

## Contents

Course and Project Summary.....	2
Syllabus: History of Photography (ARH115).....	3
Course Outline & Calendar .....	12
Reading Material & Recommended Resources.....	20
Signature Research Project: Friendships in Archives (Photography) .....	24
Part 1: Archival Exploration Activity: Bananas.....	25
Part 2: Focused Archival Activity: Photographers and Photographs .....	27
Part 3: Citing Digital and Online Material – Eadweard Muybridge.....	29
Part 4: Illustrate an Oral History Transcript.....	31
Part 5: Topic Selection .....	32
Part 6: Archival Research Essay and Presentation.....	33

## Course and Project Summary

Course Name	History of Photography (ARH115) <a href="#">Signature Research Project: Friendships in the Archives</a>
Course Type	<ul style="list-style-type: none"><li>▪ This is an intro-level course.</li><li>▪ Humanities designation for all major universities in AZ</li><li>▪ A Required Humanities for <i>The Associate in Applied Science (AAS) in Photography</i></li><li>▪ <b>Notes: This class qualifies for the Writing-Certified Class Program Distinction.</b></li><li>▪ The course is offered in all modalities (In-Person, Hybrid, online (synchronous, and asynchronous) in 16 weeks as well as 8 weeks.</li><li>▪ <b>I have designed it for an in-person 16-week class</b></li><li>▪ The cap number of students in ARH classes is 25.</li></ul>
Course Summary	<ul style="list-style-type: none"><li>▪ This course aims to develop a familiarity with the major techniques, issues, figures, and movements in the history of photography. The class is designed for art majors, and non-art majors alike and is an opportunity to build an understanding and appreciation for photography as a medium, its history, scope, and span, and its relevance today. Class readings are taken from iconic and contemporary scholarly texts and are designed to be short and informative. The class will also explore photography and its socio-political, technological, and aesthetic impact on our visual culture.</li><li>▪ Official Course Description: Survey of the history of photography from the beginning to the present. Emphasizes the reciprocal relationship between the medium's development and reception, society, and other visual arts. Technical developments, photographic practices, and sociocultural themes are studied.</li><li>▪ One of the course learning outcomes and objectives is: Engage directly with primary sources (including written, objects, and oral)</li></ul>
Estimated Student Work Time	<ul style="list-style-type: none"><li>▪ The U.S. Department of Education sets requirements for the amount of seat time and out-of-class work expected on the number of periods/credit hours listed for the course.</li><li>▪ This 3-credit course meets face-to-face for 45 clock hours and students are expected to commit at least 90 additional hours for reading, writing, research, and completing assignments. Please be aware that this equates to approximately 135 hours during the term, divided by the number of weeks the course meets.</li><li>▪ This archival research (scaffolded) is a major assignment in the course (~ 40% of the final grade) and I expect students to devote at least 25% of the 90</li></ul>

additional hours to this work. This would be about 23 hours. This doesn't include the work students are completing during lecture time.

Signature Research Project: Friendships in the Archives => Total (max) ≈ 24

- Part 1: Archival Exploration Activity ≈ 1-2 hours
- Part 2: Focused Archival Activity: Photographers and Photographs ≈ 2-3hours
- Part 3: Citing Digital / Online Material ≈ 1-2hours
- Part 4: Illustrating an Oral History Transcript ≈ 3-4 hours
- Part 5: Topic Selection Form ≈ 1 hour
- Part 6: Archival Research Essay and Presentation ≈ 10-12 hours

Estimated  
Instructor  
Work Time

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This is a scaffolded assignment that includes 3 mini-assignments + two major assignments. For the final Paper, I will probably spend 20 min per paper. About 8-10 hours. For each mini-assignment probably 10 min per assignment for informal feedback I am planning to use class discussions and peer review.

- Preparation of this project (friendships in the archives) has taken about 12 hours (so far)

Grading time ≈ 17 hours

- Part 1: Archival Exploration Activity ≈ 30 min (submission grade)
- Part 2: Focused Archival Activity: Photographers and Photographs ≈ 2 hours
- Part 3: Citing Digital / Online Material ≈ 2 hours
- Part 4: Illustrating an Oral History Transcript ≈ 2 hours
- Part 5: Topic Selection Form ≈ 30 min (submission grade)
- Part 6: Archival Research Essay and Presentation ≈ 8-10 hours

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How am I  
using the  
primary  
sources

- I have designed a major project (in 6 parts) that primarily focuses on the resources of the Archives of American Art.
- Through this project students will engage directly with primary sources (including written, objects, and oral).
- Students will learn how to navigate digital archives; cite digital and online sources; research using primary sources.

## Syllabus: History of Photography (ARH115)

Welcome to the History of Photography (ARH 115) [Section Number]

Instructor: Dr. Roja Najafi

- Email: [Roja.Najafi@cgc.edu](mailto:Roja.Najafi@cgc.edu)
- Office: 131 Estrella Hall (EST)
- Phone: 480-732-7378

The French author Roland Barthes described the emergence of photography in the early nineteenth century as an "anthropological revolution in man's history," a "truly unprecedented type of consciousness." This lecture class aims to examine this proposition by tracing the history of photographic 'consciousness' in the nineteenth century as it develops within a number of specific arenas, from the medium's conception in the late 18th century through to debates in the early 20th century about photography's relationship to artistic and social issues. The class's structure will allow for a good deal of back-and-forth discussion with the professor and among the students. Taken as a whole, the class will look at photography as a cultural phenomenon as much as an art form, critically studying the various arenas that this new medium helped to foster and redefine. Throughout the course, we will also ask what makes photographic images so compelling, what we expect to see in them, and what, if anything, distinguishes a photographic "document" from a photographic artwork. By the course's close, students should have formed an opinion on these matters and should be able to support this opinion with materials discussed throughout the semester. Most importantly, we will have fun forming and sharing these judgments.

### Dear Art Historians,

Welcome to History of Photography (ARH115). And yes, if you are enrolled in an art history course, you are a budding art historian. Our class starts on [Date]. This is a web-enhanced in-person class and I will see you on Mondays and Wednesdays from 10-11:15 in our classroom CHO 110. You may be a bit nervous, maybe even scared. Just remember one thing; you are not alone. This is the beginning of your artsy journey, and you are in control. Our college has a lot of resources, faculty, and staff that want you to succeed. We want you to do well; I am also here to help with your questions about our course and any questions you may have about our college. If I don't have an answer to your questions about our college, at least I can connect you to other faculty and staff that can help you.

**Notes: This class qualifies for the Writing-Certified Class Program Distinction.**

### Official Course Description

*Survey of the history of photography from the beginning to the present. Emphasizes the reciprocal relationship between the medium's development and reception, society, and other visual arts. Technical developments, photographic practices, and sociocultural themes are studied.*

### Official Course Competencies

1. Use the history of photography's terminology in written and oral communication. (I, II, III)
2. Describe various techniques and materials used in photography. (I)

3. *Explain how photographic practices affected the development of art throughout history. (II, III)*
4. *Compare and contrast stylistic characteristics of photographic practices and movements. (II)*
5. *Analyze photographs from different artists, photographic practices, and movements. (II)*
6. *Attribute photographs to artists, photographic practices, and movements. (I, II)*
7. *Analyze ethical considerations in creating, using, and interpreting photographs. (II)*
8. *Evaluate the impact that the socio-political and cultural context has on the creation and reception of photography. (II, III)*
9. *Critique the effects that photography has had on society. (II, III)*
10. *Debate art historical scholarship, issues, and controversies. (I, II, III)*

### Course Learning Outcomes

At the completion of this course, students will be able to:

1. Identify key photographic processes from the inception of the medium to the current digital revolution.
2. Develop an understanding of the chronology of the development and popularization of photography.
3. Identify historically important figures, sponsoring individuals, and agencies as well as specific iconic exemplary photographs.
4. Discuss the contributions of specific influential photographers upon the medium's development and the development of theoretical frameworks for understanding photography's nature and role in communication.
5. Explore photographic traditions and photographers beyond the dominant US/European traditions.
6. Exercise critical thinking while looking, reading, writing, and speaking about photographers and photographic images.
7. Engage directly with primary sources (including written, objects, and oral)

### Course Contact Hours

Monday, Wednesday, 10:00 AM to 11:15 AM, CHO 110

*The U.S. Department of Education sets requirements for the amount of seat time and out-of-class work expected on the number of periods/credit hours listed for the course.*

*This 3-credit course meets face-to-face for 45 clock hours and students are expected to commit at least 90 additional hours for reading, writing, research, and completing assignments. Please be aware that this equates to approximately 135 hours during the term, divided by the number of weeks the course meets. To learn more about the expectations of various MCCCDC course modalities, please visit [Maricopa Class Options](#).*

### Communication policy

#### How can I contact you?

I am here for you and want to hear from you outside the lecture time whether you have a course-related question or just want to say hi and share a Cat or Banana meme with me!

