**Curriculum**

**Photography II**

**Course Overview**

The Photography II course runs twice a week for the entire academic year, and is designed for students who have taken a beginning photography course (Photography I) and are prepared to work with advanced techniques and concepts. Students are encouraged to experiment with the medium and are required to produce a series of "photo-essays," using themes of their own choosing. The structure of the course encourages students to work independently on the majority of their projects, with regular individual and group critiques playing an essential role in the class. Problems in pictorial composition and concepts pertinent to an understanding of traditional and contemporary photographic theory will be explored through internet research, presentations, films, and assigned readings in the history of photography.

**Department Standards**

Students will be encouraged to develop an involvement in and appreciation of the Visual Arts.

Students will utilize and explore a variety of media and techniques.

Students will develop interpretive skills through exposure to and active investigation of social, historical and philosophical contexts.

Students will develop an understanding of Visual Arts from a local, national and international perspective.

**Benchmarks**:

Students should:

Develop the capacity to understand the concepts and theory of photography.

Develop the self-motivation necessary to pursue experiments, investigations and assigned projects with genuine interest and efficiency.

Develop the capacity to reason and participate constructively in critiques and discussions.

**Performance Indicators**

After surveying the photographic responses to society under stress in the period 1930 - 1950, students should gain a clear understanding of the range of approaches photographers employed in order to reveal truths of the human condition during a period of massive social change and economic upheaval.

Through readings, discussion, and written documentation and reflection in their photo notebooks, students should become more adept at describing and interpreting photographs and should better understand the ways in which photographs fit into the variety of contexts in which they are presented to the public.

Through their own independent photographic exploration of "the contemporary portrait", students should begin to create images of people that exhibit recognizable aspects of psychological depth and reveal some palpable sense of their own "moral stance".

Through writing the short critical essay on a well-known portrait photograph from the period 1930-1950, students will employ critical, analytical, and interpretive skills which they have learned through their recent exposure to the basic methodologies of art theory and criticism.

In critiques and in class discussions, students should do their best to demonstrate an evolving knowledge of photographic history, master photographers, and appropriate vocabulary for critical debate.

Students should understand the basic elements of aesthetic theory and be able to apply them to the study of photography as an art form.

Students will become familiar with the evolution of 20th century theoretical ideas and positions and will begin to be able to apply them as they examine, evaluate, and interpret photographic images.

Students will be able to understand, and compare and contrast the theoretical ideas of two important 20th century photographer/theorists as they apply to photographic images.

In completing their major Second Quarter shooting assignment, students will demonstrate, through the creation of their own images, that they have understood Stephen Shore's notions of "active" and "passive" frames, as well as the concepts of "frozen", "extrusive", and "still" time.

In critiques and in class discussions, students should continue to do their best to demonstrate an evolving knowledge of photographic history, master photographers, and appropriate vocabulary for critical debate.

After surveying photographic responses to cultural milieus around the world in the period 1950 - 2000, students should gain a clear understanding of the range of approaches photographers have employed in order to emphasize the "subjectivity" of human perception and its growing significance for personal expression.

Through studying the ideas of Roland Barthes, and attempting to understand the use of semiotics in art and cultural criticism, students will be able to employ yet another set of analytical tools in their efforts to understand how photographs function in contemporary society.

By examining the evolving role of photography in contemporary commodity culture, students will gain an awareness of the ways in which the fashion, film, and advertising industries have utilized photography to influence society's need to consume not only material goods, but also images of glamour, luxury, success, and celebrity.

Through their own investigations of what it means to navigate through what has become an "image-saturated culture", students will discover personal pathways into the creation of photographic images relevant to their own experience of today's world.

In their pursuit of the making of photograph-based artworks, students should demonstrate that they are utilizing a probing intellect, an experimental and exploratory frame of mind, and necessary skills for producing works that exhibit obvious qualities of craftsmanship and compelling presentation.

After surveying photographic responses to cultural milieus around the world in the period 1980-2010, students should gain a new understanding of the degree to which contemporary photographers have influenced our notions of "signification" and have, through digital manipulation and other methods, explored hitherto untried approaches to the representation of reality.

Through studying and discussing the ideas of Walter Benjamin, Victor Burgin, and Andy Grundberg, and attempting to understand some of the complexities and contradictions of Postmodern thought and its applications to art and cultural criticism, students will have significantly extended their vision of photography's often controversial roles and functions in contemporary society.

In continuing their pursuit of the making of photograph-based artworks, students should demonstrate that they are utilizing a probing intellect, an experimental and exploratory frame of mind, and necessary skills for producing works that exhibit obvious qualities of craftsmanship and compelling presentation.

