

KINGSBOROUGH COMMUNITY COLLEGE
Writing-Across-the-Curriculum Program

Certification Course Portfolio Cover Sheet

Your Name: Allison Hirsch

Department: Psychology

TABLE OF CONTENTS: Please arrange your documents in the following order

1. Reflective Statement
2. Detailed Syllabus with annotations that detail in-class writing and other active learning assignments
3. Copies of Assignments (what you give to the student)
 - a. Exam Essay Handout
 - b. Exam #s 1, 2, and 3 Essays
 - c. Essay Question Descriptions
 - d. Essay Writing Tips
 - e. Note Taking Tips
4. Sample rubric for formal assignments
5. Learning Community Art and Psychology

Samples of student writing: N/A

WAC Reflection Statement

Allison Hirsch

Kingsborough Community College WAC program and The Graduate Center, CUNY

WAC Reflection Statement

As a behavioral psychologist, I believe that permanent changes in behavior are possible. When creating my writing intensive course portfolio, the first thing I considered was which student behaviors most needed to change to enable long-term student success in college. I concluded that developing quality independent study skills (reading, writing, and critical analysis) would benefit students the most. To increase the occurrence of quality independent study skills, reading, writing, and critical analysis must be heavily reinforced from the very beginning of the semester. This course portfolio is my attempt at designing a course with a behavioral psychology-based intervention for the development of quality independent study skills. It is necessary to first explain that my entire course design is built around three very important findings within behavioral psychology:

1. Reinforced behaviors are more likely to occur again in the future.
2. To increase rates of low frequency behaviors, heavily reinforce any occurrence of them.
3. To make reinforcers as effective as possible, deliver them immediately (or as close to immediately as possible) after the behavior has occurred. Ensure there is very little *delay to reinforcement*, in order to avoid *delay discounting*.

The learning goals of my course will be accomplished using these findings. I created my writing intensive course portfolio for my Infant and Child Developmental Psychology course. Because it is a content course, the primary learning goal is content-related. Students need to exit the class with a strong knowledge base about child development. Although it is a general survey course, it is also a course requirement for many social science majors. Students majoring in

psychology, speech pathology, occupational therapy, social work, nursing, and similar fields must know the material when they finish the course. Teaching goals include teaching students how to take better notes, how to use theory to support their arguments, and how to write essays incorporating empirical, peer-reviewed evidence. These are necessary skills for students of the social sciences who wish to pursue graduate school or a terminal degree in their areas of interest.

The course requirements include the completion of an exam prep journal, which will be based on weekly textbook readings (20% of final grade), the completion of weekly quizzes (20% of final grade), and the completion of three exams with both essay and multiple-choice questions (60% of final grade). I have designed my syllabus so that each requirement actively supports student success. Aside from completing course requirements to accrue points towards the final grade, the completion of each requirement will enable stronger performance on each upcoming requirement. Reading each assigned chapter will support quality writing in the exam prep journal. Quality writing in the exam prep journal will support students' content synthesis during test essay writing. Test essays can be revised, and (hopefully) throughout, students will be reading, writing and thinking critically about the material on a regular basis. These are normal requirements of any college course, but aiding students to fulfill them is often easier said than done. This may be because students' quality academic behavior is not often immediately reinforced (rewarded). Students are often required to read and write about material with the expectation that the reward, a higher test grade, will reinforce the behavior weeks later. This delayed reward for reading and writing undermines student success. In my syllabus design, students will be reinforced with very little delay for writing, reading, and analyzing, in the hope that those behaviors will enter into their repertoire.

My syllabus highly and regularly reinforces weekly reading and writing. Forty percent of

the final grade is allocated for completing weekly readings, summarizing them in the exam prep journal, and then completing weekly quizzes. In an attempt to help students develop their written content analysis, they will be allowed to use their exam prep notebooks on the weekly quizzes, rewarding them for quality note-taking behaviors. Students will also be allowed to use their exam prep journals for the essay portion of each of the three exams. They will receive feedback on their essays (which they will have the option of revising), their quizzes, and their exam prep journals, which should improve the quality of their writing. Over time, students will know how to effectively read a textbook and will feel comfortable thinking and writing about the material, which is how one becomes fluent with a subject.

The exam prep journal provides the foundation for all of the other assignments, and students will work on it all semester. This journal will be low-stakes, informal writing that will require students to critically analyze their readings in condensed chapter summaries. Because these writing assignments make up their exam prep notebook, they will have to write the summaries in a way that they understand, not in a collection of arbitrary words. Most importantly, students must pick and choose which material they think is relevant to the course. I will be marking the exam prep journals weekly, so will be able to provide students with feedback, regularly. I believe that due to the constant practice, the quality of student writing will increase across the semester.

I have not piloted this course yet, so the actual strengths and weaknesses of the proposed syllabus are unknown. However, I do have a set of concerns I believe to be valid. Whenever teaching a developmental psychology class, it is always a challenge to help students understand that the “devil is in the details.” In contrast, when open-note exams are given, students have a tendency to focus on minutiae. I am concerned about difficulties in helping students understand

the required level of note-taking. I am also concerned that students may be less likely to attend to the content at the level of depth necessary for mastery, given the increased workload in this class. I will need to monitor these issues throughout the pilot semester, and I may need to alter the requirements for future classes, if necessary.

The process of designing this course portfolio has made it clear to me that writing is an important tool for critical analysis. Writing can help my students learn how to integrate theory and empirical evidence into their own developmental philosophy. The development of this writing intensive portfolio has also helped me to view the course specifically as a graduate school prerequisite, as opposed to an upper-level undergraduate course.

I have learned so much from working with writing fellows and assigned faculty members. Perhaps most importantly, I have learned not to be afraid to ask students to put in more effort. I have learned to use low-stakes writing and require students to complete small segments of it at a time in order to achieve higher quality content. As a result of all of my positive interactions with experienced faculty, my view about teaching this course has definitely evolved over time. I finally acknowledged that there are no shortcuts to student learning. I know that I know the material because I have read it, written about it, and thought about it, and I should expect the same behavior from my students. I used to think that if I could deliver the material in an exciting enough manner, it would stick in the students' minds. But the reality is that students have to engage directly with the material to learn it fluently. Embedding low-stakes informal writing assignments requires students to read, analyze, and not take shortcuts. Inspired teaching may help, but there are no shortcuts to learning. That was a hard lesson to finally accept, I am thankful that the WAC program facilitated this acceptance.