- Preferred Contact Method: The Inbox within Canvas
- Email: [roja.najafi@cgcc.edu](mailto:roja.najafi@cgcc.edu)
- Office Phone: 480-732-7378
- Office Location: 131 Estrella Hall (EST) (First Floor) CGCC, Pecos Campus
- Follow our Art History Program at CGCC on Facebook and Instagram:
  - <https://www.facebook.com/ArtHistoryCGCC>
  - <https://www.instagram.com/arthistorycgcc/>
- Communication & Fine Arts Division Contact  
Information: [communication.fine.arts@cgcc.edu](mailto:communication.fine.arts@cgcc.edu), (480-726-4005)

Please use the Inbox within Canvas to contact me. If Canvas is down or you need an alternative email, you can use my CGCC email address. Be sure to label all messages as Course Prefix/Number, followed by a brief subject description. I will respond within 24 hours Monday through Friday. On the weekends and holidays, I will respond within 48 hours. For questions that may be of general interest to the class, please use the Student Lounge: Q & A discussion board in Canvas. Please send me a message in Canvas with specific questions about the class or personal matters. Do not hesitate to contact me whenever you have concerns about your progress or need help. **Remember, ask for help. You don't have to figure out everything on your own.** From getting help to pay for school, working with a tutor to improve your grades, or attending college workshops, CGCC offers services both in-person and online to support your success. Use them early and often. Ask questions, talk to me and your other instructors, fellow students, or your advisor, and don't let a question go unanswered.

#### Office Hours => What are Office Hours?

Office Hours are the times that I have set aside specifically for you in case you need help outside class. During this time I will answer your questions about our class content and assignments; for example, we can talk about the readings, discussion rubrics, etc. You are all welcome and, indeed, encouraged to attend office hours.

#### When are our Office Hours for this class?

- Office Hours: Tuesdays: 8:00-11:00 AM & Wednesdays: 3:00-5:00 PM, Or by Appointment.
- I am available to meet in person or via Google Meet during this time. Please email me if you wish to meet virtually.

Teaching with Primary Sources  
Archives of American Art  
Samuel H. Kress Foundation Teaching Fellowship (2022-2023)

- Office Location: 131 Estrella Hall (EST) (First Floor)

Contact Information

- Instructor: Dr. Roja Najafi
- Preferred Contact Method: The Inbox within Canvas
- Delivery: In-Person / MW 10-11:15 AM
- Location: CHO110
- Office Hours: Tuesdays: 8:00-11:00 AM & Wednesdays: 3:00-5:00 PM, Or by Appointment. I am available to meet in person or via Google Meet during this time. Please email me if you wish to meet virtually.
- Office Location: 131 Estrella Hall (EST) (First Floor)

What is the Textbook for this class?

This class uses Open Educational Resources (OER). This means our class has no required (and costly) textbooks. If you learn better with a textbook ask your instructor for recommendations on textbooks for this course. All of the assigned readings are available on Canvas. See the list of our Resources after the syllabus.

Third-Party Learning Tools

In this course, we will use Canvas, Turnitin, WebEx, Flipgrid, and Google Meet, websites of various museums, archives, and collections as web-based 3rd party tool(s) to complete or participate in assignments, activities, and/or access course materials. Students may be required to establish a username or password, submit work, and/or download information from these tools. There is, therefore, some risk that individuals electing to use the products and services made available by these tools may place any student information shared with the tool vendor at risk of disclosure.

How will this course work exactly?

This course consists of 16 main sections (or modules) over sixteen weeks, including finals week. Each section corresponds to approximately one week of the semester. Attendance in Lectures, as well as regular Canvas participation, are both required. In addition to attending lectures on Mondays and Wednesdays, this course will have biweekly quizzes and Discussions, Reflections, Reports, and Activities, on Canvas. In Addition, we have one major signature research assignment.

How will my grade be determined?

This class uses a standard grading scale:

- 90-100% = A; 80-89% = B; 70-79% = C; 60-69% = D; below 60% = F.

3 Quizzes/Exams/Surveys on Canvas → 10% of the final average. Every couple of weeks you have assigned quizzes on Canvas covering the content of the module.

- The Module Quizzes are due every Tuesday by 11:59 PM.

Teaching with Primary Sources  
Archives of American Art  
Samuel H. Kress Foundation Teaching Fellowship (2022-2023)

- 10% will be deducted from final scores if students submit late work. So pay attention to the due dates.
- All content and assignments are available two weeks before the due date.
- All Late Submissions will automatically lose 10% of the total points.

5-7 Weekly Discussions (20%), Reflections (10%), Reports, and Activities (20%) In class & on Canvas → % 50 of the final average. Each week we will have a weekly discussion and/or reflection and/or activity on Canvas.

- These weekly discussions, reflections, and activities together form 50% of your final grade average. This is the largest portion of your final grade.
- Discussions, reflections, and activities have reading, research, and writing components and are designed to make our weekly lessons more relevant to our lives today and deepen our understanding of various topics in art history.
- The weekly discussions, reflections, and activities are due every Tuesday by 11:59 PM.
- All Late Submissions will automatically lose 10% of the total points.

One Signature Research Project: *Friendships in the Archives* → % 40 of the final average. This is a major assignment that includes research, writing, and presentations. This project will require you to work in groups at times. Please see the details under The Signature Project Module: *Friendship in the Archives*. => Project: *Friendships in the Archives*: Part 1: Archival Exploration Activity; Part 2: Focused Archival Activity: Photographers and Photographs; Part 3: Citing Digital / Online Material; Part 4: Illustrating an Oral History Transcript; Part 5: Topic Selection Form; Part 6: Archival Research Essay and Presentation

### Can I turn work in late?

All assignments have a specific due date. As a policy, late work will not be accepted. Computer malfunctions and the submission of corrupt or incorrect files are not acceptable excuses for late work. It is the student's responsibility to confirm ALL submissions in Canvas. In addition, all weekly discussions, reflections, and activities must be submitted in Canvas by the posted due date (not sent via email), unless otherwise noted. All late assignments will automatically lose 10% of the grade.

### What If Life Happened?

You will be allowed two "LIFE-HAPPENS" opportunities for discussion and Reflection posts only. You may NOT use Life-Happens for Exams, Honors Projects, Signature Assignments, or any major assignments and activities. Any assignment with more than 35 potential points is considered a major assignment.

1. To use a "LIFE HAPPENS," you must first request the instructor's approval.
2. The "LIFE HAPPENS" must be completed no more than a week later than the original due date and cannot be turned in after the unit/module is completed.
3. Once your two "LIFE HAPPENS" opportunities have been used, no other Life Happens will be accepted. No exceptions.



Teaching with Primary Sources  
Archives of American Art  
Samuel H. Kress Foundation Teaching Fellowship (2022-2023)

4. In addition to the policy above, no “LIFE HAPPENS” can be used during the last two weeks of the semester.
5. NOTE: This policy Only applies to weekly Discussions on Canvas. To use Life Happens for any assignment other than weekly discussions you must submit a legitimate documented emergency. You must contact me before the due date and ask for an extension. I will consider each request on a case-by-case basis.
6. And again: All late assignments will automatically lose 10% of the grade.

Is there extra credit?

Yes! A number of Extra credit opportunities will be offered throughout the semester. You will get the announcements for these extra credit projects on Canvas.

How do I submit assignments?

- All assignments must be submitted through Canvas unless otherwise noted.
- All Exams will be In-Person in Class during the Lecture Time.
- For weekly Reflections and for Honors Written Papers you must type your assignment in a Word document and then add it as an attachment to the assignment on Canvas.
- For Discussions you must post your assignment as a text into the text box o the discussion board on Canvas.
- For any assignment with a writing component use a standard typeface and size. Please use either 12 Times New Roman or 12 Arial in all Word documents.
- Be sure to keep copies of all your work.

