

**California State University, San Marcos General Education Program
GENERAL EDUCATION NEW COURSE CERTIFICATION REQUEST**

• AREA C1: Arts

See GE Handbook for information on each section of this form

ABSTRACT

Course Abbreviation and Number: VSAR 123	Course Title: Introduction to the History of Photography: Ways of Seeing	
Number of Units: 3 _____		
College or Program: X <input type="checkbox"/> CHABSS <input type="checkbox"/> CSM <input type="checkbox"/> CEHHS <input type="checkbox"/> COBA <input type="checkbox"/> Other _____	Desired term of implementation: <input type="checkbox"/> Fall X <input type="checkbox"/> Spring <input type="checkbox"/> Summer Year: 2014	Mode of Delivery: X <input type="checkbox"/> face to face <input type="checkbox"/> hybrid <input type="checkbox"/> fully on-line
Course Proposer (please print): Andrea Liss	Email: aliss@csusm.edu	Submission Date: 1/2014

1. Course Catalog Description:

Introduction to the multiple cultural and social histories of photography, contemporary photographers and the dynamic forms of photographic and digital images produced today. Students explore the development of photography as an art form, and as a conveyer of truth and evidence within the traditions of documentary and police archives, advertising, memorials, family snapshots and more. Students develop a critical and creative approach to the meaning and use of photographically derived images through interactive lectures, discussions, readings, writing and hands-on assignments.

2. GE Syllabus Checklist: The syllabi for all courses certified for GE credit must contain the following:

X <input type="checkbox"/>	Course description, course title and course number
X <input type="checkbox"/>	Student learning outcomes for General Education Area and student learning objectives specific to your course, linked to how students will meet these objectives through course activities/experiences
X <input type="checkbox"/>	Topics or subjects covered in the course
<input type="checkbox"/> NA	Registration conditions
X <input type="checkbox"/>	Specifics relating to how assignments meet the writing requirement
X <input type="checkbox"/>	Tentative course schedule including readings
X <input type="checkbox"/>	Grading components including relative weight of assignments

SIGNATURES

From: Ginny Scott
Sent: Thursday, March 20, 2014 1:21 PM
To: Marshall Whittlesey
Cc: Judit Hersko
Subject: C1 forms for DNCE 101, 124, 200 and VSAR 102, 110, 123
Attachments: C1_DNCE 101_wSyllabus.pdf; C1_DNCE 124_wSyllabus.pdf;
C1_DNCE 200_wSyllabus.pdf; C1_DNCE 101_wSyllabus.pdf;
C1_DNCE 124_wSyllabus.pdf; C1_DNCE 200_wSyllabus.pdf;
C1_VSAR 102_wSyllabus.pdf; C1_VSAR 110_Avalos_wSyllabus.pdf;
C1_VSAR 123_wSyllabus.pdf

Dear Marshall,

Here are the C1 forms and syllabi for GE lower division recertification for DNCE 101, 124 and 200 and VSAR 102, 110, and 123. The email below from Judith Downie, the Humanities librarian, is meant to serve as the electronic signature/approval of the attached documents. Please let us know if you need a "traditional" signature from her.

Thank you,

Ginny Scott
Administrative Support Assistant
Visual and Performing Arts Department
California State University San Marcos
(760)750-4324

From: Judith Downie
Sent: Tuesday, March 18, 2014 8:14 AM
To: Ginny Scott
Subject: Re: recertification

Hi Ginny,

I haven't been in my office much due to family matters, so I apologize for not responding sooner (I hate our Webmail interface, things disappear and only reappear when I use our on campus interface.)

I approve DNCE 101, DNCE 124, DNCE 200, VSAR 102, VSAR 110 and VSAR 123. If this email serves as my approval signature, that is great. If not, let me know what you need from me.

