COURSE SYLLBUS ARTS 5302.001
History of Photography (Repeateable with change in content) SPRING 2024

Topic for this term:
The Photographic Image in Modern and Contemporary Context:
Ideas, Images, and Some Image Makers, 1945—Present

Professor: Dr. David A. Lewis
dlewis@sfasu.edu (use this instead of through D2L), tel. 936-468-4804, ext. 4328
Office Hours: T/R 10-10:50am; T/R 1:00pm-1:50pm and 3:30-5:30pm, F 10am-noon, by appointment (Additional hours can be made available during exam week)

Face-to Face Class meets in Art Building, Room 106, T/R 2:00-3:15pm
Classes will be recorded on ZOOM and posted to D2L-BrightSpace for review.
(Dr. Lewis does not use social media like Facebook or Twitter, to contact him use the email listed above—do NOT contact him via email on D2L, he will not see your messages there.)

TEXTS: Handouts will be provided, with selective readings to be assigned as appropriate.
Highly recommended texts:
Terry Barrett, Criticizing Photographs, 4th Edition. (Some of the handouts are from this book, but the whole book provides useful and sometimes powerful insights on the art of photography and how we can understand and interpret it.)

For modern and contemporary trends, see especially these publications: Aperture and Blind Spot Magazine. There are numerous photography sites on the web, from “fan-based” sites and artist’s blogs, to notices by commercial galleries, professional foundations, photography programs, museum sites: all can be useful. Artdaily.org often features notices on photography exhibitions, auction sales/records, etc.

COURSE DESCRIPTION:
ARTS 5302 provides an intensive examination of the major ideas, themes and some of the controversies germane to photography created after WW II and to the present. The course surveys the work of major individual artist photographers and their work, as well as provide further examples by less well-known photographers. Working within the framework of an “Art in Context” approach, lectures and discussions will examine representative works not only in terms of formal conventions and innovations, but also with the idea of placing them within the broader historical milieu. The instructor encourages lively discussion among the students, who may wish to explore more fully certain issues raised in either the class lectures or assigned readings.

COURSE LEARNING OUTCOMES:
Students who successfully complete ARTS 5302 will demonstrate competency in understanding the core principles, events, theory and practice of photography as an art form from the Postwar years through the early 21st century. They will demonstrate: 1) an ability to identify and describe the significance of major photographers, 2) be able to identify representative examples of
photography in fine arts, fashion, and popular culture for the period, 3) a mastery of the core theoretical principles of postwar, pop, and postmodern photography as broad historical phenomena, & 4) articulate aspects of the interaction between photography and other visual arts.

STUDENT EVALUATION:
Students will be assigned according to their performance on three examinations (100 pts each, consisting of essays and objective questions), a term project (50 pts., keeping a weekly journal, with notes from readings, guest speakers and films viewed for the course, copies of handouts, other documents you may collect, and your own thoughts about photographs and photographic issues you find of interest), and class participation (50 pts., which includes: both attending class regularly and being involved in class discussions, attending the Photofest Houston field trip—dates to be determined, but tentatively March 22nd).

Note that Graduate students participating in cross-listed courses are expected to perform at higher level than the undergraduate students; as a consequence, their exams will be more rigorous, and they will be expected to produce a well-developed research project in consultation with the supervising professor.

Cumulative Grades: A 380-400; B 360-379; C 340-359; D 300-339

ADVISORY:
This course is NOT for the faint of heart: It necessarily presents and discusses some imagery of an explicit nature, i.e., photographs that explore (or exploit?) controversial subject matter (human sexuality, death and disease, religion, atheism, violence, crime and punishment, war, the ecology, politics, prejudice, social injustice, and other things that could/should be upsetting and even disturbing to someone, anyone, or everyone at some point in their lives.) This is the nature of the photograph of the last few generations.

NOTE: This schedule is subject to change at the instructor’s discretion.

PART 1. INTRODUCTORY TOPICS AND ISSUES

Week#:

   Prologue: From Modern to Postmodern and the Metamodern Present

   Introduction: In and Out of Focus: Major Themes of Modern and Postmodern Discourse

Viewfinder: What Do We See Photographically?  
Modernist Strategies and Typologies in the Photographic Arts.  

4. Feb. 6, 8. PART II. STREET PHOTOGRAPHY

The Decisive Moment: The Legacy of Cartier-Bresson  
Readings: Handout on Cartier-Bresson

Word War II and its Aftermath: ‘The Family of Man’ in a House Divided; Robert Frank and the American Road  
Readings: Handout.

Urbane and Mundane—City Life and Ordinary Experience  
Readings: Students are encouraged to explore the internet on this topic.

The Re-emergence of Clandestine and Surveillance Photography  
Readings: Students are encouraged to explore the internet on this topic.

5. Feb. 13, 15. PART III. STRAIGHT ART PHOTOGRAPHY AT MIDCENTURY

In Evidence: Traces of Traces  
Readings: Handout. Students are encouraged to explore the internet on this topic.

What is the Sugar Doing in the Salt? Or Objects Objectified  
Readings: Handout.