Course Participation & Conduct

Classroom Etiquette

Our class follows the CGCC’S regulations and code of conduct. By following our code of conduct in all aspects of our interactions in the classroom we are actively showing respect for our fellow classmates, colleagues, and ourselves. I value your efforts in following the rules. You are expected to treat your instructor and your fellow classmates with respect. In all correspondence, whether communicating in person or online, you should show respect for the viewpoints of others who may disagree with you or see things from a different perspective. Criticizing, ridiculing, insulting, or belittling others will not be accepted. Keep in mind that electronic communications do not have the advantage of nonverbal cues that are so much a part of interpersonal communication. Humor or satire can sometimes be misinterpreted in strictly electronic communication forums. Follow the Netiquette rules.

Disagreement within the classroom does not equal disrespect. You are encouraged to have different points of view, opinions, and values. However, it is required that students monitor their language during discussions. Racist, sexist, or homophobic language will not be tolerated.

Consult the [Student Handbook \(Links to an external site.\)](#) for college policies regarding these types of behavior.

### Dress Code

For recorded video presentations, students will need to dress to present - wear business casual clothing.

### Netiquette

Netiquette refers to the rules of behavior while on the Internet. When interacting within the online course environment, please follow the below guidelines.

1. Show professionalism and courtesy in all communications within the course.
2. Address others as they have requested, using appropriate names and pronouns.
3. No one else should be given access to the course or conferences without the faculty member's permission.
4. Do not use words or text from others without acknowledging the source.
5. Humor can easily be misinterpreted within the online environment, please be cautious with the use of humor and use symbols to help prevent misunderstandings. :-) :-(
6. Adhere to the same behavioral standards as you would in a face-to-face classroom and as specified in the [student handbook](#).
7. Avoid typing in all capital letters, for those of us using the Internet frequently, this can seem like you are 'yelling'.
8. Respect other people's time and contribute thoughtful comments and ideas to the discussions rather than simply making statements such as 'I agree'.
9. Use correct spelling and grammar. Avoid the use of abbreviations and use spell check within your word processor or within the course to check the spelling of your communications. We do not use texting shortcuts like LOL or OMG. Ever.
10. When presenting yourself online, such as in your Canvas profile text and avatar images, use the same standard of professionalism in educational settings as you would want to be viewed by future employers or the general public.

Learn more about [Netiquette Guidelines \(Links to an external site.\)](#)

### Attendance

#### How do I keep attendance?

- Active Attendance: You are required to attend in-person lectures weekly on Mondays and Wednesdays from 10:00-11:15 AM.
- Attendance in this class is expected and will be taken at every class meeting. Students are expected to be on time for and remain until the completion of all class meetings.

- Being Late to Class: Students are expected to come to class on time. You will lose attendance points for being late to the lecture or leaving the lecture early. If you have circumstances that cause you to regularly be late to class, you need to enroll in a section that you can arrive on time for.
- [Active Attendance also means participating in class activities, discussions, and group work. Your lack of participation will also affect your attendance grade negatively.](#)

In accordance with college and district policies, students are expected to attend and be actively engaged in their classes. In this course, students are allowed a maximum of **TWO** unexcused absences; after the **THIRD** unexcused absence, a student may be withdrawn from the course by the instructor.

- [MCCCD Administrative Regulation 2.3.2](#) provides additional details on what is considered an official absence, and procedures for handling make-up work for approved exceptions.
- It is a student's responsibility to withdraw using their [Student Center portal](#) if they become unable or choose not to complete a course. After the student-initiated withdrawal deadline, which can be found in your [class schedule](#), you must request in writing that your instructor withdraw you with a grade of "W" (not calculated in the GPA). Please be aware that faculty are not obligated to approve your withdrawal request after the deadline. If the request is *not* approved, you will remain in the course. If a student remains and does not meet course requirements, this may result in receiving an "F" or "Y" for the course.
- Before dropping, it is strongly recommended that students visit the [Financial Aid office](#) to discuss the possible impacts of course withdrawal regardless of whether it is student-initiated or instructor-initiated. Students who are on a payment plan and withdraw after the refund deadline are still expected to pay the full amount for the class even if no longer enrolled; students receiving Federal Financial Aid may be required to repay money and/or lose future funding eligibility if they do not maintain [Satisfactory Academic Progress](#). Honors students dropping below the minimum enrollment requirement may lose scholarships, even if they are passing all remaining courses. Better to ask first and know your options!

MCCCD Academic Policies (We have a long list of academic policies that I am not including)

### [Syllabus Changes](#)

[This syllabus is intended to contain complete and accurate information; however, the instructor reserves the right to adjust this syllabus during the course. Students will be notified by the faculty member of any changes in course requirements or policies.](#)

## Course Outline & Calendar

### How will this course work exactly?

- Pay attention to Assignment Due Dates.
- Attending weekly lectures on Mondays and Wednesdays 10:00-11:15 AM is mandatory.
- All assignments should be completed by the due date under which they are listed.
- Discussions, Reflections, and Activities are done on Canvas and should be completed by the due date under which they are listed.
- All segments of the Signature Project: Friendships in the Archives will be submitted on Canvas with the exception of the Presentation.
- Specific prompts for the assignments listed below will be found on Canvas.
- This is a tentative course schedule and is subject to change.

### History of Photography: List of events:

- |   |   |   |
|---|---|---|
| ▪ Before the 16th Century: Camera Obscura used to form images on walls in darkened rooms; image formation via a pinhole | ▪ 1900: Kodak Brownie   | developed by Polaroid   |
| ▪ 1826: Niépce (the first photograph)   | ▪ 1902: Alfred Stieglitz  | ▪ 1978: Hiroshi Sugimoto  |
| ▪ 1834: Henry Fox Talbot  | ▪ 1907: First commercial color film   | ▪ 1990: Adobe Photoshop released                                  |
| ▪ 1837: Louis Daguerre  | ▪ 1931: Development of strobe photography by Harold ("Doc") Edgerton at MIT | ▪ 1991: Kodak DCS-100, the first digital SLR, a modified Nikon F3 |
| ▪ 1841: Calotype  | ▪ 1932- Ansel Adams   |   |
| ▪ 1877: Eadweard Muybridge  | ▪ 1932- Henri Cartier-Bresson   |   |
| ▪ 1880: George Eastman  | ▪ 1946: First Space Photograph  |   |
| ▪ 1888: First Kodak camera  | ▪ 1957: First digital photograph  |   |
|   | ▪ 1963: First color instant film  |   |

Course Outline and Schedule		
Week	Class # Dates [xxx]	Assignments, Quizzes, Activities
Week 1 / Modules 0 & 1	Class #1 Attend Lecture Module 0	<p>Content:</p> <ul style="list-style-type: none"> <li>▪ Introductions: Course, Syllabus, Canvas</li> <li>▪ Course overview and discussion of photography as subject of study.</li> <li>▪ Persistent Debates in the History of Photography -Part 1</li> <li>▪ Persistent Debates in the History of Photography - Part 2</li> <li>▪ <b>Introduction to the Archives and the Project</b></li> </ul> <p>Readings:</p> <ul style="list-style-type: none"> <li>▪ Talbot, "A Brief Historical Sketch of the Invention of the Art"</li> <li>▪ Kriebel, "Theories of Photography: A Short History" note: we will read sections of this essay throughout the semester (the text is subdivided into 4 sections): focus on section 1, pp. 3-15</li> <li>▪ Optional: Krauss, "Photography's Discursive Spaces"</li> </ul> <p>Assignments:</p> <ul style="list-style-type: none"> <li>▪ Syllabus Quiz and Acknowledgement</li> <li>▪ Introduce yourselves and Embed Images on Canvas</li> <li>▪ Discussion: Persistent Debates in Photography</li> </ul>
	Class #2 Attend Lecture Module 1	