Judith

Judith A. Downie
Humanities & Archives Librarian and Government Documents Coordinator
California State University San Marcos
San Marcos CA 92096-0001
760-750-4374

From: Ginny Scott <gscott@csusm.edu>
Date: Tuesday, March 11, 2014 12:45 PM
To: Yvonne Meulemans <ymeulema@csusm.edu>, jdownie <jdownie@csusm.edu>
Subject: RE: recertification

Good afternoon ladies,
Attached here are the C1 forms (and syllabi) for DNCE 101, DNCE 124, DNCE 200, VSAR 102, VSAR 110 and VSAR 123. We have more coming! Please let me know if anything is out of order or you need additional documents. I'm new and am not sure of the procedures—thanks!

Ginny Scott
Administrative Support Assistant
Visual and Performing Arts
Ext 4324

From: Yvonne Meulemans
Sent: Thursday, March 06, 2014 2:07 PM
To: Ginny Scott; Judith Downie
Subject: Re: recertification

Hi Ginny: you are welcome to send on what you got. Judith is the liaison to VPA, so she will be doing the review and is copied to this message.

Thank you!

On Mar 6, 2014, at 1:31 PM, "Ginny Scott" <gscott@csusm.edu> wrote:

Hi Yvonne,
We have several of the C1 forms and syllabi ready but not all—would you prefer to get everything at once or can I begin sending you the items we have ready now?
Thank you,
-ginny

Ginny Scott
Administrative Support Assistant
Visual and Performing Arts
Ext 4324

From: Yvonne Meulemans
Sent: Wednesday, February 19, 2014 1:23 PM
To: Ginny Scott
Subject: Re: recertification

Hi Ginny:

Electronic copies of the recert paperwork as well as syllabi would be most appreciated.

Thanks,
Yvonne

Yvonne Nalani Meulemans
Information Literacy Program Coordinator
Associate Librarian
Kellogg Library 3422/760-750-4375

From: Ginny Scott <gscott@csusm.edu>
Date: Wednesday, February 19, 2014 at 12:51 PM
To: Yvonne Meulemans <ymeulema@csusm.edu>
Subject: FW: recertification

Hi Yvonne,

I am the admin support assistant in visual and performing arts and I am assisting faculty with the GE course recertification paperwork. Do you need hard copies of the syllabi and support paperwork or will electronic versions work for this project? I understand you will need hard copies of the cover sheets with approval signatures but Judit wasn't sure if your office accepted electronic copies of syllabi etc.

Thank you,
-ginny

Ginny Scott
Administrative Support Assistant
Visual and Performing Arts
Ext 4324

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January 15, 2014

3/6/14

Course Proposer _____ Date _____ Department Chair _____ date _____
Please note that the department will be required to report assessment data to the GEC annually. _____
DC Initial

	Support	Do not support*		Support	Do not support*
_____	<input type="checkbox"/>	<input type="checkbox"/>	_____	<input type="checkbox"/>	<input type="checkbox"/>
Library Faculty			Impacted		
Date			Discipline Chair	Date	

	Support	Do not Support*		Approve	Do not Approve
_____	<input type="checkbox"/>	<input type="checkbox"/>	_____	<input type="checkbox"/>	<input type="checkbox"/>
Impacted Discipline			GEC Chair		
Chair	Date		Date		

*** If the proposal is not supported, a memo describing the nature of the objection must be provided.**

Course Coordinator: _____ Phone _____ Email: _____

Part A: C1 Arts General Education Learning Outcomes (GELOs) related to course content. [Please type responses into the tables.]

Arts GELOs this course will address:	Course content that addresses each GELO.	How will these GELOs be assessed?
C1.1 Students will describe the ways in which art informs us of issues of diversity (such as race, class and gender) in a global, national or local context.	Course content is carefully and strategically chosen to integrate the formation and history of photography with the diverse images created by peoples of various race, class and gender backgrounds. Powerpoints shown in each class session highlight these crucial issues of diversity. Readings reiterate diversity issues globally and locally.	Writing assignments aimed at uncovering students' growing awareness of the aesthetic, cultural and power relationships that are developed among the photographer, subject and viewer – that result in the actual photograph and its cultural aftereffects
C1.2: Students will apply theoretical and/or critical perspective to the study of art past and present.	The continuous weekly analyses of diverse forms of photographs taken for different purposes -- from early newspaper illustration to contemporary police surveillance – allow students to see that photographs are not mere reproductions of the seen world.	Analytical assignments and class group discussions of images students chose in relation to the readings and ideas.
C1.3: Students will recognize and explain various artistic styles from diverse cultures and peoples.	Images viewed in class and readings that reiterate the concepts.	Weekly visual analyses papers
C1.4: Students will use appropriate vocabulary to describe and analyze works of artistic expression within the historical context in which the work was created.	From the very first meeting, students are introduced to the vocabulary and visual concepts germane to describing and analyzing photographs in order to understand the concept that the relationships between visual analysis and the arrival of meaning are culturally imbued and often institutionally produced.	Weekly written responses to the readings, weekly written visual analysis assignments, group discussions of chosen images, midterm and final
C1.5: Articulate various theoretical principles in their analysis of works in	N/A	

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the arts and humanities. [Methods courses]		
C1.6: Use relevant research methods to analyze and interpret works in the arts and humanities. [Methods courses]	N/A	
C1.7: Students will create works of art that demonstrate facility with the key techniques of the art form in question. These courses will be taught face-to-face, rather than online. [Creative Activity Courses]	This is not a studio class; however, students create foundational forms of photographs (self-portraits and surrealistically influenced photographs, for a couple of examples) in order to integrate intellectual understanding of the concepts with their own aesthetic understandings and choices.	Group discussion of photographic exercises and group consensus of the most successful photographs to determine powerful combination of subject matter, with aesthetic delivery.

Part B: General Education Learning Outcomes required of all GE courses related to course content:

GE Outcomes required of all Courses	Course content that addresses each GE outcome?	How will these GELOs be assessed?
Students will communicate effectively in writing to various audiences. (writing)	Weekly readings serve as embedded examples of effective writing germane to the course goals and concepts.	Weekly papers that address the main ideas in the readings.
Students will think critically and analytically about an issue, idea or problem. (critical thinking)	Weekly critical visual analyses of photographic images in relation to the historical and cultural information they represent	Weekly written visual analyses of photographs.
Students will find, evaluate and use information appropriate to the course and discipline. (Faculty are strongly encouraged to collaborate with their library faculty.)	An underlying goal of the course is an understanding of the development of photography as a form of witnessing and documentation, in addition to an aesthetic form of art. The lectures and readings support these ideas through new concepts and new research, such as the new formation of the family photograph as a source or research cultural research.	Some of the weekly photographic analyses papers that address key course concepts correspond with images students find and research in photographic archives, including the Getty Institute and the National Archive. They are allowed to find the images on websites related to these archives, but must do their research from corresponding catalogues and/or published books. They must go to the CSUSM library. Absolutely no quoting from Wikipedia.

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Part C: GE Programmatic Goals: *The GE program aligns with CSUSM specific and LEAP Goals. All CI courses must meet at least one of the LEAP Goals.*

GE Programmatic Goals	Course addresses this LEAP Goal:
LEAP 1: Knowledge of Human Cultures and the Physical and Natural World.	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
LEAP 2: Intellectual and Practical Skills	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
LEAP 3: Personal and Social Responsibility	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
LEAP 4: Integrative Learning	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
CSUSM Specific Programmatic Goals	Course content that addresses the following CSUSM goals. Please explain, if applicable.
CSUSM 1: Exposure to and critical thinking about issues of diversity.	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes (please describe): <i>Ppts shown in lectures and ideas in class and readings focus on historical and contemporary issues that expose students to critical thinking and viewing about the involvement of groups of diverse peoples – as well as their exclusion – in the photographic images and the development of the medium itself.</i>
CSUSM 2: Exposure to and critical thinking about the interrelatedness of peoples in local, national, and global contexts.	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes (please describe): <i>Ppts and readings focus on historical and contemporary issues that involve power relations among peoples and nations globally and locally that deal with the dissemination of photographic images and their cultural impact.</i>

Part D: Course requirements to be met by the instructor.

Course Requirements:	How will this requirement be met by the instructor?
Course meets the All-University Writing requirement: A minimum of 2500 words of writing shall be required in 3+ unit courses,	Students write weekly visual analysis and/or reading synopses of 250 words, surpassing the 2500 words of writing.
Assessment of student learning will take a multitude of forms, including writing assignments, exams, discussion, and creative projects and performances.	VSAR 123 involves student learning through multiple forms: written visual analyses of different forms of photographic practice and subject matter, discussion of these analyses, creation of such photographs and ensuing discussions, midterm and final exams.

**VSAR 123: WAYS OF SEEING/
INTRODUCTION TO THE HISTORY OF PHOTOGRAPHY**

**Monday/Wednesday 2:30 – 3:45pm
Visual and Performing Arts
Dr. Andrea Liss**

Why was photography scoffed at as "mere imitation" following its commercial inception in 1839? Why was it also hailed as the greatest of modern inventions? Is photography an art or a science? Did photography exist before the photographic print? How did newspapers printed with photographs from faraway places change peoples' view of the world? What is meant by "a photographic way of seeing?" This course introduces you to the visual language of photography so you will learn to "read" photographs aesthetically and culturally. This course also introduces you to the most important writings on photography from its earliest development to contemporary texts by historians, critics and artists. You will also become familiar with the debates that underlie the early conception and development of photography as an art form, and the provocative questions it raises through its contemporary usages, legacies and cultural meanings. We will trace the history of photography into its contemporary formations, looking closely at photographs and paying special attention to how they are employed as holders of social conventions to consider their adoption into the family of art, their use as truth and evidence, as memorials, as family snapshots, as advertising and in digitized imagery. We are just as concerned with artists' and institutions' self-aware use of photography as we are with its status as museum object. We will question the role of the photograph as a simple reflection of reality.

Course Learning Objectives

The learning objectives for **Ways of Seeing: Introduction to the History of Photography** align with the multiple, interrelated course topics traced out above. These course goals include:

- Learning the basic aesthetic, visual language of photography in order to work from the visual elements to the interrelated cultural meaning of a photograph or set of photographs;
- Gaining an introductory knowledge of the primary foundational texts on photographic history and contemporary photography;
- Acquiring a strong introductory background to the ideas and debates that underlie the early conception and development of photography as an art form;
- Gaining active knowledge about how global issues and diverse human perspectives are represented through photography;
- Learning about how issues of race, class and gender were/are integrated into the cultural and aesthetic concerns of diverse groups of photographers and photographic artists from 1839 to the present;

- Understanding the economic and cultural factors that allowed women to enter the profession and flourish with more ease than in any other media during the early-to mid-nineteenth to early twentieth-century;
- Considering and analyzing how the early debates around photography's status as an art form and as a factual document continue to circulate into the twenty-first century, taking into consideration technological changes;
- Understanding why the photographers' work we look at and analyze are culturally and aesthetically important;
- Critically considering the interconnections among diverse genres of photography; including portraiture, documentary, journalism, advertising, travel, memorial and family photography;
- Understanding and become actively involved in the new scholarly consideration of family photographs from diverse ethnic backgrounds as cultural documents;
- Gaining an introductory critical perspective on photography as a complex medium that is created not only by individual artistic desires, but by cultural and institutional needs and strategies;
- Analyzing and coming to an introductory critical understanding of the ethical issues involved in the relationship between words and photographs, and how words and text influence the meaning of the photograph at issue;
- Taking on a critical perspective to photography that allows you to question the cliché that "a picture is worth a thousand words."

After actively participating in this class, you will have achieved the above-listed goals and critical thinking skills.

The general flow of our class sessions is as follows:

I give an introduction to the week's reading and focus on the key ideas. We view corresponding images. Class then breaks into groups to discuss the different aspects of the weekly reading as it relates to the specific images, and then each group gives a summary of the most important ideas.

We regard the photographs at issue through sustained looking and analyses exercises performed through the interactive lectures and your responses to questions I ask you about these photographs and photographically related images. We discuss these images in visual and analytical terms, and in relation to the cultural and historical information that they represent, that you read about in the weekly readings.

You will have weekly written assignments that involve responding to one photograph or set of photographs that we looked at that week – you may choose these images. Other weekly projects are hands-on assignments that relate to the concepts involved in the photographs and readings for that week. **See course requirements and grading at the end of the syllabus.**

*Cluster 1***Ways of Seeing: Photography's Multiple Roles****Wk 1/Aug 26****Introduction: Photography's multiple roles and histories from its inception to contemporary digital work/1839 - now****Aug 28**

* continue looking at some of the earliest photographs made on glass plates to color digital prints, from Hippolyte Bayard to Cindy Sherman

> syllabus quiz

Wk 2/Sep 2**LABOR DAY – NO CLASS****Sep 4****Photography's Multiple Genres**

Halla Beloff, "What is a Photograph" and "The Role of the Photographer," in *Camera Culture* (Basil Blackwell, 1985), pp.1-26.

> Bring in a photograph that is particularly meaningful to you and be prepared to talk about it in class – what are its specific visual qualities (lighting, composition, photographer's point of view...), according to which social category outlined by Beloff does it fall into? Does it have multiple roles and meanings? Why is it of special importance to you?

>> Hand in a typed, **double-spaced**, one-page response to these questions.

Wk 3//Sep 9**Sep 11****Early Concepts of Portraiture, or Who's Not Smiling Before the Camera?**

Gisèle Freund, "The First Portrait Photographers," in *Photography and Society* (Boston: David R. Godine, 1980), pp.35-51.

Andrea Liss, "Facing History," review of "Hidden Witness and Carrie Mae Weems Reacts to Hidden Witness" exhibitions at the Getty Museum, *Afterimage* (November 1995), pp.21-22.

* view 19th-century portraits and criminal studies from Galton to Nadar

Wk 4/Sep 16**Contemporary Self-Portraiture**

* view work by Carrie Mae Weems, Cathie Opie, Renée Cox and others

- Sep 18** > bring in a self-portrait for discussion
- Wk 5/Sep 23**
Sep 25 **Portraits of and by Native Americans: When is a Portrait An Honor or an Insult? Who Decides, and Under What Historical Circumstances?**
- Partial Recall*, ed. Lucy Lippard (NY: The New Press, 1992), pp.19-33.
- Andrea Liss, "The Art of James Luna: Postmodernism with Pathos," in *James Luna Retrospective*, exhibition catalog, University of California, Santa Cruz, 1992.
- Wk 6/Sep 30** **The Other Half of the Shadow: Women in Photography**
- Halla Beloff, "Women in Photography," in *Camera Culture*, pp.49-61.
- Naomi Rosenblum, "At the Beginning, 1839-90" and "Not Just For Fun: Women become Professionals, 1880-1915," in *A History of Women Photographers* (NY: Abbeville Press, 1994), pp.54-59.
- Oct 2** * prep for midterm
- Wk 7/Oct 7** **MIDTERM**
- Oct 9** **Surrealism and Photography: Dreamscapes and Visual Poetry**
- * photographs by Man Ray, Rose Mandel and others
- Wk 8/Oct 14** **Urban Photography as Social Landscape Markers**
- * photographs from Alfred Stieglitz's Manhattan to James Van der Zee's Harlem to contemporary work
- Oct 16** > bring in a photograph of your neighborhood and answer the question "What does this image tell about your social landscape?"

CLUSTER 2**Documentary, Propaganda and Family Photographs
1930 - now****Wk 9/Oct 21
Oct 23****The Formation and Changes within Documentary in the U.S.,
Mexico and Germany**

Halla Beloff, "Photography as Truth and Lies" and "Radical
Photography," in *Camera Culture*, pp.100-135.

