

Syllabus
Photography, the First 100 Years: 1839 – 1939

Carnegie Mellon University, Fall 2015 (CFA 62-371A; H&SS 79-316A)
MM 103, Mondays, 6:30 - 9:20
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Photography was announced to the world in 1839, in France and then a few months later in England. Accurate "likenesses" of people were available to the masses, and soon reproducible images of faraway places were intriguing to all. This course will explore the earliest image-makers Daguerre and Fox Talbot, the Civil War photographs organized by Mathew Brady, the controversial portraiture of Julia Margaret Cameron in England, the introduction in 1888 of the 'Kodak' by George Eastman, the critically important social documentary photography of Jacob Riis (*How the Other Half Lives: Studies Among the Tenements of New York*) and his successor, Lewis Hine, the Photo-Secession of Alfred Stieglitz, the Harlem Renaissance of James VanDerZee, the precisionist f.64 photographers Ansel Adams, Imogen Cunningham, and Edward Weston, the *Decisive Moment* photographer Henri Cartier-Bresson, and other important photographers through World War II. The class will be introduced to 19th century processes, such as the daguerreotype, tintype, and ambrotype, as well as albumen prints, cyanotypes, and more. Video segments augment the lectures in many classes. Required reading will be assigned from the following that is available at the bookstore:

• ***Photography, A Cultural History***, Mary Warner Marien, Prentice Hall, Inc., and Harry N. Abrams, Inc., Publishers 2006 (First, Second or Third Edition)

Additional reading assignments will be provided on Blackboard from various sources, including:

• ***Photography: Essays & Images***, Edited by Beaumont Newhall, The Museum of Modern Art, New York, 1980. (Out of print and available to students only as a PDF on Blackboard)

Students will be expected to:

- Attend all classes. Attendance will be taken by T.A. The best indicator of attendance, however, is Quiz grades. If you are not in class for lectures, it will be difficult to perform well on quizzes.
- Complete all reading assignments prior to class.
- Attend viewing assignments and follow through with reports.
- Participate in one Small Group Presentation.
- Be present for a visual identification / multiple choice QUIZ.
- Submit written papers on time; late submission will be downgraded.
- Write one 10-page paper as Part I of the final exam.
- Identify 15 images, and briefly discuss 5 of them, as Part II of the final exam.
- Extra credit opportunities may be presented as the semester proceeds.

Grades will be determined according to this point system:

Two minute in-class book report	=	5 points
<i>She Who Tells a Story</i> : one page exhibition report	=	5 points
Quiz: Visual identification	=	15 points
Written paper #1	=	10 points
<i>Teenie Harris</i> : one page response to selected image	=	5 points
Small Group Presentation	=	25 points
Final Exam, Part 1	=	10 points
Final exam: Visual identification	=	15 points
Attendance/In-class participation	=	10 points
Total:	=	100 points

A	=	90 - 100
B	=	80 - 89
C	=	70 - 79
D	=	60 - 69
F	=	59 or below

Class 1: August 31

- ❖ General introduction
- ❖ Presentation of course reading material
- ❖ Distribution & discussion of syllabus
- ❖ Small Group Presentations: Beginning on September 28, students will make in-depth presentations as listed on this Syllabus. This represents the principal assignment for the semester and will require independent research as well as group organization of a Powerpoint. Specific guidelines will be emailed to you and are available on Blackboard. You can sign up tonight, or in Class 2.
- ❖ Slide lecture: Visual overview of the first one hundred years of photography from Nicéphore Niépce through Joe Rosenthal.
- ❖ Brief introduction to *She Who Tells a Story: Women Photographers from Iran and the Arab World*.

Break

Hunt Library Field Trip & assignment:

We will visit the Hunt Library tonight and spend time looking through the book selection that has been organized for this class. Find a book about a photographer noted on this Syllabus, or find a book about photography that appeals to you **from the time period of this class, 1839 – WWII**. Check out the book and let Akemi know the title / topic of the book. Bring your chosen book to class on September 21 (*if* you enrolled in the course through CFA) or on September 28 (*if* you enrolled in the course through DC). You will do a concise **two-minute book report** in front of the class, holding up your book, and addressing these points: title of book; author; publisher and year published. What was of greatest interest to you with this book? Was it the images? The career of the photographer? Perhaps it was the design and quality of the book itself? (5 points)

❖ Small Group Presentation Sign-Ups

Carnegie Museum of Art Viewing Assignment:

Independently visit Carnegie Museum of Art to view *She Who Tells a Story: Photographs by Women from Iran and the Arab World*. Examine each body of work carefully. Provide a 1 page written response – **due in class as hard copy on September 21** -- as described on Blackboard under Assignments. (5 points) Note: Your CMU ID will allow you free admission to the museum.