Week 2 / Module 2	Class #3 Attend Lecture	<p>Content:</p> <ul style="list-style-type: none"> <li>▪ Origins of Photography to 1839</li> <li>▪ The Invention of Photography / The Struggle to Capture the Image</li> <li>▪ Photography’s Origins: shapers of photographic history -photographic technology - “reality” and the photograph</li> </ul> <p>Readings:</p> <ul style="list-style-type: none"> <li>▪ Peter Galassi, <i>Before Photography. Painting and the Invention of Photography</i> (New York: Museum of Modern Art, 1981), pp. 11-31.</li> <li>▪ Ossip Brik, “What the Eye Does Not See,”</li> <li>▪ László Moholy-Nagy, “A New Instrument of Vision”</li> <li>▪ Baudelaire, “The Salon of 1859”</li> <li>▪ Holmes, “The Stereoscope and the Stereograph”</li> </ul> <p>Assignments:</p> <ul style="list-style-type: none"> <li>▪ <b>Part 1: Archival Exploration Activity</b></li> <li>▪ Reflective Commentary: Early Technologies Articles</li> </ul>
	Class #4 Attend Lecture	
Week 3 / Module 3	Class #5 Attend Lecture	<p>Content:</p> <ul style="list-style-type: none"> <li>▪ Introduction: Early Photography (Daguerreotype, Calotype, Cyanotype, and the Wet Plate Process)</li> <li>▪ Science, War and Photography, Travel Photography, Portraiture, 1839-1854</li> <li>▪ The Daguerreotype. Case Study: The Daguerreotype in America</li> </ul> <p>Readings:</p> <ul style="list-style-type: none"> <li>▪ Merry Forrester, “Introduction: Secrets of the Dark Chamber. The Art of the American Daguerreotype,” in Merry Forrester and John Wood, <i>Secrets of the Dark Chamber. The Art of the American Daguerreotype</i> (Washington D.C.: Smithsonian Institution Press, 1995), pp. 14-30 with images and captions on the following pages: 14, 38, 46-47, 52-53, 95, 102, 116, 117, 144, 179, 182-183, 242-245.</li> <li>▪ Louis Jacques Mandé Daguerre, “Daguerreotype,” in Alan Trachtenberg, ed., <i>Classic Essays on Photography</i> (New Haven: Leete’s Island Press, 1980), pp. 11-13.</li> <li>▪ Roger Taylor, “The Formative Years: The Calotype in the 1840s,” <i>Impressed by Light. British Photographs from Paper Negatives, 1840-1860</i> (New York: Metropolitan Museum of Art, 2007), pp. 12-29 and plates 1-12.</li> <li>▪ William Henry Fox Talbot, “A Brief Historical Sketch of the Invention of the Art,” in <i>Classic Essays on Photography</i>, pp. 27-36.</li> </ul>
	Class #6 Attend Lecture	

		<ul style="list-style-type: none"> <li>▪ Optional: Selections from Michel Frizot, “Automated Drawing: The Truthfulness of the Calotype,” in Michel Frizot, ed., <i>A New History of Photography</i> (Köln: Könemann Verlagsgesellschaft, 1994), p. 66 (“The Heliographic Mission”) and pp. 67-89.</li> </ul> <p>Assignments:</p> <ul style="list-style-type: none"> <li>▪ Class discussion focused on our readings</li> </ul>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Week 4 / Module 4</p>	<p>Class #7 Attend Lecture</p>	<p>Content:</p> <ul style="list-style-type: none"> <li>▪ Photography as Fine Art, Women, and Photography, 1854-1880.</li> <li>▪ Photography and Art: Pictorialism and Traditions of Painting</li> <li>▪ Women, Photography and the New Artist, a Case Study: Julia Margaret Cameron</li> <li>▪ Introduction to Writing Essays in Art History: Formal Analysis &amp; Compare and Contrast Essay</li> </ul> <p>Readings:</p> <ul style="list-style-type: none"> <li>▪ Charles Baudelaire, “The Modern Public and Photography,” in Alan Trachtenberg, ed., <i>Classic Essays on Photography</i>, pp. 83-89.</li> <li>▪ Henry Peach Robinson. “Paradoxes of Art, Science, and Photography,” originally published in Wilson's <i>Photographic Magazine</i>. Vol. 29 (1892), no in Nathan Lyons, 3 ed., <i>Photographers on Photography. A Critical Anthology</i> (Englewood Cliffs, NJ: Prentice Hall, 1966), pp. 242-245.</li> <li>▪ Julia Margaret Cameron, “Annals of My Glass House,” in <i>Photographs by Julia Margaret Cameron</i>, Ruth Chandler Williamson Gallery, Scripps College. (Seattle, University of Washington Press, 1996), pp. 10-16 and 31-39.</li> <li>▪ Robinson, an excerpt from “Pictorial Effect in Photography”</li> <li>▪ Emerson, “Hints on Art”</li> <li>▪ Optional: Rejlander, an excerpt from “An Apology for Art</li> </ul> <p>Assignments:</p> <ul style="list-style-type: none"> <li>▪ Quiz 1</li> <li>▪ Reflection Assignment on the Case Study</li> </ul>
	<p>Class #8 Attend Lecture</p>	

Week 5 / Module 5	Class #9 Attend Lecture	<p>Content:</p> <ul style="list-style-type: none"> <li>▪ Early Documentation: Landscape, Architecture, West Views 1839-1890</li> <li>▪ War Photography Expanded, Colonial Expansion, Topographical Surveys, Preservation, Native American Indians.</li> <li>▪ Constructing Visual Knowledge:               <ul style="list-style-type: none"> <li>○ Photography and war</li> <li>○ Photography and the Other</li> </ul> </li> </ul>
	Class #10 Attend Lecture	<p>Readings:</p> <ul style="list-style-type: none"> <li>▪ Solomon-Godeau, “Who Is Speaking Thus? Some Questions about Documentary Photography”</li> <li>▪ Optional: Nesbit, “Photography and History: Eugene Atget”</li> </ul> <p>Assignment:</p> <ul style="list-style-type: none"> <li>▪ None</li> </ul>
Week 6 / Module 6	Class #11 Attend Lecture	<p>Content:</p> <ul style="list-style-type: none"> <li>▪ Introduction: Straight Photography &amp; Documentary Photography</li> <li>▪ Introduction to Landscape Photography</li> <li>▪ Archives and Photographs</li> </ul> <p>Readings:</p> <ul style="list-style-type: none"> <li>▪ Hubertus von Amelnuxen, “The Century’s Memorial: Photography and the Recording of History,” in Frizot, pp. 131-147. <i>Photography and War</i>.</li> <li>▪ Martha A. Sandweiss, “The Narrative Tradition in Western Photography,” in Sandweiss and Alan Trachtenberg, eds., <i>Photography in Nineteenth-Century America</i> (New York: Harry N. Abrams, 1991), pp. 99-129.</li> <li>▪ Pierre-Marc Richard, “Life in Three Dimensions: The Charms of Stereoscopy,” in Frizot, pp. 175-183.</li> <li>▪ Kathleen Stewart Howe, <i>First Seen: Portraits of the World’s Peoples</i> (London: Third Millennium Publishing, 2004).</li> <li>▪ Optional: Selection from “Imaging of the Social World, in Mary Warner Marien, <i>Photography: A Cultural History</i> (Upper Saddle River: Prentice Hall, 2011), pp. 98-126.</li> <li>▪ Optional: Weston, excerpts from “Daybooks 1923-30”</li> <li>▪ Optional: Szarkowski, “Introduction” from <i>The Photographer’s Eye</i></li> <li>▪ Optional: Swarkowski, “Photography and America”</li> </ul> <p>Assignments:</p> <ul style="list-style-type: none"> <li>▪ Part 2: Focused Archival Activity: Photographers and Photographs</li> </ul>
	Class #12 Attend Lecture	