SYLLABUS

Infant and Child Development

Course Title: Infant and Child Development
Room and time: ...
Department: Department of Psychology
Instructor: Allison Hirsch
E-mail: ahirsch@gc.cuny.edu
Meeting time: ... in Room...

COURSE PRE-REQUISITES

3 credits .Prerequisite: junior standing. To complete PSYCH 214 successfully, you must have access to the internet, an email server, and word processing applications.

COURSE DESCRIPTION

This is a writing intensive course. Writing will account for a large portion of your grade. Your writing skills will be shaped across the semester; this is a good thing! Lecture 3 hours; 3 credits. This course will contribute to an understanding of the physical, social, emotional, and intellectual development of children. The interaction of children with economic, social, racial, ethnic, religious, physical and intellectual differences will be explored. Developmental issues related to giftedness or disability and the impact of family disruptions, child abuse, and substance abuse are included.

COURSE TEXT AND REQUIRED MATERIALS

Berk, L.E. (2012). *Infants and Children: Prenatal Through Middle Childhood*

COURSE GOALS AND OBJECTIVES:

Upon successful completion of the course, you will understand the following:

1. Different developmental theories and approaches to understanding and interpreting development.
2. How our biological heritage can affect us.
3. Prenatal development, birth, and postnatal development.
4. Physical development from infancy through childhood.
5. Major milestones of human development and how we assess them.
6. How cognitive and emotional factors in human development from birth through childhood affect us.
7. How social forces including family, peers, and other societal factors affect our development.
8. What nature vs. nurture means, and what the evidence indicates about this debate.
9. That every single human who lives until the age of 13 will go through the development we discuss in class.

Grading Summary:

Exam Prep Journal:	20%
Weekly Quizzes:	20%
Test 1:	20%
Multiple Choice:	5%
Essay:	15%
Test 2:	20%
Multiple Choice:	5%
Essay:	15%
Test 3:	20%
Multiple Choice:	10%
Essay:	10%
Total.....	100%

Informal Writing: You will construct an exam prep journal during the semester. On a weekly basis, in conjunction with completing the assigned reading, you will be required to write an entry into your exam prep journal summarizing the reading. Do not copy directly from your textbook. You must put everything in your own words. There is a 1-page maximum length on each summary. It must be completed in Times New Roman size 12 font with 1" borders. Single spacing is OK. It will be **due by 5:00 pm the night before each quiz**. You will submit it to turnitin.com. On the day of the quiz, I will give you a copy of your latest journal entry, to use during your quiz. You will be able to bring the exam prep journal to each of your exams, to be used during the essay portion. If your journal entry has words copied directly from the text, you will not receive credit for completing the entry and you will not be allowed to use it on the quiz. If this happens, you will have the option to redo the entry, in order to use for your exam essay, but you still will not receive credit for completing the journal entry. If you do not turn in notes, you cannot use notes on the quiz.

- Each journal entry will be marked as complete or incomplete.
- There will be a total of 12 journal entries

Weekly Quizzes: You will have 1 short answer quiz per chapter, which works out to 1 quiz per week. You will be able to use your exam prep journal, as long as your journal entries do not have words copied directly from the text. If you miss a quiz you will receive a 0% grade. You will be allowed to make-up 1 missed quiz, only. The make-up quiz will not have the same questions as the quiz you missed.

- Each quiz will have 1-3 questions
- Each quiz question will concern major themes in the chapter
- None of the quiz questions will be trick questions, or about specific, small details
- The point of the quizzes is show me you are reading and thinking about the material

Essays: You will write three essays this semester. The first draft of each essay will be one you write during an exam. You will use your exam prep journal to help guide your writing. The

only source you will need to have for these essays is your textbook. You may revise the first and second essays a second time, if you wish. You will not have the opportunity to revise the third essay (final exam). The final draft of the first and second essay will be approximately 3 pages.

Exams: You will take three exams this semester. Each exam will consist of a combination of multiple choice questions and an essay. The multiple choice questions will not be cumulative. The multiple choice questions on each test will cover only the material covered since the previous exam. The essays will not be cumulative either, but sometimes when you talk about development you have to look at earlier development in order to explain later development. For example: how cognitive functioning in middle childhood can be affected by oxygen deprivation during the birth process. So... you may need to/choose to integrate material from previous chapters. That said, it is not my intention to purposefully give you essay topics that are “cumulative”. Each exam grade will be determined by your multiple choice grade and your essay grade. Keep in mind the essays are “open-notes” and you can revise the first and second essays for a higher grade. Revising your essays for a higher grade will also increase your exam grade.

You will have two hours for each exam. This is important, given the writing component of each exam. Make sure to keep track of time.

ALL WRITING MUST BE:

- Typed (12 font, Times New Roman).
- Written using APA format and cited correctly (we will talk about this in class, and you will get a handout along with links to websites that illustrate APA format).
- Handed in without quotes. **No quoting will be accepted, even if cited correctly – you must paraphrase. This includes your exam prep journal.**

CHEATING:

- **Cheating will not be tolerated.**
- **If caught, you will receive a 0 for the exam**
- If caught, your name will be sent to the Chairperson of the Psychology Department for academic sanctions.
- Ignorance of University policies on plagiarism, cheating, or other forms of academic dishonesty is not an acceptable excuse. Please familiarize yourself with the University policies if you do not already know them.
http://www.kingsborough.edu/faculty_staff/Documents/Academic_Integrity_Policy.pdf

My course policy is that anyone who is caught cheating will be given a 0 for the exam and/or an F for the course.

PLAGIARISM:

- **Don't do it. I will know.**
- Plagiarism is taking someone else's words or ideas and using them in your work like they are your own.

- Plagiarism can result in the dismissal of the student from the college.
- If caught, your name will be sent to the Chairperson of the Psychology Department for academic sanctions.

Examples of plagiarism include but are not limited to:

- Knowingly representing the words or ideas of another as your own.
- Paraphrasing or copying materials from a source without appropriate citation.
- Using information that is not considered common knowledge without acknowledging the source.
- Turning in another student's work.
- Buying and/or downloading a paper from a research service or term paper mill.

