CAS/GRS Course Revision Proposal Form

This form is to be used when proposing a revision of an existing CAS or GRS course.

Once completed, this form should be submitted to Senior Academic Administrator Peter Law (617-353-7243) as a PDF file to pgl@bu.edu.

For further information or assistance, contact Associate Dean Joseph Bizup (617-353-2409; jbizup@bu.edu) about CAS courses or Associate Dean Jeffrey Hughes (617-353-2690; hughes@bu.edu) about GRS courses.

DEPARTMENT OR PROGRAM: CAS History of Art

DATE SUBMITTED: 12/16/16

CURRENT COURSE NUMBER: AH295

CURRENT COURSE NAME: History of Photography

CURRENT 40 WORD COURSE DESCRIPTION: An introduction to the study of photographs. The history of the medium in Europe and America from its invention in 1839 to the present. After lectures on photographic theory and methodology, photographs are studied both as art objects and as historical artifacts.

CURRENT CROSS-LISTING DEPARTMENT/PROGRAM, if any:

TO BE OFFERED NEXT: Sem./Year: ___II___ /___2017___

INSTRUCTOR(S): Kim Sichel

DEPARTMENT CONTACT NAME AND POSITION: Michael Zell

DEPARTMENT CONTACT EMAIL AND PHONE: mzell@bu.edu, 353-1452

ITEMS PROPOSED FOR REVISION (check all that apply):

<table>
<thead>
<tr>
<th>Course Number</th>
<th>40 Word Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title</td>
<td>Prerequisites</td>
</tr>
<tr>
<td>Short Title</td>
<td>Divisional Studies Credit</td>
</tr>
<tr>
<td>Credits</td>
<td>Other (Explain)</td>
</tr>
<tr>
<td>Cross-listing</td>
<td></td>
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</tbody>
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Notes: The “short title” appears in the course inventory and on student transcripts and must be 15 characters maximum including spaces. The “40 word description” appears in the CAS/GRS Bulletin.

PROPOSED REVISIONS: For each item checked above, provide the current information, then the proposed information, then a brief explanation for the proposed change, including the intended impact of the change.
1. [First item checked]
   a. Current information: CAS AH 295 History of Photography
   b. Proposed information: CAS AH 395 History of Photography
   c. Explanation & impact Currently, A) This class on 19th and 20th-century European and American photography has the same requirements as my 300-level lecture course (2 exams, 5 page paper, 10 page research paper), and is different from most of our other 200 level AH classes that are introductions to entire fields that cover many centuries (Arts of Asia, Arts of Africa, Learning to See, Understanding Architecture). B) The 200 level listing also excludes many COM students who need a 300 level CAS credit for their programs. Professor Paul Schneider says the syllabus meets 300 level requirements for COM but some departments need a formal 300 level listing. A 300 CAS number would allow COM Film, Television, and journalism students to more easily take this course. Every year I get requests for petitions- some are granted, some are denied; this renumbering would simplify registrations and increase enrollments. Already 10 of my 40 students for next term are COM students.

2. [Second item checked]
   a. Current information:
   b. Proposed information:
   c. Explanation & impact:

etc...

IMPACT ON OTHER DEPARTMENTS/PROGRAMS: Will any of these changes have an impact on students pursuing the degree requirements or expectations of other departments, programs, or schools? Check one:  
   ☑ Yes  ☐ No

If YES, please identify impacts and attach cognate comment from the appropriate department/ program/ school. Makes it much simpler for COM students to take this class, as Art History minors, or when a 300 level CAS class is needed

RESOURCE NEEDS: STAFFING, FACILITIES, AND EQUIPMENT: As a result of the proposed changes, will there be any changes in the staffing, special facilities or equipment needs of the course (e.g. laboratory, library, instructional technology, technical resources, etc)? Check one:  
   ☐ Yes  ☑ No

If YES, explain further and indicate whether currently available staffing, facilities, and equipment are adequate for the proposed course. (NOTE: Approval of proposed revisions does not imply a change in resource commitments on the part of CAS.)

FURTHER INFORMATION THAT MUST BE SUBMITTED IN ORDER FOR THIS PROPOSAL TO BE CONSIDERED:
1. A complete week-by-week SYLLABUS with student learning objectives, readings, and assignments that reflects the proposed changes (see guidelines on “Writing a Syllabus” on the Center for Teaching & Learning website. Be sure that syllabus includes your expectations for academic honesty, with URL for pertinent undergraduate or GRS academic conduct code(s).

