

# ARTH-180: HISTORY OF PHOTOGRAPHY

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**Effective Term**

Fall 2025

**CC Approval**

02/07/2025

**AS Approval**

02/13/2025

**BOT Approval**

02/20/2025

**COCI Approval**

04/30/2025

## SECTION A - Course Data Elements

**CB04 Credit Status**

Credit - Degree Applicable

**Discipline**

Minimum Qualifications	And/Or
Art History (Master's Degree)	Or
Photography (Master's Degree)	

**Subject Code**

ARTH - Art History

**Course Number**

180

**Department**

Art History (ARTH)

**Division**

Arts and Humanities (ARAH)

**Double Coded With**

PHOT-180

**Department**

Photography (PHOT)

**Division**

Arts and Humanities (ARAH)

**Full Course Title**

History of Photography

**Short Title**

History of Photography

**CB03 TOP Code**

1002.00 - Art

**CB08 Basic Skills Status**

NBS - Not Basic Skills

**CB09 SAM Code**

E - Non-Occupational

**Rationale**

Updating common course numbering course change.

**SECTION B - Course Description****Catalog Course Description**

This course traces the history of photography from its beginnings to digital imaging. Emphasis will be on photography as a social force and an artistic practice. Required for photography majors.

**SECTION C - Conditions on Enrollment****Open Entry/Open Exit**

No

**Repeatability**

Not Repeatable

**Grading Options**

Letter Grade or Pass/No Pass

**Allow Audit**

Yes

**Requisites****Advisory Prerequisite(s)**

Completion of ENGL-C1000 or ENGL-120B with a minimum grade of C or appropriate placement.

**SECTION D - Course Standards****Is this course variable unit?**

No

**Units**

3.00

**Lecture Hours**

54

**Outside of Class Hours**

108

**Total Contact Hours**

54

**Total Student Hours**

162

**Distance Education Approval****Is this course offered through Distance Education?**

Yes

**Online Delivery Methods**

DE Modalities	Permanent or Emergency Only?
Hybrid	Permanent
Entirely Online	Permanent
Online with Proctored Exams	Permanent

## SECTION E - Course Content

### Student Learning Outcomes

Upon satisfactory completion of the course, students will be able to:	
1.	Recognize important photographers' work, as well as the technology employed from the beginnings of photography to the digital era.
2.	Locate photographic works within diverse cultural contexts.

### Course Objectives

Upon satisfactory completion of the course, students will be able to:	
1.	Discern the development of photographic technologies, the images they produced, and the audiences they created.
2.	Locate the production of photography within the context of industrial Europe and North America.
3.	Recognize the style and specific works of significant photographers.
4.	Recognize the different functions of the photograph, including the fine art photograph, the scientific photograph, and the photograph in journalism.
5.	Describe the formal aspects of a photograph applying proper discipline-specific vocabulary.

### Course Content

1. Early experiments in photography.
  - a. The camera obscura.
  - b. Early photochemical experiments.
  - c. Daguerre, Fox-Talbot, Bayard.
2. Early 19th-century technologies and subjects
  - a. Daguerreotypes, ambrotypes and tintypes
    - i. Portraiture
    - ii. Scientific and anthropological uses of photography
    - iii. Early photojournalism
  - b. Calotypes
  - c. Collodion/wet plate process
    - i. Early war photography
    - ii. and travel photography
    - iii. Composite photographs
  - d. Platinum Prints, Photogravure
    - i. Photography and Art
      1. Stieglitz and Camera Work
      2. Pictorialism
3. 20th-century photography
  - a. Documentary photography
    - i. Progressive Era
    - ii. New Deal and FSA
  - b. Photography and Modern Art
    - i. European Experimentation
      1. Constructivism
      2. Dada
      3. Surrealism
    - ii. American Modernism
      1. Ansel Adams and Zone System
      2. f/64 Group
  - c. Photography and Print
    - i. LIFE magazine
    - ii. Photojournalism
    - iii. Advertisements
    - iv. Fashion
  - d. Postwar Photography
    - i. Family of Man and Frank's Americans
    - ii. New Documents
  - e. Color Photography
  - f. Photography and Art, 1960s 1970s

- i. Photorealism
  - ii. Conceptual Art
  - iii. Performance Art
- g. Digital Photography
- 4. 21st-century Photography
  - a. Digital imaging technologies
  - b. Changing ideas of authorship, audience, photographer
- 5. Vocabulary for analyzing photographs
  - a. Formal and Compositional terms
  - b. and contrast of photographs

## Methods of Instruction

### Methods of Instruction

Types	Examples of learning activities
Field Trips	Students will explore examples of photography in a professional setting such as a Gallery or Museum as well as a commercial venue.
Lecture	Image-based lectures which promote all-class and small group discussion of content.
Other	Collaborative Learning: Small groups explore and assess in-depth a topic covered in lecture. Groups present their findings to peers for further analysis and critique.