My course policy is that anyone who is caught plagiarizing will be given a 0 for the paper and/or an F for the course.

ACCESS-ABILITY SERVICES:

Access-Ability Services (AAS) serves as a liaison and resource to the KCC community regarding disability issues, promotes equal access to all KCC programs and activities, and makes every reasonable effort to provide appropriate accommodations and assistance to students with disabilities. Come see me before or after class ASAP, in order for me to make the accommodations you need. You must provide me with documentation from the Access-Ability office (D-205). Please contact AAS for assistance.

Basic Course Policy:

- Listen to your classmates.
- Respect confidentiality of classmates comments when appropriate.
- Do not talk while others are talking

I will be using the following INSTRUCTIONAL METHODS throughout the semester:

- Lecture/discussion in class
- Use of power point slides
- Small group work in class
- Short video clips to be watched during class
- Blackboard

Final Exam: xx/xx/xxxx. THE FINAL EXAM CANNOT BE MADE UP. THE FINAL EXAM MUST BE TAKEN WHEN IT IS SCHEDULED.

Note: You can only make-up tests 1 or 2. You can only make-up 1 test. The make-up must be taken the next class, directly after that class meeting.

CHAPTER	DUE
	Your exam prep journal must be submitted to www.turnitin.com by 5:00 pm the night before each quiz! If you do not turn in notes, you cannot use notes on the quiz.
2	Read: Chapter 2 - Biological and Environmental Foundations
2	QUIZ
3	Read: Chapter 3 - Prenatal Development
3	QUIZ
4	Read: Chapter 4 - Birth and the Newborn Baby
4	QUIZ
5	Read: Chapter 5 - Physical Development in Infancy and Toddlerhood
5	QUIZ
6	Read: Chapter 6 - Cognitive Development in Infancy and Toddlerhood
6	QUIZ
Test	
7	Read: Chapter 7 - Emotional and Social Development in Infancy and Toddlerhood
7	QUIZ
8	Read: Chapter 8 - Physical Development in Early Childhood
8	QUIZ
9	Read: Chapter 9 - Cognitive Development in Early Childhood
9	QUIZ
10	Read: Chapter 10 - Emotional and Social Development in Early Childhood
10	QUIZ
Test	
11	Read: Chapter 11 - Physical Development in Middle Childhood
11	QUIZ
12	Read: Chapter 12 - Cognitive Development in Middle Childhood
12	QUIZ
13	Read: Chapter 13 - Emotional and Social Development in Middle Childhood
13	QUIZ
	FINAL EXAM

Exam Essay Handout

Distributed, Posted on Blackboard, and Discussed On First Day of Class

Each of your 3 exams will have a mandatory essay question that you will have to complete.

But! There is good news!

- A. Each exam will have the same essay question.
 - a. This is the essay question: **Based on the information given, how is this child developing (positively, negatively, typically, combination)?**
- B. On each exam you will receive a description about a child. The child and the description will be different for each exam.
- C. To make it easier for you to construct a quality essay, I will provide you with the following, every time:

Based on the description below, fill in the table. For each of the numbers 1-5, be sure to have at least 1 “Your Reasoning” box filled in, and at least 1 “Support your Reasoning” box filled in. Do not forget to complete number 6. After you have completed filling in your table, write your essay, based on what you have provided in the table. Make sure you have an introduction and a conclusion.

		Your Reasoning		Support your Reasoning	
		Reasons Yes	Reasons No	Theorist	Data
1	Physical development OK?				
2	Cognitive development OK?				
3	Emotional/social development OK?				
4	Interaction between racial, socioeconomic, social factors?				
5	Age appropriate development?				
6	APA reference for our textbook:				

D. You will be able to use your exam prep notebook during the essay portion of the test.

- E. You will bring your exam prep journal to class. It will be printed directly from www.turnitin.com You will hand your exam prep journal in to me, along with your essay. I will match your printed notes with your notes on www.turnitin.com
- F. The essay will always be completed after the multiple choice portion.

You know what I will be asking you. You may not know the specific details but you know what I want to read in your answers.

Structure your exam prep journal around this knowledge!

Exam #1 Essay

Prompt: Based on the information given below, how is this child developing (positively, negatively, typically, combination)?

- Exam 1 Essay Question Description:

Nina is a 3-month old Caucasian American female, recently diagnosed as failure to thrive. Her mother shows signs of postpartum depression, and her father works long hours in a high paying professional job. During the long days, Nina and her mom are isolated, with no extended family to help out. Nina has trouble seeing clearly, cannot speak, and cannot sit up. She has learned how to suck her thumb, and despite her diagnosis really seems to love kicking her little legs around.

For your essay, fill in the table. For each of the numbers 1-5, be sure to have at least 1 “Your Reasoning” box filled in, and at least 1 “Support your Reasoning” box filled in. Do not forget to complete number 6. After you have completed filling in your table, write your essay, based on what you have provided in the table. Make sure you have an introduction and a conclusion. Use you exam prep journal.

		Your Reasoning		Support your Reasoning	
		Reasons Yes	Reasons No	Theorist	Data
1	Physical development OK?				
2	Cognitive development OK?				
3	Emotional/social development OK?				
4	Interaction between racial, socioeconomic, social factors?				
5	Age appropriate development?				
6	APA reference for our textbook:				

Exam #2 Essay

Prompt: Based on the information given below, how is this child developing (positively, negatively, typically, combination)?

- Exam 2 Essay Question Description:

Kevin is a 5-year old African American male. He is small for his age, and due to recurring ear infections, has some hearing loss. He has a hard time in class with fact-based recall, and sometimes he feels frustrated, but his parents have taught him how to label his emotions. He can grip a pencil and loves to draw baseball players, although sometimes the drawings are not too clear. He believes in the Tooth Fairy, and Santa Claus. He loves playing with his friends, and he recently gave his Granny a toy fire truck for her birthday.

For your essay, fill in the table. For each of the numbers 1-5, be sure to have at least 1 “Your Reasoning” box filled in, and at least 1 “Support your Reasoning” box filled in. Do not forget to complete number 6. After you have completed filling in your table, write your essay, based on what you have provided in the table. Make sure you have an introduction and a conclusion. Use your exam prep journal.