		<ul style="list-style-type: none"> <li>Compare and Contrast: Landscape Photography</li> </ul>
Week 7 / Module 7	Class #13 Attend Lecture	<p>Content:</p> <ul style="list-style-type: none"> <li>Photography, History, Memory</li> <li>Photography and the American West</li> <li>Photography in 3 Dimensions</li> <li>The Conquest of Time: Early Chronophotography</li> <li>Chronophotography, a Case Study. Muybridge and the “Science” of Dissected Movement.</li> <li>Photography and the Invisible</li> <li>Archives and Photographs</li> </ul> <p>Readings:</p> <ul style="list-style-type: none"> <li>Jean-Claude Guatrand, “Photography on the Spur of the Moment,” in Frizot, pp. 232-257.</li> <li>Marta Braun, “Marey, Muybridge, and Motion Pictures,” in <i>Picturing Time: The Work of Etienne-Jules Marey (1830-1904)</i> (Chicago: University of Chicago Press, 1992), pp. 228-262.</li> <li>Tom Gunning, “Invisible Words, Visible Media,” in Corey Keller, ed., <i>Brought to Light: Photography and the Invisible, 1840-1900</i> (San Francisco: San Francisco Museum of Modern Art, 2009), pp. 50-63 and plates 1-3, 11, 16-17, 20-21, 59, 76- 94, 96-97, 102-109, 112-114, 141, 147-148, 156.</li> </ul> <p>Assignment:</p> <ul style="list-style-type: none"> <li>Part 3: Citing Digital / Online Material</li> </ul>
	Class #14 Attend Lecture	
Week 8 / Module 8	Class #15 Attend Lecture	<p>Content:</p> <ul style="list-style-type: none"> <li>Early Documentary Photography, a Case Study: Jacob Riis</li> <li>Photography as an Instrument for Social Change: 1900-1950</li> <li>Straight Photography &amp; Documentary Photography</li> </ul> <p>Readings:</p> <ul style="list-style-type: none"> <li>ER: Hine, “Social Photography”</li> <li>Rosler, “In, around, and Afterthoughts (on Documentary Photography)”</li> </ul>
	Class #16 Attend Lecture	

		Assignments: <ul style="list-style-type: none"> <li>▪ Quiz 2</li> </ul>
Week 9/ Module 9	Class # 17 Attend Lecture	Content: <ul style="list-style-type: none"> <li>▪ Photography and the Historical Avant-Garde</li> <li>▪ Art and Mass Media, Dada, Surrealism, Advertising, California Modern, 1918-1945</li> <li>▪ Origins of Documentary, WWII, End of Media Utopia</li> <li>▪ Mid-Century Currents: from Street Photography to Pop</li> <li>▪ Archives and Photographs</li> </ul> Readings: <ul style="list-style-type: none"> <li>▪ Breton, "First Manifesto of Surrealism"</li> <li>▪ Optional: Marinetti, "Futurist Manifesto"</li> </ul> Assignment: <ul style="list-style-type: none"> <li>▪ Part 4: Illustrating an Oral History Transcript</li> </ul>
	Class #18 Attend Lecture	
Week 10/ Module 10	Class #19 Attend Lecture	Content: <ul style="list-style-type: none"> <li>▪ Family of Man, Cultural Relativism and Resistance, The Cold War, Abstraction, Postwar America, Television, Color Photography, Photography in Art.</li> <li>▪ Kodak and the Democratization of Photography (</li> </ul> Reading: <ul style="list-style-type: none"> <li>▪ Kerouac, "Introduction" to The Americans</li> <li>▪ Kriebel, "Theories of Photography: A Short History" focus on sections 2-3, pp. 15-38</li> <li>▪ Diane Waggoner, "Photographic Amusements, 1888-1919," in Sarah Greenough, ed., <i>The Art of the American Snapshot</i>, (Princeton, NJ: Princeton University Press, 2007), pp. 7-45 and plates 15, 16a-b, 17a-b, 18a-b, 19-20, 24-26, 31, 33, 36-37.</li> <li>▪ Optional: Foster, "Death in America"</li> <li>▪ Optional: Coleman, "The Directorial Mode: Towards a Definition"</li> </ul> Assignments: <ul style="list-style-type: none"> <li>▪ Quiz 3</li> </ul>
	Class #20 Attend Lecture	

Week 11 / Module 11	Class #21 Attend Lecture	<p>Content:</p> <ul style="list-style-type: none"> <li>Photography, Type, and Print</li> </ul> <p>Reading:</p> <ul style="list-style-type: none"> <li>Neil Harris, "Iconography and Intellectual History: The Halftone Effect," in <i>Cultural Excursions: Marketing Appetites and Cultural Tastes in Modern America</i> (Chicago: University of Chicago Press, 1990), pp. 304-317.</li> </ul> <p>Assignments:</p> <ul style="list-style-type: none"> <li>Part 5: Topic Selection</li> <li>Reflection Assignment</li> </ul>
	Class #22 Attend Lecture	
Week 12 / Module 12	Class #23 Attend Lecture	<p>Content:</p> <ul style="list-style-type: none"> <li>Photography and "Conceptual Art"</li> <li>Photography and the Politics of Identity</li> </ul> <p>Readings:</p> <ul style="list-style-type: none"> <li>Williamson, "Images of 'Woman'"</li> <li>Optional: Meyer, "Barring Desire: Robert Mapplethorpe and the Discipline of Photography"</li> <li>Optional: Mulvey, "Visual Pleasure and Narrative Cinema"</li> </ul>
	Class #24 Attend Lecture	
Week 13	Class #25 Attend Lecture	<p>Content:</p> <ul style="list-style-type: none"> <li>Globalism, Post-Photography, Social Concern, Postmodern view, Feminism, Constructed Realities, Body</li> <li>Space and Time of Memory, Globalization, Youth and Beauty, Pop Art, Digital Age of Photography</li> </ul> <p>Reading:</p> <ul style="list-style-type: none"> <li>None</li> </ul> <p>Assignment:</p> <ul style="list-style-type: none"> <li>First Draft is due Part 6: Archival Research Essay and Presentation</li> </ul>
	Class #26 Attend Lecture	
Week 14	Class #27 Attend Lecture	Presentations and Feedback
	Class #28 Attend Lecture	

Week 15	Class #29 Attend Lecture	Presentations and Feedback
	Class #30 Attend Lecture	
Week 16	Class #31 Attend Lecture	Presentations and Feedback  Assignment: <ul style="list-style-type: none"> <li>▪ Final Paper Due Part 6: Archival Research Essay and Presentation</li> </ul>
	Class #32 Attend Lecture	

## Reading Material & Recommended Resources

### Selected Readings

- Batchen, Geoffrey. "Post Photography." In *Each Wild Idea: Writing, Photography, History*, 109-127. Boston: MIT Press, 2001.
- Baudelaire, Charles. "The Salon of 1859." In *Photography in Print, Writings from 1816 to the Present*, edited by Vicki Goldberg, 123-126. Albuquerque: University of New Mexico Press, 1988.
- Breton, Andre. "First Manifesto of Surrealism," from *Art in Theory 1900-2000: An Anthology of Changing Ideas* (2003), 447-453.
- Coleman, A. D. "The Directorial Mode: Notes towards a Definition." In *Light Readings: a Photography Critic's Writings, 1968-1978*, 246-257. Oxford: Oxford UP, 1979.
- Emerson, Peter Henry. "Hints on Art." In *Classic Essays on Photography*, edited by Alan Trachtenberg, 99-105. New Haven: Leet's Island Books, 1980.
- Holmes, Oliver Wendell. "The Stereoscope and Stereograph." In *Classic Essays on Photography*, edited by Trachtenberg, 71-83. New Haven: Leet's Island Books, 1980.
- Kerouac, "Introduction" to *The Americans* (1958)
- Kriebel, Sabine. "Theories of Photography: A Short History." In *Photography Theory*, edited by James Elkins, 3-50. NY: Routledge 2007.
- Marinetti, F. T. "Manifesto of Futurism." in *Futurist Manifestos*, edited by Umbro Apollonio et al., 6 pages. New York: Viking Press, 1973.
- Meyer, Richard. "Barring Desire: Robert Mapplethorpe and the Discipline of Photography." In *Outlaw Representation: Censorship and Homosexuality in 20thC American Art*, 159-224. Oxford: University Press 2002.
- Mulvey, Laura. "Visual Pleasure and Narrative Cinema." In *Screen* (Autumn 1975), 6-18.

- Nesbit, Molly. "Photography and History: Eugene Atget." In *The New History of Photography* edited by Michel Frizot, 399-409. Köln: Konemann, 1998.
- Rejlander, Oscar. Excerpt from "An Apology for Art Photography." In, *Photography in Print, Writings from 1816 to the Present*, edited by Vicki Goldberg, 141-147. Albuquerque: University of New Mexico Press, 1988.
- Robinson, Henry Peach. Excerpt from "Pictorial Effect in Photography." In, *Photography in Print, Writings from 1816 to the Present*, edited by Vicki Goldberg, 155-62. Albuquerque: University of New Mexico Press, 1988.
- Solomon-Godeau, Abigail. "Who is Speaking Thus? Some Questions about Documentary Photography." In *Photography at the Dock: Essays on Photographic History, Institutions, and Practices*, 169-183. Minneapolis: University of Minnesota Press, 1991.
- Szarkowski, John. "Photography and America," *The Art Institute of Chicago Museum Studies* Volume 10 (1983), 236-51.
- ----- -. Introduction to *The Photographer's Eye*, 6-11. New York: Museum of Modern Art, 1966.
- Talbot, William Henry Fox. "A Brief Historical Sketch of the Invention of the Art." In *Classic Essays on Photography*, edited by Alan Trachtenberg, 27-36. New Haven: Leet's Island Books, 1980.
- Weston, Edward. "Daybooks 1923-1930, an Excerpt." In *Photography in Print, Writings from 1816 to the Present*, edited by Vicki Goldberg, 303-314. Albuquerque: University of New Mexico Press, 1988.
- Williamson, Judith. "Images of Women." *Screen*, November-December 1983, 102-106.

#### Recommendations for Textbook:

- *A World History of Photography*, 4<sup>th</sup> Edition. Rosenblum, Naomi.
  - You may choose between the free online version, the 4th edition (cheaper), or the 5th edition (most expensive) of the same book. *Page changes will be applicable.*
  - Free 3<sup>rd</sup> Edition (Online Version): <https://www.scribd.com/doc/246888167/A-World-History-of-Photography-Art-eBook> (Links to an external site.)[Links to an external site.](#)
  - 4th Edition: Naomi Rosenblum. *A World History of Photography*, ed. Abbeville Press, 2007 4th edition ISBN: 978-0-7892-0937-5
  - 5th Edition: Naomi Rosenblum, (Diana Stoll - contributor). *A World History of Photography*, ed. Abbeville Press, 2019 5th edition, ISBN: 978-0789213433
- *Photography: A Cultural History*, 3rd edition. Mary Warner Marien. ISBN 978-0205708000 (Prentice Hall, 2010)
- *Seizing the Light: A Social History of Photography*, 2nd edition (2009). Robert Hirsch.
- Beaumont Newhall, *The History of Photography* (New York: Modern Museum of Art, 1988),

### Recommended Resources

There are thousands of books on photography, thousands of books on photographic images, and thousands more on the history, theory, and criticism of photographs. I have made a small selection of resources that you will find helpful and reliable. As for finding interesting photographers, I recommend hunting online via the resources listed in this syllabus and our Canvas Course. Any of the following resources are readily available from online booksellers; many are also available in our libraries.

### Photo Technology and Processes

- Todd Gustavson, *Camera: A History of Photography from Daguerreotype to Digital*. Sterling Publishing, 2009.
- Sarah Kennel, *In the Darkroom: An Illustrated Guide to Photographic Processes Before the Digital Age*. National Gallery of Art, 2009.

### Photo Terminology and Movements

- Gordon Baldwin and Martin Jürgens, *Looking at Photographs: A Guide to Technical Terms*. Revised Edition. Getty Publications, 2009.
- Gilles Mora, *PhotoSPEAK: A Guide to the Ideas, Movements, and Techniques of Photography, 1839 to the Present*. Abbeville Press, 1998.

### Important Collections of Writing on Photography

- Nathan Lyons, ed., *Photographers on Photography*. Prentice-Hall, 1966.
- Alan Trachtenberg, ed. *Classic Essays on Photography*. Leete's Island Books, 1980.
- Vicki Goldberg, ed. *Photography in Print: Writings from 1816 to the Present*. University of New Mexico Press, 1981.
- Richard Bolton, ed. *The Contest of Meaning: Critical Histories of Photography*. MIT Press, 1992.
- Liz Heron and Val Williams, eds. *Illuminations: Women Writing on Photography From the 1850s to the Present*. Duke University Press, 1996.
- Liz Wells, ed. *The Photography Reader*. Routledge, 2003.

### Five Books You Must Read if You Love to Think About Photography

- Roland Barthes, *Camera Lucida*. Hill and Wang, 2010 (first published in English in 1982).
- Susan Sontag, *On Photography*. Picador, 2001. (Originally published 1977)
- Susan Sontag, *Regarding the Pain of Others*. Picador, 2004.
- John Berger, *Ways of Seeing*. Penguin 1990 (originally published 1972) => Although this resource is dated in some of its examples (and certainly in its clothing and hairstyles!), it is one of the best and most lucid introductions to the role of photography in visual culture. There are four 30-minute videos that were first broadcast on the BBC (and that

occasioned the book); they can be readily found in short segments on YouTube, on the website Ubu at [https://www.ubu.com/film/berger\\_seeing.html](https://www.ubu.com/film/berger_seeing.html) (Ubustreams episodes 1-3 in black and white instead of their original color)

- Deborah Willis, *Reflections in Black: A History of Black Photographers 1840 to the Present*. W.W. Norton, 2002. Just perusing this extraordinary history and collection of images will make you understand how constructed any history of photography is. It will remind you that any history should prompt your questions: Who is in, and who is out? And why is that?

### Art Photography Now: Three Views

(Note: Cotton is a relatively easy read, but the other two will take some patience!)

- Charlotte Cotton, *The Photograph as Contemporary Art*. Second Edition. Thames & Hudson, 2009.
- Fred Ritchin, *After Photography*. W.W. Norton, 2010.
- Michael Fried, *Why Photography Matters as Art as Never Before*. Yale University Press, 2008.

### Websites

Public and private organizations, museums, and universities that have websites containing samples of their collections and exhibits online:

- <https://www.aaa.si.edu/> Archives of American Art
- <http://www.creativephotography.org/> The Center for Creative Photography, Tucson, Arizona.
- <http://www.geh.org> George Eastman House, Rochester NY. Has a timeline of photography and is constantly enriched with new material.
- <http://www.getty.edu> The J. Paul Getty Museum, Los Angeles, has a wonderful collection of optical devices and an archive of its 2002 exhibition called Devices of Wonder. Another important collection accessible from the website is the museum's Orientalist photography collection.
- <http://www.icp.org> The International Center for Photography, New York NY.
- <http://americanart.si.edu/research/programs/archive/> The Photograph Archives at the Smithsonian American Art Museum
- <http://www.loc.gov> The United States Library of Congress has a rich assortment of photographs displayed in its American Memory section and frequently directs viewers to other themed sites where photographs can be found.
- [http://www.metmuseum.org/works\\_of\\_art/photographs](http://www.metmuseum.org/works_of_art/photographs) The Metropolitan Museum of Art, New York NY, has a rich collection of photographs, including a unique collection of Walker Evans's personal papers and other work.

- <http://www.mocp.org/> The Museum of Contemporary Photography at Columbia College, Chicago.
- <http://www.nationalmediamuseum.org.uk/> Britain's National Media Museum.
- <http://www.nypl.org/research/chss/spe/art/photo/photo.html> The New York Public Library photography collection.
- <http://www.photographymuseum.com/> The American Museum of Photography, is a museum without walls.
- <http://photography.si.edu/> The Photography Initiative at the Smithsonian Institution, Washington DC. Be sure to look at the online exhibition "Click! Photography Changes Everything," other archived exhibitions, and the initiative's blog.
- <http://www.cla.purdue.edu/WAAW/Palmquist/> The Women in Photography International Archive.
- <http://lal.tulane.edu/collections/imagearchive> The Latin American photographic archive at Tulane University contains more than 55,000 images from every country in the region.
- <http://www.luminouslint.com> A website with wide-ranging information on historic and contemporary photography and useful timelines.

#### Websites concerning historical photographic techniques

- <http://www.alternativephotography.com/wp/> is a website for those interested in contemporary and former uses of the cyanotype and other early photographic processes.
- <http://www.daguerre.org/> The Daguerreian Society at Craig's Daguerreian Registry is primarily a source for collectors but also supports a list of daguerreotypists.
- <http://www.stereoscopicsociety.org.uk/> The Stereoscopic Association.
- <http://www.photohistory-sussex.co.uk/dagprocess.htm> The Daguerreotype Process (on Sussex photo history site)

## Signature Research Project: Friendships in Archives (Photography)

Our signature research project: Friendships in the Archives is designed to bring archival stories to light, and make meaning of digitalized archives through exploration and research of primary source documents which included writing, reporting, and reflections of these explorations.

Primary source documents in visual arts research may include: interviews, correspondence, exhibition catalogs, pamphlets, oral histories, artists' journals and/or statements, among others. While these documents can become a treasure trove for original research, they are often difficult to trace. Most archive collections provide finding aids to navigate the scope and context of what exists inside a particular collection.



Our Signature project is designed in 6 Parts:

- Part 1: Archival Exploration Activity
- Part 2: Focused Archival Activity: Photographers and Photographs
- Part 3: Citing Digital / Online Material
- Part 4: Illustrating an Oral History Transcript
- Part 5: Topic Selection Form
- Part 6: Archival Research Essay and Presentation

## Part 1: Archival Exploration Activity: Bananas

Assignment Learning Outcomes and Objectives: This assignment is the first step in your archival research project entitled, *Friendships in Archives*. Through this assignment, you will explore the Archives of American Arts and practice navigating the Archives. In addition, you will:

- Identify the possible locations of primary sources.
- Apply effective search strategies in order to locate primary sources.
- Be familiar with the most common ways primary sources are described, such as catalog records and archival finding aids.
- Distinguish between catalogs, databases, and other online resources that contain information about sources, versus those that contain digital versions, originals, or copies of the sources themselves.

Total Possible Points: 30

- Activity Form Submission Points 15.
- Group Discussion participation 15.

Due Date [xxx] on Canvas by 11:59 P

Instructions:

You will explore three keywords in the Archives of American Art (One selected by me and two of your choosing). Follow the prompts and answer the question.

### Section 1: Explore Archives of American Art Digital Collections

- Visit: <https://www.aaa.si.edu/>
- Search the AAA Collections for Banana /Bananas \*
- Repeat the process with your keywords. We need three searches by the end of this activity. The keyword can be anything from an artist's name to sports, cats (no extra points for cats)

Teaching with Primary Sources  
 Archives of American Art  
 Samuel H. Kress Foundation Teaching Fellowship (2022-2023)

- For every keyword, you can create a new document (copy this template). Save all three forms as one document. Submit your Activity to Canvas.
- Be ready to discuss your findings in class group discussion. You may want to bring a copy of the assignment (digital or paper) to class.

Answer the following questions for each keyword using the result of your search.

List the Collection Types you see What do you Find under the Names tab? What do you Find under the Topic Tab? What do you find under Themes?
<ul style="list-style-type: none"> <li>• How many Collections and How many Digitized Items?</li> <li>• What period (era or decade) are these collections from?</li> <li>• Are there any correspondences?</li> <li>• Are there any artworks?</li> </ul>
Select a collection name, topic, or theme and explore your selection: (Click on it)

Using the filters on the left-hand side and right-hand side of the item/collection, answer the following:

What tags are listed in this collection that you're interested in?
Name formats/genres (e.g., photograph, letter, etc.) present.
Are there any other artists, themes, or collection types listed?

From the collection you chose, use the search function or filters to locate specific documents related to your topic within your chosen collection. Your documents should include the following:

Items from two different decades. List the document and the decades
An item produced by a source that is not your person/organization (if available). List the document and the source.
At least two items related to your topic. List the documents and the topic.
From your search results, find documents that include the following:
Two items in two different formats. List the documents and formats.
Cite the two documents you selected: <ul style="list-style-type: none"><li>▪ You can click on How to Use this Collection to see how to cite each collection.</li><li>▪ In a research paper, citations should read as follows: If owned by the Archives: Collection name, Archives of American Art, Smithsonian Institution. [Microfilm reel numbers]. If owned by another organization: Collection name.</li><li>▪ Please use the Citation Style that you are familiar with. Be Consistent. (MLA, APA, Chicago/Turabian)</li></ul>

[Section 2: Discussion in class \(or on Canvas\)](#)

Discuss the following with the others in your group:

- Discuss one item that you found interesting. Why was it interesting?
- What challenges did you encounter when searching in the Archives?
- Which did you find helpful?
- What was missing that you wish was included? Where else might you find this information?

## Part 2: Focused Archival Activity: Photographers and Photographs

Assignment Learning Outcomes and Objectives:

In this assignment, we will explore digital archives focusing on Landscape Photography.

Landscape photography shows the spaces within the world, sometimes vast and unending, but other times microscopic. Landscape photographs typically capture the presence of nature but can also focus on man-made features or disturbances of landscapes. Landscape photography is done for a variety of reasons. Perhaps the most common is to recall a personal observation or experience while outdoors, especially when traveling. Others pursue it particularly as an outdoor lifestyle, to be involved with nature and the elements, and some as an escape from the artificial world.

This assignment is the second step in your archival research project entitled, *Friendships in Archives*. Through this assignment, you will explore the Archives of American Arts as it relates to Photography (collections, artifacts, interviews with photographers, etc.) and practice navigating the Archives focusing on photography.

In addition, you will:

- Examine a primary source, in order to understand the time period and location where the source was created.
- Use the history of photography's terminology in written and oral communication.
- Describe various techniques and materials used in photography.
- Attribute photographs to artists, photographic practices, and movements.
- Identify information found in primary sources.
- Summarizing the content of the source and report key components such as how it was created, by whom, when, and what it is.

Instructions:

- Search the Archives Collection for Landscape Photography
- Record your findings by answering the following questions:
  1. What collection types did you find?
  2. Are there any digitized items, or oral histories?
- Select and List two different types of archival material directly related to Photography and/or Photographers: One must be an oral history with an available transcript. You may use the Occupations, Topics, and Themes tabs to better navigate your search.
- Summarize the content of the source for each selection and report key components such as how it was created, by whom, when, and what it is.
- Report Instructions:

- Summarize your research in 5 main points and write it down. Imagine you are preparing a text to be read by a reporter reporting this news on a TV program. Answer the following questions in your report:
  - Explain the key components and concepts of your selection for example if you selected a photograph or an interview consider and report on how it was created and by whom, who is being interviewed, what are the key topics of conversation and or the collection, etc.
  - Describe your research experience:
    - Was there anything unexpected in your exploration? Explain.
    - Mention an interesting fact that most readers/viewers may not know about your search. This is something like #did you know
  - Discuss Three Similarities and Three Differences between the two types of archival material that you have selected. (Give examples if possible)
- Appropriately cite your selections

Total Possible Points: 40

- Submit by the deadline =>5
- Select and List two different types of archival material directly related to Photography and/or Photographers (one must be an oral history source with an available transcript) => 4
- Summarize and Report => 6 points
  - Describe your research experience => 8 points
  - Discuss three similarities and three Differences. => 12 points
- Appropriately Cite your selections => 5 points

Due Date [xxx] on Canvas by 11:59 PM

## Part 3: Citing Digital and Online Material – Eadweard Muybridge

Introduction:

This is an In-Person Activity to teach students how to properly cite their sources. I hope to help students identify the value of citations and to discourage plagiarism. The first exercise may be the most helpful to teach students how to format in-text citations and reference lists properly

Instructions:

Step 1:

1. Walk the students through a published journal article related to the course content. I selected

- [Poses for the Camera: Eadweard Muybridge's Studies of the Human Figure](#)
  - <https://www.journals.uchicago.edu/action/doSearch?AllField=muybridge>
2. Ask them to describe the in-text citations they see.
- When—if ever—are authors', names introduced within sentences ("According to Banana and Cat...")? And when are they tucked into parentheses "(Banana and Cat, 1999)"? Help them interpret the significance of these differences.
3. Ask students to describe and interpret the patterns they see in a reference list or bibliography. What characteristics appear first? What appears second? Why might these things appear in the order they do?

Step 2:

- Read: [Poses for the Camera: Eadweard Muybridge's Studies of the Human Figure](#)
- Find references to the Archives of American Art.
- Visit the Archives (AAA) and find 4-7 other possible resources that are related to the main topics of the article.
- Properly cite the new archival materials you have found.

Total Possible Points: 20

Due Date [xxx] on Canvas by 11:59 PM

Resources for Students:

The format used for art papers is usually either MLA or the Chicago Manual of Style. For examples and explanations, below are some useful resources.

