson, Watkins and Muybridge
- Weston, Adams, Cunningham and the f-64 group

10% - Civil War Photography and 20th Century Photojournalism:

- A history of Civil War photography. Brady, Gardner, Sojourner Truth. How Frederick Douglass used photography.
- Photojournalism from Solomon to Meiselas
- The underworld as pictured by Weegee and Brassai

10% - Social Documentary Tradition:

- Jacob Riis and "How the Other Half Lives"
- Lewis Hine and the reform of child labor laws
- The Depression, the New Deal and the Farm Security Administration
- Gordon Parks, the Manzanar Photographs

10% - Technology, Photo Archives, The Bell Curve and the State Apparatus:

- Photography of the insane, phrenology and physiognomy, identity and the criminal underclass
- Expanding uses of photography, the rise of Kodak. Taylorism and motion photography, Muybridge, Marey, Frank and Lillian Gilbreth

10% - Modernism in America:

- Stieglitz and the photo-secessionists
- Camerawork and inventing an avant-garde
- Steichen, Strand, Coburn, Kasebier, and White

10% - Revolutionary Perspectives, Dada and Surrealism:

- Modernism in Europe and Russia
- The Bauhaus, Futurism, and Russian Constructivism
- Manifestos and publications, imagery and the unconscious
- Man Ray, Duchamp, Bellmer and Atget

10% - American Abstraction and the image of Alienation:

- Callahan, Siskind, Minor White and Aperture, cold war politics and the art world
- The Beat Generation, Robert Frank, and The Family of Man
- The non-narrative image, Arbus, Winogrand, and Friedlander
- M.O.M.A. and its influence, creating a market for art photography

10% - Post Modernism and Contemporary Trends:

- Appropriation and allegory, Prince, Levine, Sherman, Kruger
- Feminism and representation, voyeurism and the construction of femininity
- 21st Century Technology and recent trends

Laboratory or Activity Content

none

Methods of Evaluation

Which of these methods will students use to demonstrate proficiency in the subject matter of this course? (Check all that apply):

Written expression

Methods of Evaluation may include, but are not limited to, the following typical classroom assessment techniques/required assignments (check as many as are deemed appropriate):

Classroom Discussion

Essay exams

Objective exams

Participation

Quizzes

Reports/Papers/Journals

Written analyses

Instructional Methodology

Specify the methods of instruction that may be employed in this course

Audio-visual presentations
 Class discussions
 Distance Education
 Field trips
 Group discussions
 Internet research
 Lecture
 Web-based presentations

Describe specific examples of the methods the instructor will use:

Through the use of Audio-visual presentations, assigned readings, exploration of photography archives, the instructor will introduce students to the History of Photography from its introduction till today. The Students will then reflect upon the materials in online group discussions, internet research, reflection writings and quizzes which the instructor will give feedback.

Representative Course Assignments

Writing Assignments

- Compare and contrast two or more photographic gallery exhibitions.
- Construct short essays in response to weekly readings.
- Research and write a paper on an historical photographer, describing her/his influence on the history of the medium and her/his contribution to the field.

Critical Thinking Assignments

- Participation in class discussions.
- Oral presentations of research papers on historical photographers.

Reading Assignments

- National Geographic's acknowledgement of their Racist Past (https://drive.google.com/file/d/1Pd_zrn0mGslgps6plJ_6_3GyGsBv6ug2/view?usp=sharing)
- Complementary Reading and watching assignment for Discussions on the images at the Manzanar:
 - Watch: S4 E2: Three Views of Manzanar - Ansel Adams, Dorothea Lange and Toyo Miyatake (<https://www.youtube.com/watch?v=araQR50tVjl>)
 - NPR Codeswitch: Photos: 3 Very Different Views Of Japanese Internment (<https://www.npr.org/sections/codeswitch/2016/02/17/466453528/photos-three-very-different-views-of-japanese-internment>)
 - Hyperallergic How the Photography of Dorothea Lange and Ansel Adams Told the Story of Japanese American Internment (<https://hyperallergic.com/229260/how-the-photography-of-dorothea-lange-and-ansel-adams-told-the-story-of-japanese-american-internment>)
 - Rarely Seen Photos of Japanese Internment (<https://lens.blogs.nytimes.com/2017/02/08/rarely-seen-photos-japanese-internment-dorothea-lange>) in nytimes
- Read : "The Pencil of Nature—A New Discovery," (http://www.daguerreotypearchive.org/texts/P8390015_PENCIL_CORSAIR_1839-04-13.pdf) New Yorker 1839
 - [The Pencil of Nature - Project Gutenberg](http://www.gutenberg.org/files/33447/33447-pdf.pdf) (<http://www.gutenberg.org/files/33447/33447-pdf.pdf>)

Outside Assignments

Representative Outside Assignments

- Attendance at a major photography exhibition such as at the Getty Center.
- Reading chapters from the assigned course textbook and current articles from contemporary journals that support and enhance lecture topics such as the 19th century debate on photography's status as an art form. The class would read Baudelaire's review of the Salon of 1859 in the textbook "Classic Essays on Photography" to prepare for the lecture and following discussion.