		Your Reasoning		Support your Reasoning	
		Reasons Yes	Reasons No	Theorist	Data
1	Physical development OK?				
2	Cognitive development OK?				
3	Emotional/social development OK?				
4	Interaction between racial, socioeconomic, social factors?				
5	Age appropriate development?				
6	APA reference for our textbook:				

Exam #3 Essay

Prompt: Based on the information given below, how is this child developing (positively, negatively, typically, combination)?

- Exam 3 Essay Question Description:

Michael is a 9-year old Hispanic male who is obese. The large urban public school he attends has limited funds for extracurricular sports, which limits his opportunities to achieve a more active lifestyle. He is an avid baseball card collector and loves to sort the cards by team, batting average, and position played. Every night after dinner his dad (who he lives with, along with his Granny, his parents are divorced) helps him read the sports section of the newspaper. He is in the church music program learning how to read music. He taught himself how to play the piano at a young age, and he is bilingual.

For your essay, fill in the table. For each of the numbers 1-5, be sure to have at least 1 “Your Reasoning” box filled in, and at least 1 “Support your Reasoning” box filled in. Do not forget to complete number 6. After you have completed filling in your table, write your essay, based on what you have provided in the table. Make sure you have an introduction and a conclusion. Use your exam prep journal.

		Your Reasoning		Support your Reasoning	
		Reasons Yes	Reasons No	Theorist	Data
1	Physical development OK?				
2	Cognitive development OK?				
3	Emotional/social development OK?				
4	Interaction between racial, socioeconomic, social factors?				
5	Age appropriate development?				
6	APA reference for our textbook:				

Essay Question Descriptions

1.) Exam 1 Essay Question Description:

Nina is a 3-month old Caucasian American female, recently diagnosed as failure to thrive. Her mother shows signs of postpartum depression, and her father works long hours in a high paying professional job. During the long days, Nina and her mom are isolated, with no extended family to help out. Nina has trouble seeing clearly, cannot speak, and cannot sit up. She has learned how to suck her thumb, and despite her diagnosis really seems to love kicking her little legs around.

2.) Exam 2 Essay Question Description:

Kevin is a 5-year old African American male. He is small for his age, and due to recurring ear infections, has some hearing loss. He has a hard time in class with fact-based recall, and sometimes he feels frustrated, but his parents have taught him how to label his emotions. He can grip a pencil and loves to draw baseball players, although sometimes the drawings are not too clear. He believes in the Tooth Fairy, and Santa Claus. He loves playing with his friends, and he recently gave his Granny a toy fire truck for her birthday.

3.) Exam 3 Essay Question Description:

Michael is a 9-year old Hispanic male who is obese. The large urban public school he attends has limited funds for extracurricular sports, which limits his opportunities to achieve a more active lifestyle. He is an avid baseball card collector and loves to sort the cards by team, batting average, and position played. Every night after dinner his dad (who he lives with, along with his Granny, his parents are divorced) helps him read the sports section of the newspaper. He is in the church music program learning how to read music. He taught himself how to play the piano at a young age, and he is bilingual.

Essay Writing Tips

Ten essay writing tips for our class:

1. Tip: Make sure you address each item you are asked to address.
2. Tip: Make sure you allocate more paper to the main points and less paper to the peripheral points.
3. Tip: Make sure you actually answer the question. Don't lose points because you did not actually answer the question. Read the essay questions carefully!
4. Tip: Convince me. The best way to convince me is to state your argument and SUPPORT IT WITH EVIDENCE.
5. Tip: SUPPORT EVERYTHING WITH EVIDENCE.
6. Tip: SUPPORT EVERYTHING WITH EVIDENCE.
7. Tip: SUPPORT EVERYTHING WITH EVIDENCE.
8. Tip: Evidence is important, OK?
9. Tip: Feel confident in stating your argument to me at least 3 times in your essay. In your introduction, tell me what you are going to tell me. In the body of your essay, tell me. In your conclusion, tell me what you told me.
10. Tip: Present the material in the essay in the same order I presented it to you in the essay question.

Note Taking Tips

Exam Prep Journal Success

- This handout will benefit greatly from pilot data. Prior to piloting the course, I can advise students to:
- Focus on the big picture
- Notice how many pages your text dedicates to certain topics within each chapter (more pages = more important)
- Notice recurring themes across chapters (Piaget's work appears regularly, IMPORTANT!)
- Make sure you understand your notes
- **Devote space on the page for definitions. Developmental psych has its own specific set of terms.**
- Devote space on the page for a short summary of the chapter
- Devote space on the page for 2 or 3 pieces of empirical evidence provided in the chapter.
- Devote space on the page for theorists
- Proposed page layout for exam prep journal entry (on next page):

Learning Community/Integrative Teaching

Emily Ackerman and Allison Hirsch

Joint Reflection Statement for Psychology 101 and History of Photography Link

Learning Community

The history of photography course links very well with Psychology 101, as many of the psychological concepts can be used to discuss specific photographs or photographic techniques and vice versa. In the history of photography we will cover content from the invention of photography in the early 1800s up until the present day. We will cover varied topics from Surrealism, Pictorialism, War Photography, Color photography, Scientific and Medical Photography, Ethnographic Studies, and many more. In creating the link, Emily attempted to align the course assignments with what was already covered in the student's psychology class. This way, students might be able to apply what they learned from one class to the other. It proves to students that what they learn in the college classroom does not stay there alone, but can be adapted to fit other parts of their lives.

Through a combination of informal, in-class assignments and formal papers, the students will integrate concepts of psychology into their History of Photography writing. Several of these assignments also apply scaffolding techniques to help students prepare for their final paper assignment. For instance, because we are including a section on the court psychologist on the final Photo History paper, Emily has included an in class writing assignment designed to prepare them for that part of the final paper. The assignment asks students to use concepts learned in a class on Motivation & Emotion psychology to discuss the motivations of their respective point of view as subject, photographer or collector. There is a midterm and final exam, with both essays

and multiple-choice questions. The course will have two papers, one that is simply a formal photography essay and scaffolds to the final paper, which will include linked elements to General Psychology.