- [Chicago Manual of Style Quick Guide](#)
  - Easy-to-use guide for looking up a bibliography and footnote formats.
- [Chicago Manual of Style Online Book](#)
  - The full, searchable digital version of this resource.
- [Chicago Manual of Style Examples for Every Format in Art History](#)
  - Created by Duke University Libraries.
- [Chicago Manual of Style Format from The Owl](#)
  - A comprehensive resource on the Chicago Style from Purdue University's Online Writing Lab.
- [MLA Format from The OWL](#)
  - A comprehensive resource to the MLA Style from Purdue University's Online Writing Lab.
- [Citing Images](#)
  - Clear examples for MLA, Chicago, and APA from Colgate University Visual Resources Library. Includes examples from various sources and different types of artworks plus architecture.

- Citing / Documenting Images
  - From Bates College Library. The basics of image citation using the Chicago Manual of Style.
- Crediting a Photo Used Online
  - Some helpful tips.
- Audiovisual Citation Project
  - British Universities Film & Video Council guidelines for the citation of moving images and sound.

## Part 4: Illustrate an Oral History Transcript

### Instructions:

In this assignment, we will illustrate an Oral History Transcript and practice connecting different archival resources, media, and artifacts to create more tangible evidence/documents.

This may be a group project.

- Select an Oral History Interview centered on photography and photographers.
  - Here are some suggestions:
    - Oral history interview with Gordon Parks, 1964 Dec. 30
    - Oral history interview with Walker Evans, 1971 Oct. 13-Dec. 23
    - Oral history interview with Imogen Cunningham, 1975 June 9
    - Oral history interview with Robert Adams, 2010 July 20
    - Oral history interview with Celia Alvarez Muñoz, 2004 Feb. 7-28
- Research the artist's/photographer's work and process, using any credible sources.
- Read the transcript and mark any mention of artworks, processes, childhood memories of objects, locations, etc.
- Research your markings and find related images from artist's works or other material culture. Remember you have to provide image information and cite all your images.
- Create a new document the transcript by cutting and pasting the text into a Word Doc for example. Insert the related images (5-10 images) you have found in the text. Pay attention to the layout. Make sure you have a portrait photograph of the artist and at least images of two of his works (whether it is mentioned or not).
- Save your document.
- Reflect and report on the process (In 3 paragraphs): Consider the following questions in your report:

- What was the most interesting part of the oral history you have selected? (explain)
- Were there any surprises? (explain)
- How did your research connected with the oral history interview you have selected?

Total Possible Points: 40

- Submitted by the deadline => 5 points
- Selected and accurately cited an Oral History interview => 5 Points
- Reflected and Report on the process => 10 points
- Included 5-10 related images / must include artist/photographer work => 10 Points
- Must have accurate image citation and information => 10 Points

Due Date [xxx] on Canvas by 11:59 PM

## Part 5: Topic Selection

Instructions: This is a simple submission form on Canvas. Students will select a topic from a list I have provided.

- Konrad and Florence Ballin Cramer papers, 1897-1968
  - Ansel Adams' correspondence with Imogen Cunningham, 1949-1976
  - Hans Namuth photographs and papers, 1945-1985
  - Oral history interview with Jack and Irene Delano, 1965 June 12
  - William Pepper papers on Eadweard Muybridge, 1883-1898
  - Nickolas Muray papers, 1910-1992
  - William J. Eisenlord photographs, 1953-1976
  - **This List is in progress**
- Step 1: Selection of Artist/Photographer around the theme of Friendships (Topic Selection):  
Selecting a topic can be the most challenging part of a research assignment. Since this is the very first step in writing a paper, it must be done correctly. Here are some tips for selecting a topic:
    - Select a topic within the parameters set by the assignment. Many times your instructor will give you clear guidelines as to what you can and cannot write



about. Failure to work within these guidelines may result in your proposed paper being deemed unacceptable by your instructor. You will select your topic from the list above. You may select any other photographer from the Archives of American Art that is not on this list, but your instructor needs to approve your selection.

- Select a topic of personal interest to you and learn more about it. The research for and writing of a paper will be more enjoyable if you are writing about something that you find interesting.
- Select a topic for which you can find a manageable amount of information. Do a preliminary search of information sources to determine whether existing sources will meet your needs. If you find too much information, you may need to narrow your topic; if you find too little, you may need to broaden your topic.
- Be original. Your instructor reads at least one hundred research papers every year, and many of them are on the same topics (topics in the news at the time, controversial issues, subjects for which it is ample and easily accessed information). Stand out from your classmates by selecting an interesting and off-the-beaten-path topic.
- Still can't come up with a topic to write about? See your instructor for advice.
- Once you have identified your topic (photographer), it may help to state a specific question about the artist's practice and style. Don't ask general or biographical questions because you will learn a lot about the artist you have selected through your Pre-research step.

## Part 6: Archival Research Essay and Presentation

### Paper / Essay

This assignment gives you the opportunity to explore the function of Photography and Archival Practices in writing. Your paper should be between 2500-3000 words, with 1" margins, 12-point type (Please use Arial, Helvetica, or Times).

### Paper Instructions:

- Topic: Choose a research project focused on Photography & Friendships in the Archives of American Art. Use the list provided above. A brief narrative description of your developing project, your intended focus, and a preliminary list of its contents are due on Canvas. Your paper must focus on at least one work (photograph) by the artist (photographer) you have selected.

- Primary Sources: Your paper must at least include three primary sources and archival materials, including but not limited to oral history, letters and correspondences, photographic material, etc.
- Formal Analysis: Your paper must include formal analysis and description of the work/photograph => In about 500 words, visually describe the artwork/photograph considering any of the following factors (as relevant): line, space, light, color, texture, medium, scale, volume, etc. The goal of the formal analysis is not to interpret, but to analyze: don't worry about explaining the artwork's subject or interpreting it from a biographical or cultural context. Look closely, and slowly at the work/photograph you have selected. Be creative with your descriptive language. What choices did the artist/photographer make as they worked with the formal and visual elements? What choices did they make as they brought those elements together in a composition?
- Reflection: Write and reflect on the photograph / the artwork you chose, using the photographer's oral history interviews (and other primary sources) as a perspective on their work. Explore how their work relates to their life experience, expresses their identity, and/or engages with their broader cultural context. Your reflection should summarize what you learned about the artist and their creative process from their interview, but you should also go beyond that by thinking about how that knowledge impacts your experience or understanding of their work.
- Other tips:
  - Give yourself ample time to do the readings. Both raise difficult issues that require time to contemplate and analyze.
  - Consider the significance of your topic,
  - Lastly, avoid long quotes in short papers. Lengthy quotes will weaken your paper and diminish your grade. Please look over the grading rubric for written assignments on the class website, and be sure to run spell check before submitting your final paper.
  - In addition, discuss your thoughts on a photo series that you have chosen to explore the archives

The project's Presentation (in class or another public forum) components (required):

- Students will make a PowerPoint presentation on their paper topic (Friendships in the Archives & Photography) and present that to the class.
- These Presentations will start in the last 3 weeks of the semester and continue until the last week of the class. In an Online Class, Students will submit their presentations with slide notes and a video recording.
- Your presentation should include between 10-15 slides pulse the title slide on which you will indicate the name of your research topic, your name, and the date of your research.
- Each slide must include at least one image and between 2-3 short informative texts.
- All images must have accurate image information and citation.

Teaching with Primary Sources  
Archives of American Art  
Samuel H. Kress Foundation Teaching Fellowship (2022-2023)

- The most important part of each presentation is Critical Thinking: Your presentation must include the history of the topic, case, or issue, its context, and an analysis of the issue.
- Your presentation must include supportive materials and examples (centered but not limited to the Archives of American Art). Think critically and play the devil's advocate when needed.
- Cite your sources (online and offline) as if it is a bibliographical reference using either MLA, APA, or the Chicago Manual of Style. Just be consistent within your document for all citations. Include your resources on the last slide of the presentation (or on the slide where the information from the source is being used).
- All slides on your presentations must include an image and content text regarding the issues of the topic. All images must have the image information.
- The overall format and design of your presentation must be consistent. There should be no grammatical or spelling errors in your slides.

Total Possible Points: 100

- Topic Selection form submission => 20 Points
- Utilized and Referenced at least 3 primary sources related to the topic => 30 Points
- Description and Formal Analysis => 30 Points
- Reflection => 20 Points