

COURSE CONTENT

Course Code	DP 2002
Course Title	History of Photography
Pre-requisites	NIL
No of AUs	3
Contact Hours	39 hours studio contact

Course Aims

This open elective course will provide an overview of the evolution of the photographic medium over two hundred years from earliest invention to contemporary innovations. In this course you will examine the emergence of photographic traditions and practices within the context of artistic, cultural, social, scientific, and philosophical forces that shaped particular directions in the medium's development. This course highlights the development of photography as the first media art and is highly relevant to students pursuing the Photographic pathway in Media Arts.

Intended Learning Outcomes (ILO)

By the end of the course, you should be able to:

1. Describe the key significant events that informed the emergence of photography.
2. Discuss the relationship and influence photography asserted on art, society, philosophy and science.
3. Apply principles, theories and examples to examine the role of photography within society.
4. Present a critical position developed from the diverse photographic socio-historical and art context.
5. Discuss and evaluate points of view, and collaborate with peers to form sound critical arguments on the history of photography.

Course Content

Through weekly slide lecture presentations by the professor, assigned weekly readings, quizzes, and group presentations, you will learn about various photo inventions, movements, and works in relation to diverse socio-historical-art contexts.

By studying the past, you will learn to use history to inspire and understand new ways of seeing and visualizing the future in your chosen medium or academic pursuit.

All assignments and images will be posted to the class OSS web page.

In the first part of the course you will look at the developments of the medium up to the modern era. Beginning with the first description of the 'elusive image' in antiquity and the first discoveries in the late eighteenth and early nineteenth centuries, illustrated lectures will trace the parallel development of artistic, commercial, scientific and social applications of photography. Attention will be paid to the relationship of creativity to technical innovation, especially in the early years in Europe and the US when photographers functioned simultaneously as artists, inventors and scientists. In addition, as the

ongoing pendulum swings between documentary “truth telling” methods and artistic pictorial, conceptual concerns will be examined. These directions will be traced as well to South East ASIA.

In the second part of the course you will be directed towards the different schools of photography, which from the beginning of the twentieth century started to be clearly defined, from documentary to pictorial to commercial. Closer examination of works by individual photographers will be viewed in tandem with theoretical issues that have emerged in recent scholarship and debates.

Review and Enhancement: Each class begins a group presentation presenting 3 topics researched in more detail from the previous class lecture

Assessment

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
Continuous Assessment: 2 Group Presentations 2 “In the Style of” photographic submissions	1,2,3,4	--	60	Individual
Final Paper	1,2,3,4	--	20	Individual
Continuous Assessment: Participation	5	--	20	Individual
Total			100%	

Reading and References

Beaumont, Newhall. *The History of Photography*. New York: The Museum of Modern -Art, 1975

James, Christopher. *The Book of Alternative Photographic Process*. New York:Delmar Cengage, 2014

Mary Warner, Marien. *Photography: a Cultural History*. London: Laurence King Publishing, 2002,

Newton, Gail. *Picture Paradise - Asia-Pacific Photography 1840s-1940s*. Geneva, Switzerland: Librairie Bernard Letu, 2000

Zhuang, Wubin. *Photography in Southeast Asia, A Survey*. Singapore: NUS Press , 2017

Course Policies and Student Responsibilities

(1) General

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

(2) Punctuality

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

(3) Absenteeism

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

Planned Weekly Schedule*

*Subject to adjustment by instructor according to the teaching situation, students' progress, public holidays and unforeseeable circumstances. A revised schedule will be issued to students at the start of the semester.

Week	Topic	Course LO	Readings/ Activities	
1	Week 1- Part one: The Birth Process – Pre-history and discovery The camera obscura and search for light sensitive material: the birth of the concept of photography.	1,2,3	Lecture: Introduction to topic Readings assigned Groups formed for ongoing Presentations	

	<p>Early Photography (1839 – early 1850’s) The new invention is used in portrait studios and for views of distant lands.</p>			
2	<p>Discoveries and Improvements The ‘wet’ plate era (1851 – 70)</p> <p>‘Dry’ plates, rollfilms (1870-1900)</p> <p>The search for colour</p> <p>Improving camera design From wooden plate camera to roll film types.</p>	1,2,3	<p>Lecture 1</p> <p>Group Presentation aspects of Lecture 1</p> <p>New readings</p>	
3	<p>The Imprint of Photography and the Imagining of Southeast Asia 19th C to c. 1945 This lecture traces the penetration of photography in the region that would become Southeast Asia.</p>	1,2,3	<p>Lecture 3</p> <p>Group Presentation detailed aspects of Lecture 2</p> <p>New readings</p>	Zuang Wubin, Photography in SEAsia, Gale Newton
4	<p>Part two: The Photographic Eye</p> <p>The documentary and social approach Photography as a new way to see the world.</p>	1,2,3	<p>Lecture 4</p> <p>Group Presentation detailed aspects of Lecture 3</p> <p>New readings</p>	
5	<p>– Pictorial photography and the emergence of the ‘photographic eye’ The uneasy relationship of photography with painting.</p>	1,2,3	<p>Lecture 5</p> <p>Group Presentation detailed aspects of Lecture 4</p> <p>New readings</p>	
6	<p>The Enduring Allure of Pictorialism (Salon Photography) in Asia 1900s to the present</p>	1,2,3	<p>Lecture 6</p> <p>Group Presentation detailed aspects of Lecture 5</p> <p>New readings</p>	Gale Newton

7-8	Mid term “In the Style of 1”	1,2,3,4,5	Class presentations, written reports, and exhibition		
9	Modernist movements 1 Realism and ‘straight’ photography:	1,2,3	Lecture 7 Group Presentation detailed aspects of Lecture 6 New readings	<i>PCH</i>	
10	Modernist movements 2 Experimental photography.	1,2,3	Lecture 8 Group Presentation detailed aspects of Lecture 7 New readings	<i>PCH</i>	
11	Photography in the post-modernist age and concern for meaning	1,2,3	Lecture 9 Group Presentation detailed aspects of Lecture 8 New readings	<i>PCH</i>	
12	Contemporary Asian Photography 1945 to the present How do we locate the progressive in Southeast Asia?	1,2,3	Lecture 10 Group Presentation detailed aspects of Lecture 9 New readings	Zhaung Wubin,	
13	Presentations of 2nd “In the style of “and Final Paper	1,2,3,4,5	Class presentations, written reports, and exhibition, final papers turned in		