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<tr>
<th><strong>Class code</strong></th>
<th>(ART-UE 9301)</th>
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| **Instructor Details** | Professor name: Zdeněk Kirschner  
Assistant: Barbora Mrázková  
zd.kirschner@seznam.cz & zk12@nyu.edu  
baramraz@email.cz & bm84@nyu.edu  
ZK +420 224 324 112  
BM +420 777 241 719  
Meetings on appointment |
| **Class Details** | Introduction to Photography  
Tues & Thus  
Section 1: 1.30- 2.50 pm  
Section 2: 4.30- 5.50 pm  
Sections 1 & 2 - schedule-plus hours in dark-rooms  
(Student exchanges in sections at the opening of the course, and on 1:1 basis only). Location to be confirmed. |
| **Prerequisites** | None |
| **Class Description** | The course is programmed on photography as art and photography as communication basis. It includes aspects of history of photography, comparative views on photography, literature and the arts and practical photography education. Importance is laid on students’ understanding the photographic picture as a means of expressing an individual artistic attitude towards the world, be it in portraits, still lifes, landscapes etc. Books by e.g. Wm.Flusser – Towards A Philosophy of Photography, and Roland Barthes – Camera Lucida are recommended to students as an important basis for problems lectured in the course. The technical part of the course with instruction in the dark rooms, studios and elsewhere, will be continually connected to the theory of photography and its overall inclusion in the sphere of interpretation and philosophy. Four graded assignments on themes from the history of photography are assigned to students during the semester. The course finalizes in all the students writing tests based on the history of photography as art and communication, and in their having learned how to create a photographic image as based in technological aspects and also their mastering the analog cameras, developing their b&w films and making the b&w prints. During the course, students will support their submitted prints with short explanatory texts. The course will include a Presentation/Exhibition of the students’ photographs. The whole campus will be invited to the opening of it. The lectures on the history and theory of photography are based on CD shows and also in books supplied by the NYU Prague Library and in the aid the students can be getting from the Computer Room. An important aspect is also discussing the different genres of photography. Students majoring and/or studying different programs at NYU or other universities, bring into the debates in the class their different experiences and views based in the subjects they study “at home”. The course being held in Prague, it inevitably brings into its view the local color – in the themes based in the newcomers’ new experiences of daily life, in the Czech history, old and recent, in architecture, in the Central European connections and contacts etc. All that is then becoming part of the students’ photographic projects. Guest lecturers are invited to share with students their opinions on photography. Classes are scheduled twice a week, two acad. hours per lecture, plus time spent in photography assignments and the darkrooms time by individual schedules. However, the program of one week (or even of two) may overlap depending on the theme. The photography theory and history program will be lectured on every scheduled day, and |
also the practical photography part will be on every scheduled day of the course. Prof. Z. Kirschner and Assist. B. Mrázková will be both present in class on all the scheduled days, unless the program requires a change.

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<tr>
<th>Desired Outcomes</th>
<th>See Class Description</th>
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<td>Assessment Components</td>
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<td>Grading policy: Attendance, class participation</td>
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<tr>
<td>30%</td>
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<tr>
<td>Five thematic papers (2-3 pages minimum each) &amp; student photos plus notes</td>
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<tr>
<td>20%</td>
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<td>Mid-term tests &amp; mid-term photographs</td>
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<tr>
<td>15%</td>
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<tr>
<td>Final tests (for the Presentation/Exhibition)</td>
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<td>35%</td>
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**Assessment Expectations**

**Grade A:** Four papers of excellent work demonstrating not only the history of photography, but also evaluating the creativity of the photographers. Photo technology projects incl. photos having become part of understanding photography as a creative art. Midterm test of 75% minimum, final test 90% minimum.

**Grade B:** Four good papers showing knowledge of the history of photography, but failing to express the creative aspects of relating works. Photo technology projects incl. photos understood & made with some uncertainty. Midterm test of 65% minimum, final test 75% minimum. **Grade C:** Four papers of work showing some orientation in the subject of photography, but failing to cope with the individual themes. Photo technology projects incl. photos made technically and creatively in a haphazard way. Midterm test 55% minimum, final test 75% minimum. **Grade D:** Four papers showing only limited knowledge of the history of photography and failing at all to express the aspects of art as related to photographers mentioned in the papers. Photo technology projects incl. photos showing little experience and interest. Midterm test of 50% minimum, final test 60% minimum. **Grade F:** The four papers fail to show basic knowledge of the history of photography, and especially so in connection with the themes and/or artists included in the projects. The same applies to the technology projects incl. photos and shows also in both the midterm and final tests.

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<th>Grade conversion</th>
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<tr>
<td>Grading Policy</td>
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<td>Attendance Policy</td>
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<td>Late Submission of Work</td>
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<td>Plagiarism Policy</td>
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<td>Required Text(s)</td>
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<td>Supplemental Text(s) (not required to purchase as copies are in NYU-L Library)</td>
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<td>Internet Research Guidelines</td>
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<td>Additional Required Equipment</td>
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<tr>
<td>Session 1</td>
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<td>Tuesday, February 12</td>
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*Overview of the course*

Information on the program of the course. Information on schedule—plus hours and on dark-rooms equipment and schedules.