### Instructor-Initiated Online Contact Types

Announcements/Bulletin Boards  
 Chat Rooms  
 Discussion Boards  
 E-mail Communication  
 Telephone Conversations  
 Video or Teleconferencing

### Student-Initiated Online Contact Types

Chat Rooms  
 Discussions  
 Group Work

### Course design is accessible

Yes

## Methods of Evaluation

### Methods of Evaluation

Types	Examples of classroom assessments
Exams/Tests	Exams/Tests - Will contain objective questions, image identification, attribution of unknown images, and essays. For Example: In an essay, compare and contrast the portraits of Harriet Beecher Stowe and Frances Benjamin Johnston as the New Woman. Consider how each subject is presented to us, use of props, lighting, space. What does each image communicate about these women?
Quizzes	Slide identification with questions pertaining to course content. For Example: Connect (Rodchenko's image of Horn Player) with politics at that time.

**Projects**

Research Projects - Students are to select a paper topic covering some aspect of a period or formal art movement covered in the course this semester. This paper is designed as a research project and students are expected to go beyond the level of information found in the course textbook. Students must find a minimum of five sources for this paper. Of those five, no more than two may be periodical sources and no Internet sources are allowed, except where students can demonstrate the academic verifiability and validity of a source.

Paper will be in the MLA format using parenthetical citations. The body of the text must be a minimum of 7 pages and no more than 15. Work will be graded on a 50-point rubric that evaluates format; development of the body of the text including a thesis, relevant examples, integration of research, conclusion and merit of original premise, punctuation, grammar; bibliography; citations and use of images.

**Homework**

Students will apply concepts of analysis—value, contrast, dominant lines, etc., to photographs that they take with their phones/personal cameras.

**Assignments****Reading Assignments**

Selected readings from textbook, periodicals or library collection covering periods, cultures and artists discussed in lecture. For Example:

1. Read "The Western Landscape - Natural and Fabricated" from "A social History of Photography," and be prepared to discuss the role of landscape in American imagination.
2. Students will read online articles regarding Richard Prince's exhibition of Instagram photos. They will divide into groups to debate the ethics of Prince's show.

**Writing Assignments**

1. Written evaluations of photography viewed in museums and galleries. For example: Write a five-page, typewritten analysis of the SFMOMA show "Signs and Wonders: The Photographs of 19c travel photographer John Beasley Greene." In your essay, address how the images are displayed—lighting, captions, exhibition design. Choose one work to analyze formally in terms of value, composition, etc. Finally, connect Beasley's work with that of travel photographers we've discussed in class.
2. Topical essays expanding on course material. For example: Write a two-page of the development and theoretical underpinnings of the work of Carrie Mae Weems.

**Other Assignments**

Creative assignments that address similar methods or themes of photographers and movements studied. In the style of Dada artist Hannah Hoch, create a photomontage addressing conflicting notions of female beauty from contemporary advertisements.

**SECTION F - Textbooks and Instructional Materials****Material Type**

Textbook

**Author**

Hirsch, R

**Title**

Seizing the Light: A Social and Aesthetic History of Photography

**Edition/Version**

3rd

**Publisher**

Routledge

**Year**

2017

**Material Type**

Textbook

**Author**

Rosenblum, N

**Title**

A World History of Photography

**Edition/Version**

5th

**Publisher**

Abbeville Press

**Year**

2019

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**Course Codes (Admin Only)**

**ASSIST Update**

No

**CB00 State ID**

CCC000522790

**CB10 Cooperative Work Experience Status**

N - Is Not Part of a Cooperative Work Experience Education Program

**CB11 Course Classification Status**

Y - Credit Course

**CB13 Special Class Status**

N - The Course is Not an Approved Special Class

**CB23 Funding Agency Category**

Y - Not Applicable (Funding Not Used)

**CB24 Program Course Status**

Program Applicable

**Allow Pass/No Pass**

Yes

**Only Pass/No Pass**

No