General psychology is an entry-level survey course, reviewing approximately thirteen topics that correspond to those of significance within the field of psychology. The course challenges students to think about psychology as the scientific study of both behavior and mental processes. Throughout the duration of the course we cover topics ranging from the biological basis of behavior (intro to neuroscience) to learning theory (the concept that the environment dictates the majority of our behaviors and beliefs). The course is comprised of lecture, viewing short video clips, discussion, and writing, with an overall emphasis on using scientific methods throughout. Students are encouraged to analyze the course material, and assess whether the theories and data presented contribute to knowledge in the field. Students are also encouraged to view the changing world with a lens of the prominent schools of psychology, and decide which school best helps to answer the questions posed by society. Four multiple-choice tests, two papers, and several informal, in-class writing assignments are to be completed throughout the course. Students will be required to write a large paper where they integrate psychology and the History of Photography by selecting an image and discussing it in terms of sensation and perception. A smaller paper will also be required where students use psychology content to support a larger History of Psychology paper.

Students will receive separate grades for Photography and Psychology, with instructors of each course grading the sections that apply to their respective subject matter. Once a week both instructors will meet to discuss student progress and concerns. This way, we can keep tabs on how to ensure that students integrate their knowledge into the assignments. In the History of

Photography, the final paper asks students to broach the ethical dilemma of ownership of the image, and they must effectively argue (as either subject, photographer or collector of a chosen image) for their right to own a photograph by using concepts learned in History of Photography. The assignment also has a psychology component. Emily will grade the art history portion and Allison will grade the psychology portion of the paper; however, the students will receive separate grades for History of Photography and Psychology respectively.

The process of creating a linked course was both interesting and challenging. It was enlightening considering the tremendous amount of work that goes into the creation of a learning community, for example, figuring out how to manage content from both classes in order to achieve student learning goals, and creating assignments with appropriate rationale were just two of the many topics we spent a significant amount of time discussing. Planning the learning community was fun though, and during our meeting sessions, we both found ourselves becoming very excited about the courses.

In first creating this learning community with Allison, Emily did not appreciate the level of both challenges and rewards that would come from linking two content-driven courses. Her first goal was to effectively integrate psychology with the Photo History class without having to cut too many sections. Luckily, it is possible to link the classes without one becoming the handmaiden to the other. Throughout the process she made sure to include assignments that would follow the WAC principles of active learning, scaffolding, etc.

With two content-related courses, a lot of compromise concerned in-class teaching time. The creation of the learning community challenged Allison to literally find the time to discuss in greater detail than normal, psych content relevant to History of Photography. Although finding the time would likely be an ongoing challenge, it did not seem that great a compromise because

of the potential it had to enrich the students' experience. Enriching student experience is a primary concern of Allison's, for a selfish reason: when students are on board with the instructor and see relevance in the material, teaching progresses much more smoothly. Although she expects to lose a few minutes here and there for psych content, overall she believes she will save time due to the connectedness the class will have. Another area of compromise had to do with assignment adjustment, so as to make sure both subjects were integrated into the assignments of each class.

We predict that the link will be a success! However, it will take effort to maintain the linked feel of the courses throughout the duration of the semester. We both understand that if we were to teach these linked courses, as we went along we would experience the need for adjustment. Interestingly, we discussed that in order for the learning community to be successful across time, what we needed was constant editing. We believe that a learning community requires constantly edited iterations, because some things will work and some things will not. We forecast an overall outcome of success, as we believe that these two courses equal more than sum of their parts. We are excited about what the whole community represents.

Some concerns did arise, and we are hoping that we will be able to find solutions as the semester progresses. Allison is worried about how to help students find relevance between the two courses, so that the linked component takes on significance to them. She also hopes that she has the ability to establish (meaningful) synergy! Emily's primary concern is how to have assignments in her class that tie into psychology without having to grade for specific psychology concerns. It is a challenge to overcome the "pop psych" phenomenon that could arise in a class that is not psychology. She wants to make sure that she has meaningful assignments (not ones

that that are too “Dr. Phil”) while still using concepts in psych class to relate to works of visual art.

Allison is excited about when we will compare war photography and altered states of consciousness. Both topics are incredibly emotive and unforgettable, and have the potential to cause significant changes in behavior. Allison is also excited to see how this new generation of students ties together photographic imagery and psychology, the overt and the mental components of experience. We are living in an increasingly visual image driven, overt, external stimulus-based world, how will this affect student thinking about psychology?

**Kingsborough Community College
of the City University of New York**

Department of Art

**Art 8240 – History of Photography
*Syllabus***

Instructor: Emily Ackerman

Instructor's email: Emily.Ackerman@kbcc.cuny.edu

Course Description: Introduction to the history of photography from the nineteenth- through twenty-first centuries. The course covers the material both chronologically and thematically in an effort to foster an understanding of the roles of photographers, subjects, and collectors throughout history. The class will examine global expressions of photography from a cultural and social perspective.

Class Meeting Times: Mondays 1:00 - 4:10 pm

Flexible Core: Creative Expressions (Group C)

3 Credits, 3 Hours.

Pre-Requisites: Art 3100, Art 3300, or Art 3400.

Co-requisites: None.

Art Department Student Learning Outcomes for Art History:

1. **Inquiry and Analysis:** Students will demonstrate an ability to write and speak in class about artworks in terms of their formal qualities, as well as in terms of the artwork's contextual and historical background.
2. **Critical and Creative Thinking:** Students will be able to articulate the formal and stylistic similarities and differences between artworks over various periods and styles of art and apply various interpretations and analyses across historical periods.
3. **Written Communication:** Students will demonstrate their knowledge of artworks through a variety of types of writing, including analytic exercises, reflective writing, visual analyses, exam question responses, and research papers.
4. **Oral Communication:** Students will be able to discuss works of art verbally, using acquired art-specific vocabulary, during classroom discussions and, where possible, in-class presentations.
5. **Informational and Technological Literacy:** Students will demonstrate their knowledge and use of digital materials and resources, using databases such as JSTOR and ARTSTOR, online collaboration through learning management systems such as

Blackboard, and through their use of e-books, museum websites, and other art-specific online resources.

6. **Intercultural Knowledge:** Students will be able to explain connections between Western art and works of art from outside the European tradition (e.g., Africa, Asia, the Middle East, etc.) across different time periods.
7. **Teamwork and Problem Solving:** Students with different skill levels will be able to assist each other in learning art historical material and methods through group projects or in-class group assignments, and by providing peer feedback.
8. **Civic Knowledge and Ethical Reasoning:** Students will demonstrate an understanding of how art simultaneously reflects and shapes world history, politics, religion and culture through their study of art history, the role of museums in communities, how art contributes to the formation of identities, issues of cultural patrimony, and other contemporary and developing issues in art.

CUNY Pathways Student Learning Outcomes for Group C, Creative Expression:

1. **Gather, interpret, and assess information from a variety of sources and points of view** (reading-based field assignment)
2. **Evaluate evidence and arguments critically or analytically** (field assignment and the Art 31 Departmental Final Exam)
3. **Produce well-reasoned written or oral arguments using evidence to support conclusions** (field assignment, essay questions on the final exam, and other in-class written and oral discussions)
4. **Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression** (contextual and historical analysis, interpretation, evaluating evidence, reading, research, and visual analysis)
5. **Analyze how arts from diverse cultures of the past serve as a foundation for those of the present, and describe the significance of works of art in the societies that created them** (contextual and historical analysis and visual compare and contrast exercises)
6. **Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed** (contextual, historical and visual analysis)
7. **Demonstrate knowledge of the skills involved in the creative process** (creative processes, analysis of materials)
8. **Use appropriate technologies to conduct research and to communicate** (ARTSTOR, Blackboard, CUNY+, JSTOR, My Arts Lab and other technological sources)

Learning Community Description & Learning Objectives:

A “learning community” is an approach to education designed to foster integrative thinking and the making of deep connections between disciplines. The same classmates will attend the same two courses together throughout the semester. In this case, your History of Photography class and your General Psychology classes are “linked.” Your professors will meet weekly to discuss your progress and find ways to help you succeed. We also work to tie together the material being taught in each class. Some assignments will carry over from one class to another.

Other times you will examine different perspectives on the same issue in both classes. This integration will provide you with an opportunity to gain a deeper understanding of the material you are learning.

Your linked classes pursue common goals. In them you will learn to:

- Realize how psychology and the history of photography, which seem like two disparate fields, can support each other.
- Think critically about psychological concepts by looking at visual works, and vice versa.
- Appreciate topics of study within the area of photography, such as the processes and motivation behind each image, and the ethical and moral dilemmas of photographers, using psychological concepts.
- Relate the two subject areas, and learn from the formed relationship.
- Recognize that science and art are not mutually exclusive.
- Write clearly focused, organized, and effectively communicated essays that integrate psychology and history of photography.

Required Materials:

1. *Photography: A Cultural History* (4th Edition). Author: Mary Walter Marien. Pearson (2014). Approximate Price: Rent: \$13; Used \$98; New \$121.
2. A notebook to use for writing assignments and taking lecture notes in class.
3. Turnitin.com account – Go to turnitin.com to register for your free account. Add this class by using: Class ID – **00000000**; Password: **Photography**
4. Regular access to Blackboard and your KCC email.

Writing Intensive Course:

This course meets the college's writing intensive graduation requirement. This class is built around the premise that writing is less about what the product is or looks like, but the process does for the writer. The process helps writers discover ideas (generative writing) and make sense of their own thinking as it becomes increasingly more complex and they move deeper into their coursework (explorative writing). Therefore, much of your learning will happen during your own writing process, through a myriad of informal and formal writing assignments.

Class Requirements:

1. Students are expected to come to class on time, listen attentively and participate in discussions. Taking lecture notes and reading the textbook is part of the learning experience and crucial for succeeding in the course. **You must read the chapter in the textbook BEFORE the class for which it is scheduled (please see the schedule below).**
2. There will be two paper assignments. All papers must be typed in 12pt. font and double-spaced with one-inch margins. You will be required to hand in a printed copy to the instructor as well as to submit the paper to **turnitin.com**.
3. There will be a midterm and a final exam. These exams will be administered at the beginning of class. Please arrive on time! You will not get additional time if you are late. The exams will

consist of two parts: the first part will be multiple choice and fill-in-the blank questions on images and terminology, and the second part will be essay questions on broader issue within the history of photography. All images will come directly from the textbook. The essay question will be based on the readings and class discussions.

All missed assignments, including papers, receive a grade of **0**.

Blackboard:

Please make sure that your correct Kingsborough email is associated with your account on Blackboard. You are required to check Blackboard regularly for assignments, PowerPoint presentations, review sheets, and course announcements. You can sign up for and manage Blackboard at www.cuny.edu by accessing the CUNY Portal, which is located at the LOG-IN tab on the top right-hand corner of the screen.

Grading:

Attendance and Participation: 10%, Papers*: 60%, Midterm: 15% Final Exam: 15%

*Paper grading breakdown:

1. Paper 1: Photography's First Century (see handout)
2. Final Paper: "I Have the Right(s) to This Image!" (see handout)

Attendance Policy:

The instructor may consider a student who has been absent 15% of the total number of instructional hours that a class meets during a term or session to be excessively absent. Excessive absences will negatively affect the student's grade. A maximum of **5.4 hours** of absence time are allowed for art history course that meets 36 hours per semester (15% of 36 = 5.4). A student that misses more hours than is allowed by the college attendance policy will receive a grade of "**WU**" (unofficial withdrawal).

If you cannot attend class, then the material covered is your responsibility. Please inform me beforehand if you will not be attending the class.

Access-ability Services:

Access-Ability Services (AAS) serves as a liaison and resource to the KCC community regarding disability issues, promotes equal access to all KCC programs and activities, and makes every reasonable effort to provide appropriate accommodations and assistance to students with disabilities. Your instructor will make the accommodations you need once you provide documentation from the Access-Ability office (D-205). Please contact AAS for assistance.

Plagiarism:

Plagiarism is the taking of someone else's words and using them in your own work as if they were your own. In extreme cases, plagiarism can result in the dismissal of the offending student from the college. Please see the Kingsborough website on plagiarism for more information and ways to avoid committing plagiarism.

