

SENATE COMMITTEE ON CURRICULAR AFFAIRS COURSE PROPOSAL FORM

Principal Faculty Member Proposing Course: **Lonnie Graham, Assistant Professor of Art and Integrative Arts**

College: **Arts & Architecture**

Department or Instructional Area: **The School of Visual Arts/The Department of Integrative Arts/The Department of Art History**

Type of proposal: **Add** Change Drop

Type of review requested: **Full** Expedited (See [Guide to Curricular Procedure](#) for definitions of a full or expedited review.)

Course designation:

Abbreviation: **ART H** Number: **250**

Course Title: **A CHRONOLOGICAL SURVEY OF PHOTOGRAPHY**

Complete for special categories of UNDERGRADUATE (001-499) course proposals (check, if appropriate):

General Education

- Writing/Speaking (GWS)
- Quantification (GQ)
- Health and Physical Activity (GHA)
- Natural Sciences (GN)
- Arts (GA)
- Humanities (GH)
- Social and Behavioral Sciences (GS)

Bachelor of Arts Course: Arts Humanities Soc/Behavioral Sci. Other Cultures
Honors (H) or Honors/Writing (M) or Honors/IIC (U) or Honors/1st-Year Seminar (T)
Intercultural and International Competence Permanent (GI) or One-semester (GI)
Writing-Intensive (W) Permanent or One-semester (W)

SUBMITTED BY _____ Date _____
Head of Department (or person in charge of instructional area)

REVIEWED BY _____ Date _____
College Representative (Senate Committee on Curricular Affairs or Graduate Council Subcommittee on New and Revised Programs and Courses)

APPROVED BY _____ Date _____
Dean of the College (or appropriate administrative officer)

After securing signatures, submit the following to the Curriculum Coordinator, University Faculty Senate, 101 Kern Graduate Building: (1) FULL REVIEW UNDERGRADUATE proposals, 1 copy of this form and 25 copies of supporting documentation; (2) FULL REVIEW GRADUATE proposals, 1 copy of this form and 15 copies of supporting documentation; (3) EXPEDITED REVIEW PROPOSALS, 1 copy of this form and 4 copies of supporting documentation.

Supporting Documentation Required For **New** Courses

A. Heading as it would appear in the appropriate University <i>Bulletin</i>	
1. Abbreviation	ART H
2. Number	250
3. Title	A CHRONOLOGICAL SURVEY OF PHOTOGRAPHY
4. Abbreviated Title *	PHOTO CHRONOLOGY
5. Credits	3
6. Description **	A survey of photography's place and influence in a social, cultural, and historical context
7. Prerequisite(s)	None
<p>* 18 bytes or less ** 20 words or less</p>	

B. Course Outline
<p>1. Course Outline (a brief outline of course content):</p> <p>ART H 250 /PHOTO 201 A CHRONOLOGICAL SURVEY OF PHOTOGRAPHY (3) This course is the presentation of the chronology of events in western culture that transpires from the inception of photography until the year 2000. This class examines the influences and outcomes of photographers and those associated with the medium on our culture. We will explore the development of art, literature, music, and photography, as well as, historic landmarks, and the photographic and cultural events that have shaped our present lives.</p> <p>2. Major Topics (a listing of major topics to be covered with an approximate length of time allotted for their discussion):</p> <p>Week 1 – Introduction/Orientation Origins of the Medium</p> <p>Week 2 – 1800-1850 The Industrial Age Contributions of Wedgwood, Ingres, Rossini, Niepce, Daguerre, Dickens, Talbot, Jules Lion Millais, Seurat, Chopin, Louis Moreau Gottschalk, Poe, Matthew Brady, Western Expansion</p> <p>Week 3 – 1850-1860 Scott Archer, Ball, Tennyson, Mitchell, Charles Dodgson, Darwin, Whitman, Brahms,</p>