Reading Assignments for the next class:

Marien: Introduction, pages XIII – XV, and Chapter One, The Origins of Photography (to 1839), pages 1 - 23.
Chapter Two (part I), The Second Invention of Photography (1839 – 1854), pages 25 – 60

Blackboard: *The First News Accounts of the Daguerreotype, January 6, 1839*, Newhall

Some Account of the Art of Photogenic Drawing, or, The Process by Which Natural Objects May Be Made to Delineate Themselves without the Aid of the Artist's Pencil, Newhall

NOTE: NO CLASS on Monday, September 7. It is Labor Day, a national holiday.

Class 2: September 14

- ❖ Guest lecture: Mark Johnson on Louis Jacques Mandé Daguerre and the Daguerreotype
- ❖ Slide lecture: William Henry Fox Talbot & Hippolyte Bayard
- ❖ DVD: *The Pencil of Nature*
- ❖ Final sign-ups for Small Group Presentations & in-class meeting time of groups

Reading Assignment for the next class:

Marien: Chapter Two (part II), Portraiture and the Camera & Philosophy and Practice, pages 61 – 79.

Class 3: September 21

- ❖ Submit 1-page response to *She Who Tells a Story*.
- ❖ Two-minute book reports from students enrolled through CFA
- ❖ Slide lecture: Calotypes from Scotland by Hill & Adamson, and Daguerreotypes from The Boston Firm of Southworth and Hawes

Reading Assignments for the next class:

Marien: Chapter Three (part I), *The Expanding Domain* (1854 – 1880), pages 80 – 99.

Written paper #1:

Photography's Early Years. Write a 4 – 5 page paper that summarizes what you determine to be the most significant aspects of the evolution of photography that we cover through Sept. 28. You should draw from your readings and class lectures. Cite specific processes, photographers and images to illustrate your points. This paper should be double-spaced and using a font no larger than 12pt. A printed hard copy **must** be brought to class on Monday, October 5 for inclusion on the mid-term grade. Emailed papers will not be accepted so plan ahead if you share a printer. (10 points)

Late papers will be downgraded.

Class 4: September 28

- ❖ Two-minute book reports from students enrolled through DC
- ❖ Small Group Presentation 1: Expeditionary Photography of Gustave le Gray, Henri Le Secq, Maxime du Camp, John Thomson, Samuel Bourne, and Félice A. Beato,
- ❖ Small Group Presentation 2: Early Travel Photography with Focus on Cuba, comparing a 1933 *National Geographic* article to the stories of today
- ❖ DVD: The Naylor Collection, Boston, Massachusetts

Reading Assignments for the next class:

Marien: Chapter Three (part II), *War and Photography* (1854 – 1880), pages 99 -127; and (part III), *Topographical Surveys*, pages 127 – 139

Internet: Skim this 3-part blog by Errol Morris about Roger Fenton's Crimean war photograph "In the Valley of the Shadow of Death"...<http://morris.blogs.nytimes.com/2007/09/25/which-came-first-the-chicken-or-the-egg-part-one/>

Blackboard: *Brady, The Grand Old Man of American Photography*, Newhall

Class 5: October 5

- ❖ Submit Written Paper #1
- ❖ Slide lecture: Roger Fenton as photographer of The Crimean War and of British Society
- ❖ Small Group Presentation 3: The debate about Roger Fenton's photograph entitled "In the Valley of the Shadow of Death"; overview and summary of blog posts at *The New York Times*.
- ❖ Small Group Presentation 4: Civil War Photographs by Alexander Gardner, Timothy O'Sullivan, organized by Mathew Brady
- ❖ Video segments from *The Frontier Photographers*

Reading Assignments for the next class:

Marien: Chapter Three (part IV), *Photography and the Social Sciences*, pages 148 - 163

Blackboard:

Nadar's Portraits at the Exhibition of the French Society of Photography, Newhall
Oscar Gustav Rejlander by Henry Peach Robinson, 1890, Newhall
The Annals of My Glass House, Newhall

Class 6: October 12 -- Last Class Before Mid-Term

- ❖ Slide lecture: Art and Photography in Great Britain: Oscar G. Rejlander, Henry Peach Robinson, Julia Margaret Cameron, and Lewis Carroll
- ❖ Small Group Presentation 5: NADAR (Gaspard Félix Tournachon): In the studio, from the hot air balloon, in the catacombs of Paris, and importance to Impressionist painters.
- ❖ QUIZ

Reading Assignments for the next class:

Marien: Chapter Four (part I), *Photography in the Modern Age (1880 – 1918) – Pictorialism*, pages 164 – 201.

Blackboard: *Eduard J. Steichen, 1902*, Newhall
The Photo-Secession, Alfred Stieglitz, 1903, Newhall

Class 7: October 19

- ❖ Slide lecture: Naturalistic Photography of Peter Henry Emerson and Pictorialism of Alfred Stieglitz and Edward Steichen
- ❖ Small Group Presentation, 6: Photo-Secession Luminaries: Clarence White, F. Holland Day, Anne Brigman
- ❖ DVD Screening: *Alfred Stieglitz: The Eloquent Eye*.