**Assessments**

Students view a series of powerpoint and slide presentations on themes in early twentieth century photography history and write reflections in their photo notebooks.

Shooting Assignment: "The Human Condition Now", portraits and figure studies aimed at responding to contemporary social and environmental issues.

Assigned readings: Chapters 1, 2, & 3 of "Criticising Photographs by Terry Barrett, followed by class discussions of material covered and written reflections in the photo notebook.

Students view and discuss parts 3 & 4 of the BBC DVD film: "The Genius of Photography".

Individual and group critiques and discussions dealing with each of the above assignments.

Written analyses and reflection in the photo notebook.

Written self-assessment at the Semester's end based on the TASIS England Photography 1 & 11 grading criteria.

Assigned readings on aesthetic theory in "Criticising Photographs: An Introduction to Understanding Images" by Terry Barrett. Followed by class discussion and written reflections in the photo notebook.

Assigned reading: "A Survey of theoretical Positions" in "Criticising Photographs: An Introduction to Understanding Images" by Terry Barrett, followed by class discussion and written reflections in the photo notebook.

Exploring Stephen Shore's ideas from his book "The Nature of Photographs" in a shooting assignment.

Individual and group critiques and discussions dealing with each of the above assignments.

Students view a series of PowerPoint and slide presentations on themes in late twentieth century photography history and write reflections in their photo notebooks.

Assigned reading: Chapter 4: "Roland Barthes, Camera Lucida" from "Basic Critical Theory for Photographers" by Ashley la Grange, followed by class discussion and written reflections in the photo notebook.

Assigned reading: "Constructions of Illusion, Photography & Commodity Culture",from "Photography: A Critical Introduction" by Liz Wells, followed by class discussion and written reflections in the photo notebook.

Students complete independent research projects combining theory and practice: projects involving the use of image fragments, montage, "joiner photos", seriality & repetition, and image sequencing. The projects are assessed during group and individual critiques.

Students view a series of PowerPoint and slide presentations on themes in late 20th and early 21st century photography history and write reflections in their photo notebooks.

Assigned reading: Chapter 8: "Andy Grundberg, The Crisis of The Real" from "Basic Critical Theory for Photographers" by Ashley la Grange, followed by class discussion and written reflections in the photo notebook.

Independent research projects combining theory and practice, resulting in a final portfolio of finished works.

Individual and group critiques dealing with the above independent research projects and also on work submitted for the End of Second Semester Photo Exhibition.

Written analyses and reflection in the photo notebook.

Written self-assessment at the Semester's end based on the TASIS England Photography 1 & 11 grading criteria.

**Core Topics**

**Quarter 1**

Themes in the History of 20th Century Photography.

Photographic practice: "The Human Condition Now":

Independent research in creating portrait and figure-based digital and traditional film-based photographic images.

Introduction to Art Criticism and Critical Theory.

Short Critical essay on a well known portrait photograph from the period 1930 - 1950.

**Quarter 2**

Continued studies of Art Criticism and Critical Theory:

What is Aesthetic Theory?

A Survey of 20th Century Theoretical Positions.

Comparing and contrasting the theoretical ideas of two Modernist Photographer/theorists: John Sarkowski and Stephen Shore.

Exploring Stephen Shore's ideas from his book "The Nature of Photographs" in a shooting assignment utilizing both traditional film and contemporary digital imaging techniques.

**Quarter 3**

Themes in the History of 20th Century Photography.

Continued studies in Art Criticism and Critical Theory.

Independent research projects combining theory and practice, resulting in a portfolio of finished works.

**Quarter 4**

Themes in the History of 20th & 21st Century Photography.

Continued studies in Art Criticism and Critical Theory.

Independent research projects combining theory and practice, resulting in a final portfolio of finished works.

**Specific Content**

**Quarter 1**

Themes in the History of 20th Century Photography:

"The Human Condition": Photographic responses to economic crisis, war, and industrialization 1930 - 1950. The work of Robert Doisneau, Andre Kertesz, Brassai, Robert Capa, Cartier Bresson, and Bill Brandt.

Shooting Assignment: "The Human Condition Now", portraits and figure studies which respond to contemporary social and environmental issues.

Introduction to Art Criticism and Critical Theory: Defining criticism, describing and interpreting photographs, and analyzing photographs and their contexts.

Short Critical essay on a well known portrait photograph from the period 1930 - 1950, using concepts and terminology from assigned readings and discussion of methodologies of art criticism. Students describe, analyze, and interpret the content of a portait photogaph by a master photographer.