*Students:* For Tue, Febr. 12, students are requested to bring their analog cameras to the class. Also, those, who will be buying analog cameras etc., can do so on Thu, Febr. 14 – see scheduled visit to
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<tr>
<th>Session 2</th>
<th>Thursday, February 14</th>
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| For Lectures & Instruction see Session 1  
Paper 1: Select 15 dates you find most interesting in modern Czech history and connect them to fifteen 20th century Czech photography dates (for information see Birgus/Mlčoch book in “Reading” for Tue, Febr. 12 - Session 1)  
Paper 1 to be delivered in class on Tue, Febr. 19 |

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<th>Session 3</th>
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| Lectures: First ‘photographic’ pictures aiming at the truthfulness in the images of the world: L.N. Niépce’s heliographs, daguerrotypes and talbotypes by L.-J.M. Daguerre and Wm.H.F. Talbot and in the Czech lands by W. Horn, J. Maloch, J. Bekl etc.  
Reading: Roland Barthes: Camera Lucida - see Reader pp. 21-24  
Students shall bring to class on Fri, Febr. 22 quotations from American (or any other) romantic (1790s to 1840s) literature and/or a list of some historical events in America and/or in Europe of between about 1830 and 1860. Students: Paper 1 (see Thu, Febr. 14) to be delivered to class on Tue, Febr. 19.  
Instruction: Seeing photographs (Content, Composition). How to take a picture. Exposure (film speed, aperture, shutter speed). Reader pp. 17-69 |

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<th>Session 4</th>
<th>Thursday, February 21</th>
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<td>For Lectures &amp; Instruction see Session 3</td>
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<th>Session 5</th>
<th>Friday, February 22</th>
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| Divided Class. Session 5 and 6 is lecture or darkroom work only. Details will be given during the semester.  
Debate: based on student quotations from romantic literature in connection with photography beginnings (see Febr. 19), and on historical and/or cultural events in the period between 1830’s and 1860’s.  
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<tr>
<th>Session</th>
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| 6       | Tuesday, February 26 | Divided Class. Session 5 and 6 is lecture or darkroom work only. Details will be given during the semester. For Lectures & Instruction see Session 5  
Reading: David Travis: The Art of Photography – see Reader pp. 1-12  
Instruction: Developing b/w negative, chemistry, enlarger, contrast and density. Developing student negatives in darkroom. Reader pp. 227-255 |
| 7       | Thursday, February 28 | Divided Class. Session 7 and 8 is lecture or darkroom work only. Details will be given during the semester.  
Lectures: Pictorialism - termed in the 1860s, in reality it borders later on Secession/Art Nouveau and the 1900s. – ‘Linked Ring’ to advance artistic photography - founded in London in 1892. – Czech photographers in the early 1900s and after.  
Students: Paper 2 (see Fri, Febr. 22!) to be delivered to class on Thu, Febr. 28.  
Debate: On the truthfulness of a photographic image.  
Reading: Wm.Flusser: Towards a Philosophy of Photography, see Reader pp. 25-29 & 68-74  
Instruction: Contrast, density and photographic papers. Printing students photographs in darkroom, basic darkroom work (test prints, contact sheets). Reader pp. 261-325 |
| 8       | Tuesday, March 5   | Divided Class. Session 7 and 8 is lecture or darkroom work only. Details will be given during the semester. For Lectures & Instruction see Session 7  
Paper 3 to be delivered in class on Tue, March 12.  
Instruction: Printing students photographs in darkroom (full prints, advanced darkroom techniques). Reader pp. 261-325 |
| 9       | Thursday, March 7  | Divided Class. Session 9 and 10 is lecture or darkroom work only. Details will be given during the semester.  
Lectures of Thu, Febr. 28 & of Tue, March 5 continued on Thu, March 7 and Fri, March 8. Thu. Also on Czech photographers of this period.  
Paper 3 to be delivered in class on Tue, March 12.  
Instruction: Printing students photographs in darkroom (full prints, advanced darkroom techniques). Reader pp. 261-325 |
| 10      | Friday, March 8   | Divided Class. Session 9 and 10 is lecture or darkroom work only. Details will be given during the semester. For Lectures & Instruction see Session 9 |
| 11      | Tuesday, March 12 | Lecture: Modern arts at the beginning of the 20th century & photography. ‘Photo-Secession’ founded in New York in 1902 for artistic photography in the U.S. A different view of the world by the following generation. – Modern art after WW1 in the newly born Czechoslovakia & Czech photography.  
Reading: Czech Modernism 1900-1945, see Reader from p.75: Anděl – see Reader pp. 76-85, Kirschner – see Reader pp. 86-88.  
Students: Paper 3 to be brought to class on Tue, March 12 – see Thu, March 7.  
Instruction: Aperture, shutter speed and depth of field. Focus and depth of field. Reader pp. 35-69.  
Printing in darkroom apart from scheduled class time. |
<p>| 12      |             | Mid-term tests: on Thu, March 14: a/ on theory/history of photography, b/ on technique of photography. |</p>
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| Thursday, March 14 | Both tests are based in the lectures and instructions held in Intro to Photo class between Febr. 12 and March 12, plus connected readings from the Readers and the Handbook.  
Lecture: American and Central European say in modern art & photography in the 1920s & 1930s, incl. the Czech Lands.  
Reading: Czech Modernism 1900-1945, see Reader, Dufek, – see Reader pp. 89-98.  
Instruction: Exposure, metering, zone system. Reader pp. 151-187  
Overview of the students' mid-term photographs. |
| Session 13       | For Lectures & Instruction see Session 12  
Reading: Susan Sontag: On Photography – see Reader pp. 17-20, and also pp. 63-65 & 99-107 & 183-186 |
| Session 14       | Lectures: Photography comments on the contemporary world of the 1920s – 1940s.  
Paper 4 to be delivered to class on Tue, March 26.  
Reading: Fred Ritchin: What is Magnum? – see Reader pp. 110-137 (cont. at Sessions 16 & 18)  
Instruction: The major types of cameras.  
Reader pp. 79-95 |
| Session 15       | For Lectures & Instruction see Session 14  
Students: Paper 4 to be delivered to class on Tue, March 26 (see Thu, March 21) |
| Session 16       | Lectures: The 1930s & 1940s and the world in tumults seen through photography. – Czech photographers of the period.  
Reading: cont.: Fred Ritchin: What is Magnum, see Reader pp. 110-137  
Instruction: Lens focal length, lenses. Reader pp. 103-137 |
| Session 17       | For Lectures & Instruction see Session 16 |
| Session 18       | Lectures: Photography in the modern, often divided, world.  
Reading: Wm. Flusser: Towards a Philosophy of Photography - see Reader pp.159-164, 187-192.  
Reading: cont.: Fred Ritchin: What is Magnum, see Reader pp. 110-137 |
| Session 19       | Debate: On the sense and acceptance of the photographic image in the history of photography: from the daguerreotypes through the glass & film negatives printed on paper to the results – and possibilities - achieved through the digital cameras.  
Presentation of Bára Mrázková portfolio. |
| Session 20       | Lectures: Three outstanding names in the history of Czech photography.  
Reading: Zdeněk Kirschner: Josef Sudek, Preface, not paginated - see Reader 165-174. |
| Session 21       | Guest speaker: MgA. Jiří Skála, artist: Photography, its role and position in contemporary art and art reflection |
### Session 22
**Thursday, April 25**