Reading Assignments for the next class:

Blackboard: *The Practice of Everyday Life*, Cheryl Finley

Class 8: October 26

- ❖ Slide lecture by Akemi May on Charles “Teenie” Harris
- ❖ DVD: *One Shot, Teenie Harris*
- ❖ Selection of reproductions from museum exhibition, for one page response by students

Reading Assignments for the next class:

Marien: Chapter Four (part II), *Photography and the Modern City*, pages 201 - 209

Blackboard: *Flashes from the Slums: Pictures Taken in Dark Places by the Lightning Process*, by Jacob A. Riis, 1888, Newhall

Extra Credit Viewing Opportunity: Visit Carnegie Museum of Art before October 31 to view *Teenie Harris: Cars*. Admission to the museum is free when you show your CMU ID. Send Akemi a 250 word response to the exhibition for 2 points of Extra Credit.

Class 9: November 2

- ❖ DVD: *America & Lewis Hine: A Moving Portrait of One of America’s Greatest Photographers*
- ❖ Slide lecture: A contemporary interpretation of Lewis Hine
- ❖ Small Group Presentation, 7: Eugène Atget’s view of Paris, and Paul Strand’s and Berenice’s Abbott’s views of New York

Reading Assignments for the next class:

Marien: Chapter Four (part II): *Science and Photography & Exploration & War & Philosophy*, pages 209 – 233;
Chapter Five (part I): *A New Vision (1918 – 1945)*, pages 234 – 268

Blackboard: *The Future of the Photographic Process: László Moholy-Nagy*, Newhall

Distribution of Part I of Final Exam (in class and on Blackboard).

Due in class on or before December 7. NO exceptions.

Points will be subtracted from late papers.

Class 10: November 9

- ❖ Slide lecture: The Industrialization of Photography and New Visionaries László Moholy-Nagy, Alexandr Rodchenko, André Kertész, and Henri Cartier-Bresson.
- ❖ Small Group Presentation 8: Man Ray, Brassai, John Heartfield
- ❖ DVD: *The Decisive Moment: Photographs and Words by Henri Cartier-Bresson*

Reading Assignments for the next class:

Blackboard: *Muybridge’s Motion Pictures: News Accounts*, Newhall
Jacques Henri Lartigue, Goldberg

Class 11: November 16

- ❖ Small Group Presentation 9: The Photography of Movement in the work of Eadweard Muybridge and Harold Edgerton.
- ❖ Slide lecture: Jacques Henri Lartigue
- ❖ DVD: *A Vanishing Race – By Edward S. Curtis*

Reading Assignments for the next class:

Blackboard: *Group f.64*, 1935, Newhall

A Personal Credo by Ansel Adams, 1943, Newhall

Class 12: November 23

- ❖ Slide lecture: Ansel Adams and the f.64 Group
- ❖ Small Group Presentation, 10: Portraiture of James VanDerZee (New York), August Sander (Germany) and Bill Brandt (England).
- ❖ DVD: *The Love and Legacy of Edward Weston & Charis Wilson*
And *Ansel Adams*, excerpts

Reading Assignments for the next class:

Marien: Chapter Five (part II): California Modern & Social Change - Farm Security Administration, pages 268 – 283

Blackboard:

The Assignment I'll Never Forget by Dorothea Lange, 1960, Newhall

The FSA Photographers by Edward Steichen, 1938, Newhall

Extra Credit Deadline:

ALL extra credit assignments **must** be completed and submitted by November 30.
There will be **NO** exceptions to this.

Class 13: November 30

- ❖ Small Group Presentation, 11: The Farm Security Administration project of Roy Stryker and the images of Walker Evans, Dorothea Lange, and Gordon Parks
- ❖ DVD: *Remembering LIFE*, excerpts
- ❖ Slide lecture: World War II photographs of Robert Capa, Joe Rosenthal, Edward Steichen and W. Eugene Smith

Reading Assignments for the next class:

Marien: Chapter Five (part III): LIFE Magazine and The Social Documentary, pages 284 - 296
Chapter Five (part IV): World War II, pages 296 – 309.

Also:

- Review reproductions in books and Blackboard articles in preparation for Visual Identification exam.
- Finish your written paper for submission on December 7.

Class 14: December 7 -- Last Day of Class

- ❖ Submit written segment of final examination.
- ❖ Small Group Presentation: Open Topic from the first 100 years of photography.
- ❖ Slide lecture: The Photographic Careers of Margaret Bourke-White, and Esther Bubley
- ❖ Slide lecture: Summary and review of photographers covered in course.
- ❖ Visual portion of final examination.