Week 4 – 1860-1870

The War Dividend

The Liverpool Dry Plate Company
Watkins, O'Sullivan, Jackson, Rutter, Tchaikovsky, Manet, Curry, Dvorak, Debussy,
Homer, Alfred Nobel, Richard Leach Maddox, The Goodman Brothers, A.G. Bell

Week 5 – 1870-1880

The Motion Picture and the Mechanization of Culture

Leland Stanford, Eadweard Muybridge, Zoetrope, Eakins, Joplin, Kempett, Beasley

Week 6 – 1880-1890

Industry and Romance

Burne-Jones, O. Henry, Rossetti, Leighton, Millais, William Morris, Ochenbaugh,
Eastman, Nitrocellulose, C.J. Davis

Week 7 – 1890-1900

Van Gough, Gauguin, Lautrec, Jules Carpentier, Edison, Paul Lawrence Dunbar,
Lartigue, Oskar Barnak

Week 8 – 1900-1920

War

Armory Show, Photo Secession, Hine, Riis, Police chief of New York, Stein, Stieglitz
and O'Keeffe, Rousseau, Joyce, Joplin, Bartok, Margaret Sanger,

Week 9 – 1920-1930

Van der Zee, AT+T, Soutine, Atget, Charles Ives, Ellington, Abbot, Wee Gee, White,
Scurlock, Mondrian, Gershwin, Margaret Mead, Stock Market Crash of 1929, Freud,
Jung, Bresson, Brassai, Ghandi and the British

Weeks 10&11 – 1930-1950

Depression, the WPA, War

Drought, Roy Stryker, Roosevelt, Collier, Lee, Evans, Agee, Lange, Wolcott, Pollock,
Krasner, Benton, Paul Taylor, Shawn, F/64 Weston, Cunningham, Modotti, Mexico,
Adams, *Look*, *Life*, Paul Klee, Richard Wright, Hindenburg, Univac, Alfred Kinsey,
Jackie Brierson, Fats Waller, and other political songs of the 50's, Chuck Berry, Little
Richard, Nina Simone, Kenya; The British and Black Panthers

Week 12 – 1960-1970

Political Significance of the Counter Culture

Dr. Edwin Land, Michelangelo Antonioni, Charles Mingus, Jack Kerouak, Robert
Frank, Winnogrand, Arbus, Rothko, Langston Hughes, Roy de Carava, Keinholtz,
Callahan, Friedlander, Warhol Oldenberg, Kennedy, and King, S.F.1965, Photo
Schools

Week 13 – 1970-1980

Effects of Technology

DIA, Sol Lewitt, Richard Misrach, Duke Baltz, Philip Glass, Richard Avedon

Weeks 14 – 1980-2000

Art and Social Consciousness

Sultan, Mandel, Weems, Willis Simpson, Wilson, Lowe, Goldberg, Osorio, Lee Ming
Weh, Dingh Q. Li, Lew Watts, Willie Williams, Lily Yeh,

Week 15

Final Presentations

C. Description of the Course (400 word maximum)

ART H 250/PHOTO 201 A CHRONOLOGICAL SURVEY OF PHOTOGRAPHY (3) explores the role played by photography over time in providing understanding and insight in a social, cultural, and historical context of the impact of the development of the photographic medium and its effect on social, political, cultural and technological events. Emphasis will be given to understanding the context that surrounds the scientific and aesthetic development of photography. This is a survey of the chronology of events in western culture that transpires from the inception of photography until the year 2000. It includes the influences and outcomes of photographers and those associated with the medium on our culture. Emphasis will be placed on the influence of photography on the world around it, and significant events and individuals in the development of the medium as a vital art form. The structure of the course will consist of research and discussion of events and individuals that characterized years selected for examination. Each week one or two decades of western culture will be highlighted. Although the thrust of research will relate to photographic subject matter, the events studied will span the culture. We will explore the development of art, literature, music, and photography, as well as, historic landmarks, and the events that have shaped present society. Each week a selection of visual material will be presented highlighting selected events, students will read literature from the period of discussion, significant pieces of music will be introduced, and accounts of periodic events will be surveyed.

Each week, a group of students will be assigned to research at least one decade. Each student will gather information about a significant figure or event that occurred in the course of a given period. The student will be expected to prepare a short paper and give a five-minute oral presentation about his/her assigned year, historical figure or event. As each student presents, the chronology of events becomes clear and the multiple threads of history weaves a brilliant tapestry of our culture. For the final presentation the student will prepare a ten-page research paper about a historical figure or event.

Students will be graded on the quality of the weekly oral presentations and the demonstrated level of commitment to research. Another significant part of their grade will be derived from the length of committed scholarship given to the ten-page term paper. Students must exhibit a level of originality, clarity, and insight. The student must demonstrate the capacity for the assimilation of facts and events relative to their subject and demonstrate how their subject relates to other events that occurred around the same time of their event. Toward this end students will be encouraged to work together to illustrate the interconnection of the chronology. Assessments will be rendered as follows:

ART H 250/PHOTO 201 will be offered fall and spring semesters

D. Faculty Responsible for Course Development

Lonnie Graham, Assistant Professor of Art and Integrative Arts

E. Justification Statement

1. Instructional, Educational, and Course Objectives (this section should define what the student is expected to learn and what skills the student will develop):

The changes that are being requested are the result of the need for a more comprehensive and rigorous understanding of the social, cultural, and historical context that surrounds photography and of the role that photography played in shaping society, culture, and history. Unlike many arts, photography developed as an offshoot of scientific discoveries

and has been tied to science and technology developments throughout its history. Similarly, the influence of photography has been felt in science, business, industry, reportage, advertising, sport, and almost every other aspect of our society. In order for students to gain a truly meaningful understanding of photography as an art, it is crucial that they gain an understanding of photography as it exists in the flow of history from the time of its inception to the near present. This course will help students to:

1. Develop an understanding of the place of photograph as a force and product of our culture, society, and historic development.
2. Learn about the influences that shaped the development of photography.
3. Learn about the influence of photography on society and culture.
4. Gain an understanding of significant and influential photographers alongside other important figures in science, art, politics, philosophy, etc.
5. Gain experience in conducting research and building critical arguments.
6. Gain experience in communicating their research in both written and oral presentations.

2. Evaluation Methods (Include a statement that explains how the achievement of the educational objectives identified above will be assessed. The procedures for determining students' grades should be specifically identified):

Students will be graded on the quality of the weekly oral presentations and the demonstrated level of commitment to research. Another significant part of their grade will be derived from the length of committed scholarship given to the ten-page term paper. Students must exhibit a level of originality, clarity, and insight. The student must demonstrate the capacity for the assimilation of facts and events relative to their subject and demonstrate how their subject relates to other events that occurred around the same time of their event. Toward this end students will be encouraged to work together to illustrate the interconnection of the chronology.

3. Relationship/linkage of Course to Other Courses (this statement should relate the course to existing or proposed new courses. It should provide a rationale for the level of instruction, for any prerequisites that may be specified, or for the course's role as a prerequisite for other courses):

ART H 250/PHOTO 201 A CHRONOLOGICAL SURVEY OF PHOTOGRAPHY (3) is a foundational course in photography along with PHOTO 200 PHOTO STUDIO I (3).

Art H 250/PHOTO 201 is proposed as a cross-listed course with Photography.

ART H 250/PHOTO 201 is a course that will provide useful background for students interested in taking ART H 450 THE HISTORY OF PHOTOGRAPHY (3). ART H 450 is a more in-depth examination of selected issues in the history of photography. The Department of Art History plans to submit a course change for ART H 450 in the future, to change the title to "Studies in the History of Photography," and to add ART H 250/PHOTO 201 as a choice of prerequisite for ART H 450.

4. Relationship of Course to Major, Option, Minor, or General Education (This statement should explain how the course will contribute to the major, option, or minor and indicate how it may function as a service course for other departments):

ART H 250/PHOTO 201 A CHRONOLOGICAL SURVEY OF PHOTOGRAPHY (3) is proposed as an approved course for the BA in ART (ARTBA), the BFA in Art (ARBFA), and the BS in Art Education (A ED). It will provide students in these degree programs with background and context in photography as an art and as a reflection of the social, cultural, and historical forces that influenced and were influenced by photography. This course is designed to prepare them for junior and senior level coursework.

ART H 250/PHOTO 201 is proposed as an approved additional course for the BA in Art History (ART H) and a supporting course for the Art History Minor.

ART H 250/PHOTO 201 is not approved for any major, minor, program, or option outside of the BA in ART (ARTBA), the BFA in Art (ARBFA), the BS in Art Education (A ED), and the B.A. and minor in Art History (ART H). However, it is a course that may be of interest to students in a variety of other areas.

ART H 250/PHOTO 201 is not a General Education course.

5. Consultation with Appropriate Departments and Academic Support Units (The unit originating the proposal should consult all units with a known interest in the subject field, not simply those in the same college. Consultation should take place at the department and/or college level and should include department members at all locations. Some duplication of instruction is inevitable, but the Senate Committee on Curricular Affairs is concerned with keeping such duplication to a minimum. A written statement of consultation from related units and programs is required. Such advance consultation is one way to avoid later holds and referrals):

ART H 250/PHOTO 201 A CHRONOLOGICAL SURVEY OF PHOTOGRAPHY (3) is proposed as an approved course for the BA in ART (ARTBA), the BFA in Art (ARBFA), and the BS in Art Education (A ED) for those students with a concentration in photography in these degree programs. It will provide students in these degree programs with background and context in photography as an art and as a reflection of the social, cultural, and historical forces that influenced and were influenced by photography. This course is designed to prepare them for junior and senior level coursework.

ART H 250/PHOTO 201 is proposed as an approved additional course for the BA in Art History (ART H) and a supporting course for the Art History Minor.

ART H 250/PHOTO 201 is not approved for any major, minor, program, or option outside of the BA in ART (ARTBA), the BFA in Art (ARBFA), the BS in Art Education (A ED), and the B.A. and minor in Art History (ART H).. It is not a General Education course.

Consequently, its offering should not affect any other department, school, or academic support unit other than the School of Visual Arts and the Department of Art History in the College of Arts and Architecture.

The course proposal for ART H 250/PHOTO 201 was circulated to all faculty in the College of Arts and Architecture and all Associate Deans of all colleges at University Park and the Directors of Academic Affairs or Associate Deans at all other campus locations.

6. If the course is to be offered by several colleges, a joint proposal should be submitted.

N/A

7. A description of any special facilities (e.g. labs or equipment) required to teach the course effectively should be included in the proposal.

ART H 250/PHOTO 201 A CHRONOLOGICAL SURVEY OF PHOTOGRAPHY (3) will

require access to a technology classroom. A teaching station with video projection capability, Internet access, and a data connection to the University backbone is also required.

8. The Technology Needs for Course Proposals form must be completed for new courses or changes in courses that have technology needs, i.e., computer projection equipment, etc. The information on the completed form will NOT be used as a criterion for accepting or rejecting a proposed course, but would provide information on the seemingly ever-expanding computer needs of the University.

ART H 250/PHOTO 201 A CHRONOLOGICAL SURVEY OF PHOTOGRAPHY (3) will require access to a technology classroom. A teaching station with video projection capability, Internet access, and a data connection to the University backbone is also required.

9. Frequency of Offering and Enrollment (Indicate how many students are expected to enroll and how often the course will be taught):

ART H 250/PHOTO 201 A CHRONOLOGICAL SURVEY OF PHOTOGRAPHY (3) is planned for offering in the Fall and Spring semesters at University Park with an anticipated enrollment of 35 each semester, annual enrollment 70.

F. Effective Date (the standard effective date for new courses is the first semester following approval on the Senate Curriculum Report)

ART H 250/PHOTO 201 A CHRONOLOGICAL SURVEY OF PHOTOGRAPHY (3) is planned for offering beginning with the Spring Semester 2006.