**Lectures:** Well-known and un-known people as a subject of photography. - Photographs in the period of the “Iron Curtain” – in Czechoslovakia.

**Paper [5]:** “What is Magnum”? Your view based on text by Fred Ritchin “What is Magnum” – see in ‘Reading’ at Sessions 14, 16 & 18.

**Paper 5 to be delivered in class on Tue, April 30.**

**Reading:** Roland Barthes: Camera Lucida, – see Reader, pp.13,14,15, 21,22,23,24.

**Instruction:** The basic camera regimes and its effect on structure of the image.

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### Session 23
**Tuesday, April 30**

**Guest speaker:** Doc. Filip Láb, PhD.: On creative possibilities of photography in view of its latest technical developments.

**Students:** Paper 5 to be delivered to class on Tue, April 30 (see Thu, April 25)

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### Session 24
**Thursday, May 2**

**Lecture:** Urban life photographed.

**Students:** overview of student photographs for Presentation/Exhibition

**Reading:** Roman Barthes: Camera Lucida, see Reader pp.193-204

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### Session 25
**Tuesday May 7**

**Student Photographs Presentation-Exhibition** – Overview, mounting, framing. Opening at 6 p.m.

The whole campus is invited to the opening.

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### Session 26
**Thursday, May 9**

**Lectures:** Photographs with a different image. Czech photographers - photographs based on a different life experience (!).

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### Session 27
**Tuesday, May 14**

*For Lectures & Instruction see Session 26*

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### Session 28
**Thursday, May 16 (Last day of classes)**

Overview of history, theory and technology of photography on the basis lectured at the Intro to Photo NYU Prague class.

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### Session 29
**Tuesday, May 21**

**FINAL EXAMS**

Final tests on history, theory and technology of photography. The tests are based on lectures and instructions, plus information received by the students through reading the Readers and the Handbook. The Final tests cover the whole semester program of the Intro to Photo class, i.e. also lectures and instructions of the pre – mid-term period.

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### Session 30
**Thursday, May 23**

**Classroom Etiquette**

**Required Co-curricular Activities**

Students are requested to visit The Museum of Decorative Arts and the National Technical Museum, esp. the collections concerning photography.

**Suggested Co-curricular Activities**

Students are invited to be seeing temporary exhibitions of photography in the city.