7. Feb. 27, 29. PART IV. PORTRAIT & FASHION PHOTOGRAPHY, 1940—1980s

“All Avedon All the Time, Everywhere, and Inescapably So!”  
Film: “Darkness and Light,” class discussion

8. March 5, 7. PART V. VERNACULAR PHOTOGRAPHY

Picturing the Mundane and the Overlooked  
Readings: Handout(s)

SPRING BREAK, March 9—17th

9. March 19, 21. PART VI. CONCEPTUALISM & PHOTOGRAPHY

The Photograph as a Document, as an action  
Readings: Students are encouraged to explore the internet on this topic.

*Camera Pictura: The Imaging Studio*
Readings: none.

**Easter Break, March 28—31st.**

11. April 2, 4. **We See What We See—Observations on the Mediated “Gaze”**
Readings: Handout

Review and Second Exam, April 4th.

12. April 9, 11. **PART V. PHOTOGRAPHY IN THE POSTMODERN AGE, ca. 1965—1994.**

On the Meaning of Nature in the Information Age
Readings: Handout

“The Politics of the Camera, or “Whose Taking the Pictures and What’s on the Agenda?”
Readings: Handout

13. April 16, 18. **PART VI. FROM POSTMODERN TO CONTEMPORARY PRAXIS IN THE DIGITAL AGE**

The Postmodern Photograph and Transmedia Expressions; Constructed Realities and the Hyperreal.


"Unpacking the Chocolate Box: Photographic Invention and the Eye-Candy Dreamscape"
Readings: Handout

15. April 30, May 2.

Post-photographic Art in the Emerging Metamodern Era
“Seeing and Being: Are We What We See?”
Readings: Students are encouraged to explore the internet on this topic.

**Final Exam (Consult official exam schedule)**

NOTE the following SFASU policies and resources:

The Code of Student Conduct and Academic Integrity outlines the prohibited conduct by any student enrolled in a course at SFA. It is the responsibility of all members of all faculty, staff, and students to adhere to and uphold this policy.

Articles IV, VI, and VII of the new Code of Student Conduct and Academic Integrity outline the violations and procedures concerning academic conduct, including cheating, plagiarism, collusion, and misrepresentation. Cheating includes, but is not limited to: (1) Copying from the test paper (or other assignment) of another student, (2) Possession and/or use during a test of
materials that are not authorized by the person giving the test, (3) Using, obtaining, or attempting to obtain by any means the whole or any part of a non-administered test, test key, homework solution, or computer program, or using a test that has been administered in prior classes or semesters without permission of the Faculty member, (4) Substituting for another person, or permitting another person to substitute for one’s self, to take a test, (5) Falsifying research data, laboratory reports, and/or other records or academic work offered for credit, (6) Using any sort of unauthorized resources or technology in completion of educational activities.

Plagiarism is the appropriation of material that is attributable in whole or in part to another source or the use of one’s own previous work in another context without citing that it was used previously, without any indication of the original source, including words, ideas, illustrations, structure, computer code, and other expression or media, and presenting that material as one’s own academic work being offered for credit or in conjunction with a program course or degree requirements.

Collusion is the unauthorized collaboration with another person in preparing academic assignments offered for credit or collaboration with another person to commit a violation of any provision of the rules on academic dishonesty, including disclosing and/or distributing the contents of an exam.

Misrepresentation is providing false grades or résumés; providing false or misleading information in an effort to receive a postponement or an extension on a test, quiz, or other assignment for the purpose of obtaining an academic or financial benefit for oneself or another individual or to injure another student academically or financially.

**Withheld Grades Semester Grades Policy (5.5)**
Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the coursework because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course to compute the grade point average. For additional information, go to https://www.sfasu.edu/policies/course-grades-5.5.pdf.

**Students with Disabilities**
To obtain disability-related accommodations, alternate formats, and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services promptly may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/

**Student Wellness and Well-Being**
SFA values students’ overall well-being, mental health and the role it plays in academic and overall student success. Students may experience stressors that can impact both their academic experience and their personal well-being. These may include academic pressure and challenges associated with relationships, emotional well-being, alcohol and other drugs, identities, finances, etc.

If you are experiencing concerns, seeking help, SFA provides a variety of resources to support students’ mental health and wellness. Many of these resources are free, and all of them are confidential.

**On-campus Resources:**
**The Dean of Students Office** (Rusk Building, 3rd floor lobby)
www.sfasu.edu/deanofstudents
936.468.7249
dos@sfasu.edu

**SFA Human Services Counseling Clinic** Human Services, Room 202
www.sfasu.edu/humanservices/139.asp
936.468.1041

**The Health and Wellness Hub** “The Hub”
Location: corner of E. College and Raguet St.

To support the health and well-being of every Lumberjack, the Health and Wellness Hub offers comprehensive services that treat the whole person – mind, body and spirit. Services include:

- Health Services
- Counseling Services
• Student Outreach and Support
• Food Pantry
• Wellness Coaching
• Alcohol and Other Drug Education

www.sfasu.edu/thehub
936.468.4008
thehub@sfasu.edu

Crisis Resources:
• Burke 24-hour crisis line: 1.800.392.8343
• National Suicide Crisis Prevention: 9-8-8
• Suicide Prevention Lifeline: 1.800.273.TALK (8255)
• johCrisis Text Line: Text HELLO to 741-741