2. Cognate comment from chairs or directors of relevant departments and/or programs. Use the form available here. You can consult with Joseph Bizup (CAS) or Jeffrey Hughes (GRS) to determine which departments or programs inside and outside of CAS would be appropriate.

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**Alice Y Tseng**

DEPARTMENT APPROVAL: ____________________________ 12/14/16

Department Chair

Other Department Chair(s) (for cross-listed courses) ____________________________

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DEAN’S OFFICE CURRICULUM ADMINISTRATOR USE ONLY

CAS/GRS CURRICULUM COMMITTEE APPROVAL:

- [ ] Approved Date: _______________
- [ ] Tabled Date: _______________
- [ ] Not Approved Date: _______________

Divisional Studies Credit:

- [ ] Endorsed
  - [ ] HU
  - [ ] MCS
  - [ ] NS
  - [ ] SS
- [ ] Not endorsed

________________________
Curriculum Committee Chair Signature and Date

Comments:

PROVISIONAL APPROVAL REQUESTED for Semester/Year ________________

________________________
Dean of Arts & Sciences Signature and Date
Comments:

CAS FACULTY: Faculty Meeting Date: _________________ □ Approved □ Not Approved

_________________________________________________________
Curriculum Administrator Signature and Date

Comments:
Art History 295
HISTORY OF PHOTOGRAPHY
Spring 2017

Tuesdays and Thursdays, 11:00-12:15
Professor Kim Sichel

Office Hours: Thursdays 2:00 – 4:00 in CAS Room 202
Office: CAS 202B tel. 353-1462
Email: ksichel@bu.edu
Class website:
http://www.bu.edu/av/ah/spring2017/ah295

Teaching Fellow: Sasha Goldman
Office Hours: Tuesday and Thursday 10:00-11:00
Office: CAS 202A; Email: sbgold@bu.edu

Texts for purchase:
Naomi Rosenblum, A World History of Photography
Vicki Goldberg, ed., Photography in Print

Additional assigned articles:
Articles are available online at http://www.bu.edu/av/ah/spring2017/ah295, by clicking on the article. Titles highlighted in blue on the web syllabus.

This course explores different approaches to the study of photographs in Europe and America, from 1839 until the present. After a series of lectures and discussions on photographic theory and methodology, photographs will be studied both as art objects and as historical artifacts. Recurring issues throughout the course include the debates between art photography and documentary photography, government and private patronage, individual and collective endeavors, original and published prints, and urban and landscape views.

Course requirements:
5 page paper (25%)
midterm exam (25%)
10 page research paper (25%)
final examination (25%)
class attendance and course readings
Course objectives:
- Students will be able to recognize multiple kinds of photographs (documentary, artistic, scientific, journalistic).
- Students will also be able to research textual and visual sources, write critical analyses of photographic images and their text/image interactions, and read photographs in the larger visual culture as well as in the art world.

I  INTRODUCTION AND THEORY

#1 Thurs. Jan. 19  Introduction

#2 Tues. Jan. 24  Photographic Techniques and Processes
Reading: Rosenblum, pp. 14-37, 192-199

#3 Thurs. Jan. 26  Early Art Photography and Calotypes
Reading: in Goldberg, Talbot, pp. 36-48, Baudelaire, 123-126, Rejlander, 141-147, Cameron, 180-188, Emerson, 190-196
Rosenblum, pp. 208-243
Theory Reading: John Szarkowski, The Photographer’s Eye (website)

II  19TH CENTURY LANDSCAPE PHOTOGRAPHY

#4 Tues. Jan. 31  Travel Photographs in Europe/Photography and Science
Reading: Rosenblum, pp. 94-115, 141-143, 154-168, 244-258

#5 Thurs. Feb. 2  Photographing the American West
Reading: Rosenblum, pp. 127-141, 143-153
#6 Tues. Feb. 7 Timothy O'Sullivan
in Goldberg: Jackson, pp. 168-70, Novak, 171-80

III URBAN PHOTOGRAPHY: 1900

#7 Thurs. Feb. 9 Eugene Atget, Preservationist
Reading: Rosenblum, pp. 270-75, 278-79