* photographs by Lewis Hine, Dorothea Lange, Walker Evans,
Diane Arbus, Robert Frank and more

**Wk 10/Oct 28
Oct 30****Contemporary Documentary Work: Between Documentation
and Theatricality**

> photographs by Allan Sekula, Graciela Iturbide and more
> go over midterm

**Wk 11/Nov 4
Nov 6****Nazi Propaganda Photography, Photomontage as Political
Resistance and Potent Portraits of the Everyday**

Gisèle Freund, "Photography as a Political Tool," in *Photography
Society*, pp.161-173.

> photographic montages by Berlin Dadaists and documentary
portraits by August Sander

Wk 12/Nov 11**VETERAN'S DAY – NO CLASS
Read the material for today****Memory, Photography and the Holocaust: Family
Pictures as Memorial Documents**

Andrea Liss, *Trespassing through Shadows*, pp. 13-15, 26-37 &
54-68

> look at *Maus 1* & *Maus 2* on reserve at the CSUSM
library

Nov 13**prep for final**

Wk 13/Nov 18 **FINAL EXAM**

Nov 20 **Snapshots as Cultural Markers: The Vietnam War**

Marita Sturken, "The Image as Memorial: Personal Photographs in Cultural Memory," in *The Familial Gaze*, ed. Marianne Hirsch (Boston: University Press of New England and Dartmouth, 1999) pp.178-185.

The Meeting of the Great and the Small through Family Photos

Annette Kuhn, "A Meeting of Two Queens: An Exercise in Memory Work," in *The Familial Gaze*. pp.196 – 207. First published in Annette Kuhn, *Family Secrets: Acts of Memory and Imagination* (Verso, 1995).

Wk 14/Nov 25 ***bring in a family photograph for discussion – yours or others**
Nov 27

Wk 15/Dec 2 **Photography in the Hands of Children/Agent of Change**

Born into Brothels: The Children of Calcutta, film produced by Zana Briski and Ross Kauffman (2005), 83 mins.

Dec 4 **Critical Reflections and Final Essay Discussed**

* * * * *

Required reading: Required readings are available on Cougar Courses under the course title. A copy of the reader is also available at the CSUSM library on reserve under the course number and title.

Here's my info: **Dr. Andrea Liss**

office: Arts 303

off. hrs: Tuesdays 1:15 - 2:15 pm & Wednesday by appt.

phone: (760)750-8027

e-mail: aliss@csusm.edu

Course Requirements/Assignments:

- | | |
|---|------------|
| 1. Written & visual assignments | 20% |
| 2. Midterm | 30% |
| 3. Final | 30% |
| 4. Participation and Attendance
(see details below) | 20% |

Participation and Attendance

Your active involvement with and participation in the class goals, discussions, assignments, on-site visits and other activities will create a productive and enjoyable experience for you and your colleagues. This includes putting in your responsible part to hand in assignments on time, with care toward their clarity of expression, formulation and legibility.

Attendance is intricately linked to a rich class experience. Be advised that more than **four** absences will lower your grade a half level. **Eight** absences will give you a failing grade. Consistently late attendance (more than 5 minutes after class begins) counts as an absence. So please attend class fully!

Please note that the use of cell phones in class is prohibited. Use of your computer is only allowed for taking notes from class discussions and looking at the course readings for that day. Do not be surprised if I check what material is on your computer if it is on during class. If you are using your computer for any other reason, I will ask you to shut it down. If I have to ask you another time, you will earn an absence for that day.

Grading Guide for Writing Assignments

“**A**” means an excellent job! The assignment was completed with clarity, thoroughness and thoughtfulness. Your handling of the assignment demonstrated a sophisticated understanding of the complexity of the issues and concepts. There were no grammatical errors.

“**B**” means good work. The assignment has been completed in an organized manner. Overall, you needed to go deeper into your argument, give a few more details or there were some misunderstandings of the material. Your writing needed more attention to correct grammar (i.e. some spelling errors, sentence structure, etc.).

“**C**” indicates that you need to put much more work and attention into the assignment. Your essay did not fulfill all of the assignment’s requirements. There may be gaps in your argument, inattention to detail or lack of examples. Your writing may have been unclear or/and the assignment contained too many grammatical errors.

“**D**” means that the work is incomplete or poorly delivered.