Please review CUNY's policy on plagiarism, as it is grounds for dismissal from the college in extreme circumstances. Copies of the CUNY Statement on Plagiarism are available on the college's website at:

http://www.kingsborough.edu/faculty_staff/Documents/Academic_Integrity_Policy.pdf

Civility in the classroom:

Kingsborough Community College acknowledges that respect for self and others are the foundation of academic excellence. Respect for the opinions of others is very important in an academic environment. Courteous behavior and responses are expected. In the classroom, online or otherwise, any acts of harassment and/or discrimination based on race, gender, sexual orientation, religion or ability will not be tolerated. This statement can be found on the college's website at:

<http://www.kbcc.cuny.edu/sub-about/Pages/Civility.aspx>

The use of cellphones and headphones is not permitted at ANY TIME during the class.

New York City Museums with Photography Collections or Exhibitions:

International Center of Photography – www.icp.org

Brooklyn Museum of Art – www.brooklynmuseum.org

The Metropolitan Museum of Art – www.metmuseum.org

Whitney Museum – www.whitney.org

Internet Resources:

www.agencevu.com

www.lalettredelaphotographie.com

www.magnumphotos.com

www.mediastorm.org

www.viiphoto.com

www.whatwesaw.net

Course Schedule: (Schedule subject to change)

1. Class 1 – Introduction to the course and Origins of Photography to 1839.

Reading: Marien, Introduction; Chapter 1

2. Class 2 – Science, War and Photography, Travel Photography, Portraiture, 1839-1854

Reading: Marien, Chapter 2

3. Class 3 – The Photographer and Fine Art, Women and Photography, 1854-1880.

Reading: Marien, Chapter 3

4. Class 4 – War Photography Part II, Colonial Expansion, Topographical Surveys, Preservation, Native American Indians.

Reading: Marien, Chapter 4

5. Class 5– Ethnographic studies, Human expression studies, Medicine and Science, Photomicrography and Astronomical photographs.

Reading: Marien, Chapter 5

6. Class 6 – **MIDTERM**

7. Class 7 – Mass media and Mass Markets, Naturalism and Pictorialism, 1880-1918.

Reading: Marien, Chapter 6

FIRST PAPER DUE

8. Class 8 – Social reform, Moving Pictures, Time and Motion Studies, Exploration and National Geographic Magazine

Reading: Marien, Chapter 7

9. Class 9 – Art and Mass Media, Dada, Surrealism, Advertising, California Modern, 1918-1945. Origins of Documentary, WWII, End of Media Utopia.

Reading: Marien, Chapters 8 & 9

10. Class 10 – Family of Man, Cultural Relativism and Resistance, The Cold War, Abstraction, Postwar America, Television, Color Photography, Photography in Art.

Reading: Marien, Chapters 10 & 11

11. Class 11 – Globalism, Post-Photography, Social Concern, Postmodern view, Feminism, Constructed Realities, Body Politic, Fashion.

Reading: Marien, Chapters 12 & 13

12. Class 12 – Space and Time of Memory, Globalization, Youth and Beauty, Pop Art, Digital Age of Photography. **Final Exam Review.**

Reading: Marien, Chapter 14

FINAL PAPER DUE

FINAL EXAM – Date, Time and Location: To Be Announced

Choose **ONE** of the following tasks for your first paper.

TASK, OPTION 1: Nineteenth-Century Innovations. Choose any photograph from the nineteenth century (1800-1899) and answer the following questions:

1. What is a photograph? Consider the many different definitions we discussed in class, and argue for the one that best fits your photograph.
2. What technology was necessary for the process used to take and print your chosen photograph?
3. For what purpose was the photograph used and/or why was it made?
4. Where would nineteenth-century viewers have seen your photograph?

TASK, OPTION 2: Color and the Twentieth Century. Choose any photograph from the twentieth century (1900-1999) and answer the following questions:

1. What is a photograph? Consider the many different definitions we discussed in class, and argue for the one that best fits your photograph.
2. What role does color play in your image? If your image is black-and-white, what was the reason for this choice?
3. For what purpose was the photograph used and/or why was it made?
4. Where would twentieth-century viewers have seen your photograph?

AUDIENCE: A peer or someone who is unfamiliar with the history of photography.

ROLE/PURPOSE: The purpose of this first paper is to introduce you to the process of conducting research in art history and teach you how to cite your research properly.

FORMAT: The paper must be at least 3 to 4 double-spaced pages, employ Times New Roman, 12-point font.

DOCUMENTATION STYLE: Chicago Manual of Style. Your paper must include both footnotes and a bibliography page. You should properly reference at least two different non-Web sources.

IMAGE: Please include an image of your chosen photograph at end of the paper, after the bibliography page. You must list the photographer's name, the title of the work, the date, and the medium below the image.

TURNITIN.COM: You will submit this paper in class and to turnitin.com.

GRADING: This paper is worth 20% of your final grade.

FINAL PAPER: “I Have the Right(s) to This Image!”

Since the beginning of the semester, you were asked to consider the following three roles: photographer, subject, and collector. Your final paper will ask you to imagine that you are one of these three figures and write a paper from that person’s perspective. You will return to all of the questions in the first paper in order to reflect upon the point of view of the person whose role you take. You may (and should) consider your first paper when writing this paper.

PROMT: Choose whether you are a photographer, subject, or collector. You will then talk about your reasons for taking (photographer), sitting for (subject), or purchasing (collector) **one** of the photographs you wrote about in your first two papers (choose either the nineteenth or the twentieth-century photograph). Next, you will argue for your right to own the photograph over the other two figures. For example, if you are the subject, you will argue why you have the (legal and/or ethical) rights to the photograph over the collector and the photographer. Please also make sure to incorporate any concepts you learned in General Psychology to your discussion of the image.

Please make sure to incorporate the following reflections in your paper:

1. Why did you to take, sit for, or purchase the photograph?
2. What does the photograph mean?
3. How does looking at the photograph make you feel?
4. Are there any ethical considerations? (For instance, did the subject know or agree to be photographed? Is the photograph an unauthorized reproduction or appropriation of another image? Was the photograph taken during a time of war?)
5. Does the meaning of the photograph change over time and its context of publication/display?

AUDIENCE: A jury of your peers who are going to decide whether you have the rights to own your image (or not).

FORMAT: The final paper must be at least **7** double-spaced pages, with Times New Roman, 12-point font.

