COURSE OUTLINE OF RECORD

Number: ART G158  TITLE: History and Aesthetics of Photography

ORIGINATOR: Monica Jovanovich  EFF TERM: Fall 2019
FORMERLY KNOWN AS: PHOT G158  DATE OF OUTLINE/REVIEW: 02-05-2019

CROSS LISTED COURSE: TOP NO: 1011.00

SEMESTER UNITS: 3.0
HRS LEC: 54.0  HRS LAB: 0.0  HRS OTHER: 0.0
CONTACT HRS TOTAL: 54.0
STUDY NON-CONTACT HRS RECOMMENDED: 108.0

CATALOG DESCRIPTION:
This course will provide an overview of the history of photography from the invention through modern era. The work of major practitioners as well as lesser known figures, trends, movements, and artist groups that have shaped the medium will be discussed. Technical innovations, limitations, and inspiration that helped determine the direction and perception of the photographic image from the early 19th century through the 20th century will be covered.

JUSTIFICATION FOR COURSE:

PREREQUISITES:
COREQUISITES:
ADVISORIES:

ASSIGNED DISCIPLINES:
  Art
  Art history
  Photography

MATERIAL FEE: Yes [ ] No [X] Amount: $0.00

CREDIT STATUS: Noncredit [ ] Credit - Degree Applicable [X] Credit - Not Degree Applicable [ ]

GRADING POLICY: Pass/No Pass [X]  Standard Letter [X]  Not Graded [ ]  Satisfactory Progress [ ]

OPEN ENTRY/OPEN EXIT: Yes [ ] No [X]

TRANSFER STATUS: CSU Transferable[ ]  UC/CSU Transferable[X]  Not Transferable[ ]

BASIC SKILLS STATUS: Yes [ ] No [X]  LEVELS BELOW TRANSFER: Not Applicable

CALIFORNIA CLASSIFICATION CODES: Y - Not Applicable

NON CREDIT COURSE CATEGORY: Y - Not applicable, Credit Course

OCCUPATIONAL (SAM) CODE: E

REPEATABLE ACCORDING TO STATE GUIDELINES: No [X]  Yes [ ] NUMBER REPEATS:

REQUIRED FOR DEGREE OR CERTIFICATE: No [ ] Yes [X]

ART HISTORY(Associate in Arts for Transfer)
Art(Associate in Arts)
Art(Associate in Arts)
Art History(Associate in Arts for Transfer)
Liberal Arts: Emphasis in Arts and Humanities(Associate in Arts)
STUDIO ARTS(Associate in Arts for Transfer)
Studio Arts(Associate in Arts for Transfer)

GE AND TRANSFER REQUIREMENTS MET:
ART G158-History and Aesthetics of Photography

IGETC Area 3: Arts and Humanities
   3A: Arts
CSU GE Area C: Arts, Literature, Philosophy and Foreign Languages
   C1 - Arts, Dance, Music, Theater
GWC AA - Area C Arts, Literature, Philosophy, and Languages other than English
   Area C Arts, Literature, Philosophy, & Languages other than English

COURSE LEVEL STUDENT LEARNING OUTCOME(S) Supported by this course:

1. Explicate human creations in the visual arts.
2. Formulate criticisms of photographs based on visual terms.
3. Analyze photographs for historical and conceptual significance.

COURSE OBJECTIVES:
1. Demonstrate a clear understanding of photography’s historical shift from a utilitarian instrument to a fine arts tool.
2. Identify specific aesthetic movements as related to photography’s historical progression.
3. Analyze photographs for historical and conceptual significance in written and oral form.
4. Acquire and appropriately use a broad range of photography and art vocabulary.
5. Identify and analyze formal attributes specific to the medium of photography.

COURSE CONTENT:

LECTURE CONTENT:

A. Beginnings of Photography
   1. Pre-photo image making and tools
   2. Beginnings for photo around the world
   3. Photography 1839-1880
B. Documentary Photography
   1. American Civil War
   2. NYC Tenements
C. Still photo and motion pictures (1880-1890)
   1. Edward Muybridge and Leland Stanford-experiments in capturing motion
   2. Shift of medium form glass plates to celluloid and the rise of snapshot (consumer photography)
D. Photography an art form (1890-1910)
   1. Influences on and conflict with painting medium
   2. Alfred Steiglitz and his contemporaries
E. Photo as a social tool (1910-mid-1930s)
   1. Lewis Hine
   2. WPA Photographers
F. Art Photography defines itself, design oriented photos (1930s-1950)
   1. Aaron Siskind
   2. Harry Callahan
G. Documentary comes into its own
   1. Street photographers
   2. Robert Frank documentary
H. Photography in the 1960s
   1. Subversion and rethinking of the medium
   2. Movements through the mid-1970s
I. Post-modernism enters the language of photography
1. Post modern photographers
   2. Influence of consumer photography on art photo aesthetics

J. Current work
   1. Interpreting the current direction of art photography
   2. Digital photography, a different kind of accessibility

METHODS OF INSTRUCTION:

A. Lecture:
B. Independent Study:

INSTRUCTIONAL TECHNIQUES:

Lecture, slides, video, museum and gallery visits.

COURSE ASSIGNMENTS:

Reading Assignments
Reading assignments include textbook and independent research.

Out-of-class Assignments
Research for a scholarly paper and visits to galleries or museums.

Writing Assignments
There will be a term paper and written assignments on galleries and museums visited.

METHODS OF STUDENT EVALUATION:

Midterm Exam
Final Exam
Short Quizzes
Written Assignments
Essay Examinations
Report
Projects (ind/group)
Oral Presentations

Demonstration of Critical Thinking:

Essay questions will be given on the midterm and final exams. For example, two images will be presented on the slide screen, students will be asked to do a written comparison of the images, addressing the aesthetic, historical, and conceptual significance of each.

Required Writing, Problem Solving, Skills Demonstration:

Essay questions will be given on the midterm and final exams.

TEXTS, READINGS, AND RESOURCES:

TextBooks:

LIBRARY:

Adequate library resources include: Print Materials
Non-Print Materials
Online Materials
Services
Comments: