

ACADEMIC FREEDOM STATEMENT

Brooks Institute is committed to protecting and encouraging the principles of academic freedom. Academic freedom provides the foundation for scholarship, teaching and learning, and reflects the Institutes fundamental mission to promote collaboration, critical thinking, and creativity. Essential elements for the intellectual vitality of a college include: the ability to exchange ideas and concepts freely, to explore and disseminate new knowledge, and to speak openly as a professional and as a private citizen. All are encouraged to promote a learning environment that provides opportunities for the free exchange of ideas between faculty, staff and students.

Programmatic Student Learning Outcomes/Mission

The **Master of Fine Arts in Photography** degree provides a rigorous exploration of image-making as a cultural force and as a mode of personal expression. The program nurtures intellectual and creative growth through the lively exchange of ideas from diverse sources and wide-ranging perspectives. The program supports aesthetic exploration in all forms of lens based and light based media and promotes academic inquiry through research recognizing the importance of critical analysis and writing to both comprehend and create a cohesive body of work. Brooks Institute prepares artists to make an important contribution to the expanding role of the visual experience in contemporary life.

Upon Completion of the Master of Fine Arts Degree, students will be able to:

- Create a cohesive body of original work integrating a mastery of materials, methods, and concepts. (Visual Literacy, Adept)
 - Articulate an informed perspective that includes defining an aesthetic approach, reviewing methods and processes, and providing a broader cultural context in which to understand a body of work. (Communication, Global, Visual Literacy)
 - Synthesize knowledge obtained through various research activities exhibiting a standard of academic integrity and a graduate level of critical analysis. (Problem Solver, Visual Literacy)
 - Engage in creative collaboration as an effective member of a team. (Collaboration)
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Course Title **History of Photography**

Course Code **HST523**

Credit Hours 2 Semester Credits, 2 Contact Hours

Prerequisites PTT514

Course Type Lecture

Instructor Ryan Linkof

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Term Start/End Date May 11 – August 21, 2015

Course Description

Course Syllabus

This course reviews the historical aesthetics of photography. Lectures include comparative analysis of different periods and styles.

Learning Objectives

Upon completion of this course the student should be able to:

- Analyze and compare important developments and the resulting stylistic changes in the history of photography
- Identify and evaluate photographic artists and their work within the framework in which they developed, focusing on historical, cultural, and technical contexts
- Evaluate and compare the major 19th and 20th century literature and theoretical approaches in the field

Required Textbook(s) A World History of Photography (4th Edition); Naomi Rosenblum, Abbeville Press, 2008.

Course Outline

Week 1: Course Introduction; 1893 and photographic precedents

Week 2: Early Processes, Early Practitioners

Week 3: Seeing the world

Week 4: The technical revolution and the turn of the century

Week 5: Art or Not

Week 6: Photo as Document?

Week 7: Photography today and in the Future

Week 8: Final Group Presentations and Course Summary

GENERAL ASSESSMENT CRITERIA AND METHODS OF EVALUATING STUDENTS

Letter grades (A, A-, B+, B, etc.)

The student's overall grade for this class is derived from a combination of online instructional activity, class participation, assignments, quizzes and exams, projects, and final project/final exam. A student's grade will be adversely affected by being tardy to class and by any unexcused absence. Only the instructor can authorize exceptions to class policies, deadlines or grades. Students must confirm (in writing) any exceptions to class policies or deadlines with the instructor. Class work is weighted as follows:

Grade Weighting		Grading Scales		
Course Area	%	Percent	Letter	Numeric
		93–100	A	4.00
		90–92	A-	3.70
Class Participation	25%	87–89	B+	3.30

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		83–86	B	3.00
Homework	50%	80–82	B-	2.70
		77–79	C+	2.30
		73–76	C	2.00
Final Project/Final Exam	25%	70–72	C-	1.70
		67–69	D+	1.30
Total	100%	60–66	D	1.00
		0–59	F	0.00

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Author M. Rubenstein

DEFINITIONS OF CRITERIA USED IN GRADING

Outstanding = A	Outstanding work, showing insight and demonstrating excellence in skill and craft. Work goes well beyond what is required
Superior = A-, B+	Superior work, shows clear understanding and thorough demonstration of skill and craft
Good = B, B-	Competent work, clear understanding, often showing creativity and good use of skills
Satisfactory = C+, C, C-	Adequate understanding, inconsistent demonstration of skills, some elements missing or problems with priorities
Unsatisfactory = D, F	Lacks understanding, inadequate amount of time and effort demonstrated, many missing elements, inconsistent participation, skill and craftsmanship not demonstrated

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ATTENDANCE POLICY

Each faculty member takes attendance for each class period and posts it to the student's record through the portal. Once absences equal 20 percent of the total number of class meetings, faculty may lower the final grade for the course one full grade and may drop the grade again for each absence after the 20 percent has been reached. Students may review their attendance through the student portal under each course the student is enrolled in.

Students who do not attend during the first week of class may be subject to withdrawal. Brooks Institute may also withdraw any student who has not been in attendance for 14 consecutive days. However, the institute will withdraw any student who has had non-attendance for 35 consecutive days; this timeframe may be extended due to extraordinary circumstances that affect the entire student population. Students will be responsible for all financial obligations incurred if and when they are withdrawn for lack of attendance.

Regular classroom attendance is not only an essential ingredient for academic achievement, but it is also a fundamental building block for success. As part of the course requirements, students must attend at least 80 percent of the scheduled time for each course in order to achieve satisfactory attendance. Students in any of the internship courses are required to complete all scheduled hours and record attendance throughout the scheduled course to achieve satisfactory attendance. Students who do not achieve satisfactory attendance may earn a failing grade on their transcripts and may be required to repeat the course. Absences will include tardiness or early departures. Students who are not in attendance for any portion of a class will accrue time absent calculated in percentage increments of 25, 50, or 100 percent of the class period as reflected on each daily roster. Students who have been absent from all their scheduled classes for more than 14 consecutive calendar days, not including scheduled Institutional holidays or breaks, and/or students who officially withdraw from all current courses may be administratively withdrawn from the Institution.

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ACADEMIC INTEGRITY STATEMENT

Brooks Institute expects all students to exemplify integrity in all academic work. Brooks Institute will not permit students to engage in the following dishonest acts:

- **Cheating** – Cheating includes, but is not limited to, the following: using unauthorized notes, study aids, electronic or other devices not authorized by the instructor. Using or borrowing information from another person, or submitting someone else's work as one's own work including images and motion clips. Using work previously submitted for another purpose, without the instructor's permission, is prohibited. Duplicated use of copyrighted material in violation of federal copyright laws is prohibited.
- **Plagiarism** – Submitting as one's own work, in whole or in part, words, ideas, art, designs, text, drawings, images, motion clips, etc. that were produced by another person without attributing that person as the rightful source of the work. Plagiarism includes, but is not limited to: using words, word passages, pictures, etc. without acknowledgement; paraphrasing ideas without quotation marks or without citing the source.
- **Accessory to Dishonesty** – Knowingly and willfully supplying material or information to another person for the purpose of using the material or information improperly.
- **Falsification or Alteration of Records and Official Documents** - The following are examples of acts under this category, but the list is not exhaustive: altering academic records, forging a signature or authorization on an academic document, or falsifying information on official documents, grade reports, or any other document designed to attest to compliance with school regulations or to exempt from compliance.
- **Software Code of Ethics** – Unauthorized duplication of copyrighted computer software violates the law and is contrary to our organization's standards of conduct. Brooks Institute disapproves of such copying and recognizes the following principles as a basis for preventing its occurrence:
 - Brooks Institute will neither engage in nor tolerate the making or using of unauthorized software copies under any circumstances.
 - Brooks Institute will only use legally acquired software on our computers.
 - Brooks Institute will comply with all license or purchase terms regulating the use of any software we acquire or use.
 - Brooks Institute will enforce strong internal controls to prevent the making or using of unauthorized software copies, including effective measures to verify compliance with these standards and appropriate disciplinary measure for violation of these standards.
- **Communication Devices**-To maintain academic integrity and to eliminate distractions for other students the use of electronic devices in the classroom is dictated by the instructor.

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CREDIT ASCRIPTION ADDENDUM

HST523 History of Photography - 2 semester credit hours

Type: Lecture

Credit Ascription – The amount of hours spent outside of class and the assignment alignment with Course Learning Objectives

Course Learning Objectives:

1. Analyze and compare important developments and the resulting stylistic changes in the history of photography
2. Identify and evaluate photographic artists and their work within the framework in which they developed, focusing on historical, cultural, and technical contexts
3. Evaluate and compare the major 19th and 20th century literature and theoretical approaches in the field

The following indicates the **minimum** number of hours per assignment:

Week	Assignment Title	Homework Hours	Assignment Objectives
1	No Assignment	0	
2	1. Careful Reading and Analysis & Presentation on Reading: - Talbot, William Henry Fox "Some Account of the Art of Photogenic Drawing" - Lady Eastlake, "A Review in the London Quarterly Review" - Dominique Francois Arago, "Report" - Baudelaire, Charles. "The Modern Public and Photography."	7	1,2,3
3	1. Careful Reading and Analysis & Presentation on Reading: - Freud, Sigmund "Fetishism" - Oliver Wendell Holmes, "Stereograph and the Stereoscope" - Benjamin, Walter "A Work of Art in the Age of Mechanical Reproduction." - Novak, Barbara "Landscape Permuted: From Painting to Photography"	7	1,2,3
4	1. Careful Reading and Analysis & Presentation on Reading: - Alfred Stieglitz, "The Hand Camera – Its Present Importance" & Charles Caffin, "Photography as a Fine Art" - Robert Mensel, "Kodakkers Lying in Wait" - Aaron Scharf, "Painting, Photography, and the Image of Movement" - Bill Jay, "The Photographer as Aggressor"	7	1,2,3
5	1. Careful Reading and Analysis & Presentation on Reading: - Susan Sontag, "The Heroism of Vision" from <i>On Photography</i> - Robinson, Henry Peach 'The Elements of a Pictorial Pho-	10	1,2,3

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	<p>tograph”</p> <ul style="list-style-type: none"> - Peter Henry Emerson, “Naturalistic Photography” & “The Death of Naturalistic Photography” - Paul Strand, “The Art Motive in Photography” <p>2. Draft of Label Copy for a Personal Work</p>		
6	<p>1. Careful Reading and Analysis & Presentation on Reading:</p> <ul style="list-style-type: none"> - Marita Sturken & Lisa Cartright, “Practices of Looking” - Carole Squires, “Looking at Life” - Barthes, Roland “The Photographic Message” - Bazin, Andre “The Ontology of Photography” <p>2. Draft of Acquisition Presentation</p>	10	1,2,3
7	<p>1. Careful Reading and Analysis & Presentation on Reading:</p> <ul style="list-style-type: none"> - Tagg, John “The Currency of the Photograph” - Christopher Phillips, “Judgment Seat of Photography” - Duncan, Carol, “The Art Museum as Ritual,” - Nochlin, Linda. “The Imaginary Orient” 	8	1,2,3
8	Final Acquisition Presentation and Object Labels Due	12	1,2,3
Total		61	