Art 3830-001 History of Contemporary Photography
Spring 2016

Wednesday 9:00 – 11:45 am

Instructor
Carsten Meier

Office Location: FAV 132
Office Hours: Monday 9-11 AM
E-Mail: carsten.meier@usu.edu

Course Description
Reviews history of contemporary Photography, beginning with the modernist movements of the 1920s and progressing through the aesthetic, technical, and communicative changes, up to today's contemporary uses of the medium. Examines photography's relationship to the historical changes in society, through its evolution as an art form, a commercial venue, and a visual record.

Learning outcomes and products
Via an examination of Photography’s historical progression through the twentieth century and beyond, students will apprehend significant events, photographers and artists in a related time period. Moreover, the analysis of selected artists and their bodies of work will be illuminated in student presentations as well as reading and screening discussions, broadening one’s scope of the medium and one’s understanding of the diversity of uses today’s photography has to offer.

- Students will present one provided topic, essential to the History of Contemporary Photography, via an image-based desktop presentation (Power Point).
- Students will create an individual research topic for which an image-supported and well organized research paper of 3000 words (minimum) is due for the final.
- Students are required to take physical notes during all lectures. Those notes will be of essential focus when student’s research topics are discussed in the research topic discussion sessions.

Instructional Methods
This course is taught using a variety of instructional methods with a concentration on lectures, student presentations, critique sessions, small group work and reading discussions.

Learning Objectives
Gaining factual knowledge (terminology, classification, methods and trends)
Learning about specific events, artists and phenomenon in the history of contemporary Photography. Learning how analytical discussions concerning historically significant photographs can broaden the understanding of the medium’s relationship to world history.
Developing specific skills, competencies and points of view needed by professionals in the field most closely related to this course
Learning through presentations and writing as well as individual and independent study of relevant topics and issues concerning contemporary history of Photography can be used to develop professional skills in academic research.

Gaining a broader understanding and appreciation of intellectual-cultural activity
Learning how important events and artist’s works shape our understanding of the current cultural value of Photography.

Required Materials
Notebook

Required Texts
Mary Warner Marien *Photography: A Cultural History*

Policies and Procedures:

Method of Evaluation:
Design will be assessed according to how well the work addresses the intended objectives of the exercise and shows growth in vision, composition and use of materials to create quality work. This is in addition to thoughtful participation in the discussion of the exercise. Additionally, the grade will be determined by your productive concentration during class exercises and the initiative shown for outside projects. Work will be graded according to following scale:

A - Outstanding: The quality is performed to a very high standard of proficiency for this level of the program.

B - Very Good: The quality is performed to a high standard. The student has reached a level that clearly exceeds "competency."

C- Good/Competent: The quality is clearly demonstrated without being exceptional in any way. This grade represents adequate completion of the work assigned.

D- Satisfactory: The quality is demonstrated to a minimally acceptable level. There may be flaws, but they are not serious enough to fail the student on this quality.

F: Unsatisfactory: The quality is absent or performed to a very low level, or performance is seriously flawed. This is a failing mark.

Overall grade will be based on the realization of our IDEA objectives as such:

**Gaining factual knowledge** (terminology, classification, methods and trends)
Technical realization of projects and demonstration of acquired knowledge reflected in verbal participation, writing and realized studio projects

**Developing creative capacities**
Developing the ability to acquire and apply technical competency to the creative application of the view camera and large format film to the demands of contemporary photography employing analogue and digital printing techniques
Learning to analyze and critically evaluate ideas, arguments and points of view
Active verbal participation in class and critique sessions and students's presentation (i.e. significant contribution to class discourse, including being prepared to discuss assigned readings and/or current projects)

Grading Scale:
A 100-95%  A- 94-90%  B+ 89-85%  B 84-80%  B- 79-85%
C+ 74-70%  C 69-65%  C- 64-60%  D 59-55%  F 54% and below

Verbal Participation:
Students are required to active verbal participation in all class sessions. A percentage of your final grade is used to evaluate the quality and significance of demonstrated statements. Quality and quantity of active verbal participation will ultimately determine participation grade. The same grading scale applies as listed above.

Attendance:
Students are allowed a maximum of TWO unexcused absences per semester. TWO tardy arrivals (more than 10 minutes late) will count as ONE absence. It is the student's responsibility to make up any information missed due to absence. Excused absences will require official documentation stating why the student was not able to attend that particular class period and must be worked out with instructor in advance whenever possible.

After TWO unexcused absences, your grade will be affected accordingly:
- Three unexcused absences - drop one letter grade for the course
- Four unexcused absences - drop two letter grades for the course
- Five unexcused absences – student fails the class

PLEASE NOTE! UNEXCUSED ABSENCES ON CRITIQUE DAYS WILL RESULT IN AN IMMEDIATE DROP IN LETTER GRADE FOR THE DAY’S PROJECT (provided the assignment is turned in on time).

