Focus of History of Photography capstone concentration: A Survey of the historical, technical, and social foundations of photography including emphasis on the role of photography in the evolution of cultural ideas. This course will be instructed as a discussion-based class. This course requires multiple writing requirements, including but not limited to a visual/textual term paper of 2,000 words excluding abstract, citations, captions + illustrations, and bibliography. (Sample term paper listed at the end of the class schedule). This course integrates from Silver Vein I these objectives: CO1, effective composition & communication [two significant writing assignments]; CO3, critical analysis & use of information [review, analysis of historical materials, presentation]; from Silver Vein II, reinforces CO5, CO7 (artistic interpretation & expression via visual presentation, presumably satisfied in prerequisites); and, from Silver Vein III: CO10, diversity & equity [Class discussions]. This course satisfies CO13, integration & synthesis [researching the patterns of visual semiotics through visual research and presentation]. Through the assigned readings, essays, class discussions, group activities, and research projects, students will practice critical thinking and communication skills that can be applied in academic and professional contexts. In their research and written work, students will adhere to ethical principles that govern scholarly inquiry, including the accurate representation of evidence, proper citation of sources, and respectful interactions with colleagues.

Prerequisites for Capstone courses are junior or senior standing and completion of all General Education courses that build Core Objectives 1-3 and satisfy Core Objectives 4-8.

This capstone course satisfies Core Objective 13 of the Silver Core Curriculum:

**CO13 Integration and Synthesis:** Students will be able to integrate and synthesize Core knowledge, enabling them to analyze open-ended problems or complex issues related to the history of photography in cultural analysis.

**Student Learning Outcomes:** The goal of this course is to introduce and improve an understanding of the role of photography as a Fine Art in cultural practice and history. This course is intended to provide an intensive experience in critical analysis, providing the opportunity for integrating previous courses in the Fine Arts majors and in the Core Curriculum. The goals and objectives are,

1. Students will present and develop the ten points of critical analysis throughout the semester during in class discussions on lecture material. Students will be required to demonstrate their ability to articulate the ten points of critical analysis in both mid-term and final research papers.

2. Quizzes will be given every three weeks to assess students’ ability to articulate the timeline in the History of Photography; (CO3)

3. Students will develop an ability to deconstruct and analyze patterns and concepts of representation in the history of photography. Students will be required to verbally articulate their understanding through in
class discussions throughout the semester. (CO10, CO13)

4. Students will develop research capability in visual history and cultural practice with the research and completion of a final research paper (CO13, enhances CO3, CO1, and CO7);

5. Develop and articulate a critical understanding of the ethics of visual representation. Participation in class discussions will be used to assess students understanding of topics. (CO10, CO13, enhances CO12);

6. Students will be able to articulate the evolution of the visual language of photography and its relationship to other academic disciplines. Comprehension will be assessed through quizzes, mid term writing and final research paper. (CO13, enhances CO1, CO3).

Student Learning Outcome CO13, integration & synthesis [researching the patterns of visual semiotics through visual research and presentation]. Topics throughout the course integrate art, politics and social change. Students will use critical thinking to analyze how the arts, specifically photography, have and continue to shape culture around the globe with direct emphasis on the growth of photography in American culture.

Text: WEBCT, Peter Goin HISTORY OF PHOTOGRAPHY  Note: this is a significant financial savings for you!

Attendance is required. Please inform Professor Goin if absences are unavoidable. Each unexcused absence equals 1/3 of a grade; three unexcused absences constitute a full grade reduction. Please arrive prior to the scheduled start of class in order to avoid interruptions.

Grading: Attendance/Class Participation: 10% / Mid-term = 20% / Visual Research Paper = 40% / Final = 30%

All grades will be based on a +/- grading scale.

100-95=A  94-90=A-  89-87=B+  86-83=B  82-80=B-  79-77=C+  76-73=C  72-70=C-  69-67=D+  66-63=D  62-60=D-  59 or below=F

[Please note that some presentations may take two class periods; the following sequence is a guide only]

Class #1  [SLOs = 3] ORIENTATION: Introduction and expectations

Class #2  [SLOs = 1,3,7] DEFINITIONS: Frame of reference/point-of-view/critical thinking THE TEN POINTS OF CRITICAL ANALYSIS / Discussion


Class #4  [SLOs = 5,13] Chapter two: The Origins of Documentary and the Myth of Objectivity: Mathew Brady, Julia Margaret Cameron, Henry Peach Robinson, Oscar Gustave Rejlander.


Class #7: [SLOs = <see above>] Chapter four, continued: Westward Expansion: Survey Photography and the Myth of the American West.

Class #8: [SLOs = 3, 5, 10, 13] Chapter five: The Noble Savage and Ethnographic Photography Adam Clark Vroman, Edward Curtis, various anthropological photographers including the Dammann Album, Bronislaw Malinowski.

Class #9: <continuation of The Noble Savage Discussion>


Class #11: [SLOs = 3, 5, 7] Stereoscopic photography, including viewers (laboratory session)


Class #13: [SLOs = 1, 3, 5, 7, 10, 13] Chapter eight: The Evolution of Modernism ~ Alfred Stieglitz, Camerawork, Paul Strand. Mid-term exam is a take-home exam. Format and length TBD. All responses must be typed, proofread, without quotations, and in your own writing. All responses must include a verification of student originality and word count. Do not share your writing with others. Due date is the following Monday.


Class #16: [Continuation of Chapter ten: Expansion of the Visual Language]


Class #18: [SLOs = 3, 5, 7, 10, 13] Chapter twelve: The FSA and the Social Documentary Tradition FSA photography including but not limited to Walker Evans, Russell Lee, Dorothea
Lange, Arthur Rothstein, Marion Post Wolcott.

Class #19:  <Chapter twelve, continued>

Class #20:  [SLOs = 1,2,5,7,13] Chapter thirteen: The Angst Years: Robert Frank, W. Eugene Smith, Margaret Bourke White.

Class #21:  <Continue with the Angst Years photographers; open discussion regarding essentialism in photography>

Class #22:  [SLOs = same as #20] Chapter fourteen: The Angst Years II: Lisette Model, Diane Arbus, Harry Callahan, Duane Michals and the Narrative.


Class #24:  [SLOs = 3,6,7,10,13] Chapter seventeen: A Cultural Point of View: Mexican Photographers
Manuel Alvarez Bravo, Graciela Iturbide, Flor Garduna, Pedro Meyer

Class #24:  [SLOs = 1,3,10,13] Final take-home exam handed out. Final exam is an essay, take-home exam. Format and length TBD. All responses must be typed, proofread, without quotations, and in your own writing. All responses must include a verification of student originality and word count. Do not share your writing with other students.

Class #26:  [SLOs = 3,7,10,13] Summary: Sexuality and Ethics in Visual Representation, new technologies, contemporary directions in visual representation (includes lectures 4, 5, 8, 12, 17, 20, 21).

Class #27:  May 4th Final take-home due date / open discussion

This is a two-part research paper:

Part I. Choose two photographs that you feel have significantly affected or transformed the nation or world; one image must be from the 19th century; the second, from the 20th century, but before 1970.

*Using other images or evidence, support your thesis that each of your selected images has had an impact. What is the significance of the image (what is its impact?) How have you measured the impact? What is your proof? Try and find examples where the original photograph was used in different contexts; include as many visual examples as possible.

*Provide information about the photographs, including a brief biographical essay about each photographer (two photographs; two photographers). The biographical essay should not exceed one page.

Part II. Choose one photographer and an artist outside of the photographic practice (such as a painter, sculptor, etc). Write an essay using no fewer than four examples (preferably more) demonstrating how the photographer has influenced the other artist.
Requirements:

1/ Title page requires the course name, title of your paper, and your name and word count. Do not submit hand written papers.

2/ Length: minimum of 2,000 words and list the word count at the center, bottom of the title page. Staple your paper in the upper, left-hand corner. Please do not format with justify right.

3/ Follow standard academic practices regarding form, spelling, and word choice. Only in exceptional cases should quotations be used. Spell out words; e.g. avoid using convenient shortcuts such as “photos” instead, use “photographs.” Avoid the slang, “shot,” as in “shot a photograph.”

4/ Use your own words. Do not copy from the Internet; i.e. provide your own synthesis from a variety of peer reviewed sources. Remember that it is important to discuss the visual strategies and underlying theories of the photographer’s oeuvre. Please use the Ten Points of Critical Analysis.

5/ Bibliography, single-spaced according to appropriate academic style. Double-space between citations. No fewer than seven, peer-reviewed sources other than the Internet.

6/ Provide a hard copy of the paper (double spaced except the bibliography) and a digital copy on a CD. Use Microsoft Word. Do not email the paper. Label the CD with your name and the title of your paper and date of submission.

7/ Include all the images on the CD, titled with the name of the artist and a subsequent number; e.g. Edward Weston 01, Dorothea Lange 02, etc. Make sure your name is on the CD cover.

8/ Use all examples of the selected photographs or other art within the text of your paper.

9/ Size images at 72 ppi, 2000 pixels on the longest side, and appropriately cleaned and balanced. DO NOT start with image sizes below that requirement if you are pulling images from web-based sources. If you do not know how to scan, come to a lab session and ask a lab assistant to help you. All files should be saved on the CD as tif files with the working space Adobe RGB (1998).

   Provide the caption that accompanies the photograph, and the source from where you found the photograph. Web images must not be enlarged and they must be no less in size than the scan requirements.

Email advisory: Due to budget restrictions, Professor Goin will attend to email on Mondays, Tuesdays and Wednesdays only. Please be attentive to office hours and meeting times, and please do not expect email responses outside of existing parameters. If possible, email will be answered, but not guaranteed during other times.

Students With Disabilities: Any students with a disability needing academic adjustments or accommodations is requested to speak with me or contact the Disability Resource Center (Thompson Building, Suite 101), as soon as possible to arrange for appropriate accommodations. Phone 784-6000
**Academic Dishonesty:** Academic dishonesty and plagiarism are serious intellectual offenses, as well as being against university policy. Either one is grounds for failing the course.

**Academic Success Services:** Your student fees cover usage of the Math Center (784-4433 or www.unr.edu/mathcenter/ <http://www.unr.edu/mathcenter/>), Tutoring Center (784-6801 or www.unr.edu/tutoring/ <http://www.unr.edu/tutoring/>) , and University Writing Center (784-6030 or www.unr.edu/writing center <http://www.unr.edu/writing_center>). These centers support your classroom learning; it is your responsibility to take advantage of their services. Keep in mind that seeking help outside of class is the sign of a responsible and successful student.

**Audio and Video Recording:** Surreptitious or covert videotaping of class or unauthorized audio recording of class is prohibited by law and by Board of Regents policy. This class may be videotaped or audio recorded only with the written permission of the instructor. In order to accommodate students with disabilities, some students may be given permission to record class lectures and discussions. Therefore, students should understand that their comments during class might be recorded.