#8 Tues. Feb. 14 Eugene Atget, Modernist (PAPER DUE)
Reading: in Goldberg: Abbott, pp. 254-257

#9 Thurs. Feb. 16 American Reform Photography, Jacob Riis

Tues, Feb. 21 NO CLASS, a BU MONDAY

#10 Thurs., Feb 23 Lewis Hine
Reading: Rosenblum, pp. 352-363, 377-8, 384-91
in Goldberg: Trachtenberg, pp. 238-253

IV MODERNIST ART PHOTOGRAPHY

# 11 Tues. Feb. 28 Pictorial Photography and the Photo-Secession
Reading: Rosenblum, pp. 296-339

#12 Thurs. March 2 Alfred Stieglitz
Reading: in Goldberg: Stieglitz, pp. 214-217, Caffin, 218-222, Norman 271-272
March 4-12, Spring Recess

Tues. March 14 **Paul Strand and the F/64 Group**
Reading: in Goldberg: Rourke, pp. 273-275, Strand, 276-287, Weston, 303-314, Adams, 377-380
Rosenblum, pp. 413-437, 438-441

#13 Thurs. Mar. 16 **MIDTERM**

#14 Tues. Mar. 21 **German Modernism, Moholy-Nagy and New Objectivity**
Reading: Rosenblum, pp. 378-379, 392-413, 437-438
in Goldberg: Moholy-Nagy, pp. 339-348
Kim Sichel and John Stomberg, *From Icon to Irony: German and American Industrial Photography*, pp. 1-25 (website)

#15 Thurs. Mar. 23 **Surrealism**

**V PHOTOJOURNALISM / DOCUMENTARY PHOTOGRAPHY: 1920s -1930s**

#16 Tues. Mar. 28 **Farm Security Administration Photographs**
Reading: in Goldberg: Stryker, pp. 349-354, Taylor, 355-357

#17 Thurs. Mar. 30 **Walker Evans**
in Goldberg: Katz, pp. 358-369

#18 Tues. April 4 **Andre Kertész, Germaine Krull**
Reading: Rosenblum, pp. 462-479, 485-491, 514-515
David Travis, “Kertész and his Contemporaries in Germany and France,” *André Kertész: Of Paris and New York*, pp. 57-92 (website)

#19 Thurs. Apr. 6 **Brassaï and Night Photographs**
Reading: in Goldberg: Westerbeck, pp. 404-419, Brassaï, 431
#20 Tues. Apr. 11  **Henri Cartier-Bresson and Magnum**  
Reading: in Goldberg: Cartier-Bresson, “The Decisive Moment,” pp. 384-386

#21 Thurs. Apr. 13 **Life Magazine and Margaret Bourke-White**  
Reading: Rosenblum, pp. 480-485  
in Goldberg: Hopkins, pp. 295-302, Smith, 432-441  
Review Sichel, *From Icon to Irony*

**VI PHOTOGRAPHY AFTER WORLD WAR II**

#22 Tues. Apr. 18 **Robert Frank and The Americans**  
Reading: in Goldberg: Frank, pp. 400-401  

#23 Thurs. Apr. 20 **Museum of Modern Art Photography (Mirrors)**  
(PAPER DUE)  
Reading: in Goldberg: White, pp. 394-399  
Rosenblum, pp. 516-545, 570-585

#24 Tues. April 25 **Museum of Modern Art Photography (Windows)**  
Lee Friedlander and Diane Arbus  
Reading: Christopher Phillips, “The Judgement Seat of Photography,” *October*  
22, September 1982, pp. 27-63 (website)  
in Goldberg: Sontag, pp. 506-520

#25 Thurs. April 27 **Postmodernism**  
Reading: Andy Grundberg, “Postmodernism and Photography,” *Multiple Views* (website)  
Rosenblum, pp. 584-629

#26 Tues. May 2 **Conclusion: Pixels and Photographs: The End of Photography?**  
Hand out final exam study questions

NO LATE PAPERS WILL BE ACCEPTED; penalty: one grade notch per calendar day (including weekend days). All papers and exams must be completed to pass this course. Students are expected to be aware of the Boston University Academic
Conduct Code (copies are available in CAS 105), and to be aware that they will be strictly enforced for this course.
http://www.bu.edu/academics/resources/academic-conduct-code/.