Due Dates and Work Habits:
Work shall be defined as "exercise" (work done in class, under instruction) and "projects" (assignments done outside of the class time). Exercises will be due at the date provided on the assignment sheets. These due dates will be labeled as "PRESENTATIONS," during which the work will be discussed. We cannot discuss works that are not complete. Students are expected to spend time outside of class in order to successfully resolve the projects. Work handed in a day late will be downgraded one full letter grade. After that, work will not be accepted. During the semester, one project may be redone; substantial improvement is required to improve the grade, but the grade will not be further reduced. The photo- and computer labs are shared space. Please be sure to leave the area clean at the end of each class.

Objectionable Material:
Be advised that some fine art photography studied in this course may contain nudity or other sensitive content. If you find the material objectionable, you are encouraged to discuss your concerns with the instructor. Pornography is against University's policies.

Special Needs and Accommodation:
The Americans with Disabilities Act states: “Reasonable accommodation will be provided for all persons with disabilities in order to ensure equal participation within the program.” If a student has a disability that will likely require some accommodation by the instructor, the student must contact the instructor and document the disability through the Disability Resource Center, preferably during the first week of the course. Any request for special consideration relating to attendance, pedagogy, taking of examinations, etc., must be discussed with and approved by the instructor. In cooperation with the Disability Resource
Center, course materials can be provided in alternative format, large print, audio, diskette, or Braille.

Diversity Statement:
Utah State University is committed to creating a community that affirms and welcomes persons from diverse backgrounds and experiences and supports the realization of their human potential. We recognize that there are differences among groups of people and individuals based on ethnicity, race, socioeconomic status, gender, exceptionalities, language, religion, sexual orientation, and geographical area. All persons are encouraged to respect the individual differences of others.

Sexual Harassment:
Sexual harassment is defined by the Affirmative Action/Equal Employment Opportunity Commission as any "unwelcomed sexual advances, requests for sexual favors, and other verbal or physical conduct of a sexual nature." If you feel you are a victim of sexual harassment, you may talk to or file a complaint with the Affirmative Action/Equal Opportunity Office, located in Old Main, Room 161, or call the office at 797-1266.

Americans with Disabilities Statement & Non-Discrimination Statement:
The Americans with Disabilities act states: “Reasonable accommodation will be provided for all persons with disabilities in order to ensure equal participation within the program.” If a student has a disability that will likely require some accommodation by the instructor, the student must contact the instructor and document the disability through the Disability Resource Center (797-2444), preferably during the first week of the course. Any request for special consideration relating to attendance, pedagogy, taking of examinations, etc., must be discussed with and approved by the instructor. In cooperation with the Disability Resource Center, course materials can be provided in alternative format, large print, audio, diskette, or Braille.

Plagiarism Statement:
Plagiarism includes knowingly “representing, by paraphrase or direct quotation, the published or unpublished work of another person as one’s own in any academic exercise or activity without full and clear acknowledgement (sic?). It also includes the unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials” (Code of Policies and Procedures for Students, Article V, Section 3A.1). The penalties for plagiarism are severe. They include “#1) warning or reprimand and #2) grade adjustment” (see: Article VI, Section 1A); Other penalties may also be imposed at the Dean’s discretion. These include probation, suspension, expulsion, withholding of transcripts, denial or revocation of degrees, referral to psychological counseling, and other appropriate disciplinary actions.

Inclusion Statement:
No student is permitted to create a threatening, intimidating, or harassing environment in this course. Classroom civility is a part of the Student Code, and infractions will be pursued through the Student Conduct Coordinator. This course will be conducted in a safe and tolerant environment, and any person who detracts from that environment will be instructed to leave without the ability to make up coursework.

Timeline

Wednesday, January 13
Introduction to class, syllabus and research paper assignment

Wednesday, January 20
Reading Discussion: Walter Benjamin. Little History of Photography
Research topic discussion session for February 3 presenters

Wednesday, January 27
Lecture: The years between the world wars: 1918 – 1936
Research topic discussion session for February 17 presenters

Wednesday, February 3
DADA and Bauhaus
Photojournalism and Mass Media

Wednesday, February 10
Lecture: WWII: 1936 – 1945
Research topic discussion session for March 16 presenters

Wednesday, February 17
Edward Weston and Documentary Photography
Robert Capa and War photography

Wednesday, February 24
Research topic discussion session for March 30 presenters

Wednesday, March 2
Reading day

Wednesday, March 9
Spring Break

Wednesday, March 16
Edward Steichen and The Family of Man exhibition
Robert Frank’s book The Americans

Wednesday, March 23
Research topic discussion sessions for April 13 presenters

Wednesday, March 30
William Eggleston and Color Photography
Bernd and Hilla Becher and the New Topographics exhibition

Wednesday, April 6
Research topic discussion session for April 27 presenters

Wednesday, April 13
Cindy Sherman and Critique on Culture through Photography
Postmodern Photography and the Düsseldorfer Kunstakademie

Wednesday, April 20
Lecture: Dig this: 2001 – 2019

Wednesday, April 27
The Digital Revolution and the Constructed and Staged Image
Surveillance and Identity in Photography

-> Research Paper due!