Articulation**Equivalent Courses at 4 year institutions**

University	Course ID	Course Title	Units
Cal Poly Pomona	COM 2280	Understanding & Appreciating the Photographic Image	4
UC Santa Barbara	ARTHI 6G	Survey: History of Photography	4

Comparable Courses within the VCCCD

PHOT V07 - History of Photography

Equivalent Courses at other CCCs

College	Course ID	Course Title	Units
Antelope Valley College	PHOT 107	History of Photography	3
College of the Canyons	PHOTO 140	History of Photography	3
Cabrillo College	AP 15	History of Photography	3

District General Education**A. Natural Sciences****B. Social and Behavioral Sciences****C. Humanities****C1. Fine/Performing Arts**

Approved

D. Language and Rationality**E. Health and Physical Education/Kinesiology****F. Ethnic Studies/Gender Studies****Course is CSU transferable**

Yes

CSU Baccalaureate List effective term:

F1995

CSU GE-Breadth**Area A: English Language Communication and Critical Thinking****Area B: Scientific Inquiry and Quantitative Reasoning****Area C: Arts and Humanities****Area D: Social Sciences****Area E: Lifelong Learning and Self-Development****Area F: Ethnic Studies****CSU Graduation Requirement in U.S. History, Constitution and American Ideals:****UC TCA**UC TCA
Approved**IGETC****Area 1: English Communication****Area 2A: Mathematical Concepts & Quantitative Reasoning****Area 3: Arts and Humanities**Area 3A: Arts
Approved**Area 4: Social and Behavioral Sciences****Area 5: Physical and Biological Sciences****Area 6: Languages Other than English (LOTE)****Textbooks and Lab Manuals**Resource Type
TextbookClassic Textbook
YesDescription
Trachtenberg, Alan. *Classic Essays on Photography*. Leete's Island Books, 1980.Resource Type
TextbookClassic Textbook
YesDescription
Goldberg, Vicki, ed. *Photography in Print: Writings from 1816 to the Present*. 3rd ed., University of New Mexico Press, 1988.

Resource Type

Textbook

DescriptionRosenblum, Naomi. *A World History of Photography*. 5th ed., Abbeville Press, 2019.**Library Resources****Assignments requiring library resources**

Research using the Library's print and online resources.

Sufficient Library Resources exist

Yes

Example of Assignments Requiring Library Resources

Utilize library resources to research and write a paper on an historical photographer, describing her/his influence on the history of the medium and her/his contribution to the field.

Distance Education Addendum**Definitions****Distance Education Modalities**

Hybrid (51%–99% online)

Hybrid (1%–50% online)

100% online

Faculty Certifications

Faculty assigned to teach Hybrid or Fully Online sections of this course will receive training in how to satisfy the Federal and state regulations governing regular effective/substantive contact for distance education. The training will include common elements in the district-supported learning management system (LMS), online teaching methods, regular effective/substantive contact, and best practices.

Yes

Faculty assigned to teach Hybrid or Fully Online sections of this course will meet with the EAC Alternate Media Specialist to ensure that the course content meets the required Federal and state accessibility standards for access by students with disabilities. Common areas for discussion include accessibility of PDF files, images, captioning of videos, Power Point presentations, math and scientific notation, and ensuring the use of style mark-up in Word documents.

Yes

Regular Effective/Substantive Contact**Hybrid (1%–50% online) Modality:**

Method of Instruction	Document typical activities or assignments for each method of instruction
E-mail	Instructor will email student with announcements about the course or an upcoming event. Student will in turn email their question(s).
Synchronous Dialog (e.g., online chat)	Instructor may be available on a certain day or days of the week within a certain period to help students and answer their question(s) via online chat.
Other DE (e.g., recorded lectures)	The instructor can provide text, presentation slides, audio/visual material, assignment examples, tutorials (which may be live or recorded), and links to supplemental publications, articles, and websites.
Asynchronous Dialog (e.g., discussion board)	Instructor will post a question, and student will respond to the question.
Face to Face (by student request; cannot be required)	Students will have the option to meet the instructor.

Hybrid (51%–99% online) Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
E-mail	Instructor will email student with announcements about the course or an upcoming event. Student will in turn email their question(s).
Synchronous Dialog (e.g., online chat)	Instructor may be available on a certain day or days of the week within a certain period to help students and answer their question(s) via online chat.
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Asynchronous Dialog (e.g., discussion board)	Instructor will post a question, and student will respond to the question.
Face to Face (by student request; cannot be required)	Students will have the option to meet the instructor.

100% online Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
E-mail	Instructor will email student with announcements about the course or an upcoming event. Student will in turn email their question(s).
Synchronous Dialog (e.g., online chat)	Instructor may be available on a certain day or days of the week within a certain period to help students and answer their question(s) via online chat.
Other DE (e.g., recorded lectures)	The instructor can provide text, presentation slides, audio/visual material, assignment examples, tutorials (which may be live or recorded), and links to supplemental publications, articles, and websites.
Asynchronous Dialog (e.g., discussion board)	Instructor will post a question, and student will respond to the question.
Face to Face (by student request; cannot be required)	Students will have the option to meet the instructor.

Examinations**Hybrid (1%–50% online) Modality**

Online
On campus

Hybrid (51%–99% online) Modality

Online
On campus

Primary Minimum Qualification

PHOTOGRAPHY

Review and Approval Dates**Department Chair**

03/04/2021

Dean

03/04/2021

Technical Review

03/18/2021

Curriculum Committee

4/6/2021

DTRW-I

05/13/2021

Curriculum Committee

MM/DD/YYYY

Board

06/15/2021

CCCCO

MM/DD/YYYY

Control Number

CCC000522869

DOE/accreditation approval date

MM/DD/YYYY