**Quarter 2**

Continued studies of Art Criticism and Critical Theory: What is Aesthetic Theory?

Defining theory, looking at applications to art, its making, its distribution, its acceptance in society.

A Survey of 20th Century Theoretical Positions:

Realism & Conventionalism

Modernism & Postmodernism

Marxist Theory & Criticism

Feminist Theory & Criticism

Comparing and contrasting the theoretical ideas of two Modernist Photographer/theorists: John Sarkowski and Stephen Shore: How do Sarkowski's "Five Issues" relate to Shore's "Qualities" of Flatness, Frame, and Time and his three levels of photographic function: The Physical Level, The Depictive Level, and the Mental level?

**Quarter 3**

Themes in the History of 20th Century Photography:

"Personal perceptions/expressions and contemporary culture". A survey of photographers 1950-2000 working in America, Europe, Russia, and the Far East: Robert Frank, William Klein, Diane Arbus, Lee Friedlander, Gary Winogrand, William Eggleston, David Hockney, Luc Delahaye, and others.

Continued studies in Art Criticism and Critical Theory: Roland Barthes, semiotics, and the "decoding" of photographs through the lenses of "studium" and "punctum".

Photography and Commodity Culture: A Case Study looking at Benneton's photographic advertising campaigns, multiculturalism/multinationalism,

fashion photography, the role of "fantasy", shock advertising, and the courting of controversy.

Independent research projects combining theory and practice: projects involving the use of image fragments, montage, "joiner photos", seriality & repetition, and image sequencing .

**Quarter 4**

Themes in the History of 20th & 21st Century Photography:

"The Postmodern Vision: Content over Form and a Plurality of Styles". Use of formal devices such as appropriation, intertextuality, simulation, and pastiche by photographers such as John Baldessari, Victor Burgin, Cindy Sherman, Barbara Kruger, Sherrie Levine, and Dan Graham.

Continued studies in Art Criticism and Critical Theory. A survey of postmodern ideas from Walter Benjamin to Andy Grundberg.

Independent research projects combining theory and practice, resulting in a final portfolio of finished works. Projects involving the use of appropriation, pastiche, masking and unmasking, and 'rephotography'(photographing photographs from magazines and cropping them).

**Resources**

Photography is a "materials-intensive" course in which studies use large quantities of film, paper, chemicals, etc., and each student will pay a 65.00 lab fee for enrollment in the course. Students must provide their own 35mm cameras, preferably single-lens reflex with manual controls. Materials provided are listed below:

1.Ilford HP5 Black and white 35mm film (bulk loaded)

2. Ilford Multigrade paper

3. All development chemicals and toners

4. Plastic wax negative files

5. Enlargers, exposure timers and all other lab equipment

**Quarter 1**

"Photography" by Barbara London and John Upton

"The Genius of Photography: How Photography has changed Our Lives", BBC2 Documentary Series DVD Parts 3 & 4.

"Photography: A Concise History" by Ian Jeffrey

"Criticising Photographs: An Introduction to understanding Images" by Terry Barrett

**Quarter 2**

"Ways of Seeing" by John Berger

"The Genius of Photography: How Photography has changed Our Lives", BBC2 Documentary Series DVD Parts 5 & 6.

"Photography: A Concise History" by Ian Jeffrey

"Criticising Photographs: An Introduction to understanding Images" by Terry Barrett

"Basic Critical Theory for Photographers" by Ashley la Grange

"The Nature of Photographs: A Primer" by Stephen Shore

**Quarter 3**

"Criticising Photographs: An Introduction to understanding Images" by Terry Barrett

"Basic Critical Theory for Photographers" by Ashley la Grange

"Photography: A Critical Introduction" by Liz Wells

"Camera Lucida" by Roland Barthes

"Towards a Philosophy of Photography" by Willem Flusser

"On Regarding The Pain of Others" by Susan Sontag

"Aperture" A Quarterly Journal of Photography, Aperture Foundation Publications.

Phaidon "5 X 5" monographs on Master Photographers

**Quarter 4**

"Vitamin Ph: New Perspectives in Photography" by TJ Demos

"Criticising Photographs: An Introduction to understanding Images" by Terry Barrett

"Basic Critical Theory for Photographers" by Ashley la Grange

"Photography: A Critical Introduction" by Liz Wells

"Aperture" A Quarterly Journal of Photography, Aperture Foundation Publications.

Phaidon "5 X 5" monographs on Master Photographers