DOCUMENTATION STYLE: You should properly reference at least **3** different non-Web sources. The paper requires proper citations and a bibliography page.

IMAGES: Please include a picture of your photograph on the cover page of your paper.

TURNITIN.COM: You must turn the paper into turnitin.com and bring a printed AND stapled copy of your paper to class on the due date. Print this version from Word (or whatever word processing program you use) and not from turnitin.com.

GRADING: The paper is worth 40% of your final grade.

FOR LINKED CLASS: Answer the scenario using the instructions given in General Psychology.

History of Photography Course Assignments for Link with General Psychology		
Class	Topic	Linked writing/discussion exercise
1	Introduction to the course and Origins of Photography to 1839	Reading: Marien, Introduction; Chapter 1 In class writing: What is your definition of photography?
2	Science, War and Photography, Travel Photography, Portraiture, 1839-1854	Writing assignment: What was it like to have your photograph taken circa 1850? Imagine you just had your photograph made by a studio portraitist. Write a letter to a friend or relative describing what the experience from start to finish. How did it feel to see your face in print for the first time?
3	The Photographer and Fine Art, Women and Photography, 1854-1880	Reading: Marien, Chapter 3 Workshop: Proper citations in Chicago style vs APA style. Students may choose which they would rather use for the papers.
4	War Photography Expanded, Colonial Expansion, Topographical Surveys, Preservation, Native American Indians	Reading: Marien, Chapter 4 Peer Workshop: Exchange a draft of your first paper with another student in the class.
5	Ethnographic studies, Human expression studies, Medicine and Science, Photomicrography and Astronomical photographs	Reading: Marien, Chapter 5 In class writing- How has photography been used to further scientific discoveries?
6	MIDTERM	
7	Mass media and Mass Markets, Naturalistic and Pictorialism, 1880-1918.	Reading: Marien, Chapter 6 In class writing- Is a photograph worth more money if it is made for commercial purposes or as fine art? First paper due
8	Social reform, Moving Pictures, Time and Motion Studies, Exploration and National Geographic	Reading: Marien, Chapter 7 Link: To prepare for the final paper, you should use personality psych to come up with some explanations for how your character (subject, photographer, or collector) would give for wanting to own your chosen photograph. How might what you learned in psychology class on Motivation and Emotion help you come to these conclusions?
9	Art and Mass Media, Dada, Surrealism, Advertising, California Modern, 1918-1945. Origins of	Reading: Marien, Chapters 8 & 9 Link: Using what you learned in Psychology 101 on States of Consciousness (class 7). Choose one of the

	Documentary, WWII, End of Media Utopia.	Surrealist photographs we looked at in class today and explain how it supports the concepts you discussed, such as reality vs. nonreality and the dreamscape/nightmare-scape.
10	Family of Man, Cultural Relativism and Resistance, The Cold War, Abstraction, Postwar America, Television, Color Photography, Photography in Art.	Reading: Marien, Chapters 10 & 11 Small groups: For homework you will have read an article written by photographer Nickolas Muray. In class today we will break into small groups to investigate Muray's approach to color and posing his models.
11	Globalism, Post-Photography, Social Concern, Postmodern view, Feminism, Constructed Realities, Body Politic, Fashion.	Reading: Marien, Chapters 12 & 13 In class: Mock Art Auction. Come prepared to "buy" your favorite photographs!
12	Space and Time of Memory, Globalization, Youth and Beauty, Pop Art, Digital Age of Photography. Final Exam Review.	Reading: Marien, Chapter 14 Final Paper Due

COURSE SYLLABUS: GENERAL PSYCHOLOGY (101)

Course Title:	General Psychology 101 Section XX (Code: XXX)
Room and time:	Room, Day, Time
Department:	Department of Psychology
Instructor:	Allison Hirsch
E-mail:	ahirsch@gradcenter.cuny.edu
Meeting time:	Day, Time, Room XXXX or by appointment

COURSE DESCRIPTION: An introduction to the chief facts, principles, methods and theories of psychology. Topics discussed include the science and history of psychology, sensory and perceptual processes, motivation and emotion, behavior development, learning and cognition, personality, psychopathology, and social behavior.

COURSE OBJECTIVES:

- Familiarize the student with the wide variety of different schools of psychology
- Familiarize the student with the application of knowledge of psychology to everyday life

Upon completion of the course, the conscientious student should possess a basic knowledge and understanding of psychological mechanisms underlying behavior, mental life and pathologies and be able to converse about psychological phenomena using this knowledge.

Learning Community Description & Learning Objectives:

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Your linked classes pursue common goals. In them you will learn to:

- Realize how psychology and the history of photography, which seem like two disparate fields, can support each other.
- Think critically about psychological concepts by looking at visual works, and vice versa.
- Appreciate topics of study within the area of photography, such as the processes and motivation behind each image, and the ethical and moral dilemmas of photographers, using psychological concepts.
- Relate the two subject areas, and learn from the formed relationship.
- Recognize that science and art are not mutually exclusive.

- Write clearly focused, organized, and effectively communicated essays that integrate psychology and history of photography.

TEXTBOOK:

Understanding Psychology, 10th Edition, by C. G Morris and A. A. Maisto.

GRADE SCALE: A+ 97-100, A 94-96, A- 90-93
 B+ 87-89, B 84-86, B- 80 - 83
 C+ 77-79, C 74-76, C- 70 – 73
 D+ 67-69, D 60-66, below 60 is failing.

CLASS PARTICIPATION: Each student is expected to come to class prepared (having read the assigned readings) to participate.

EXAMS:

There will be 4 exams. Each exam will cover ONLY material covered since the last exam. Each exam will consist of multiple-choice questions on the material covered in class presentations, class discussion and textbook readings. Each exam will be scored out of 100 and will they will be worth 70% of your grade. Exam 1 = 16%, exam 2 = 18%, exam 3 = 18%, exam 4 = 18%.

PAPERS:

There will be 2 papers worth 30% of your grade. The first will be a large paper worth 20% of your grade. The second will be a smaller paper worth 10% of your grade. These papers will incorporate methods or material from your linked class, History of Photography.

Final Exam: Date to be announced.

THE FINAL EXAM CANNOT BE MADE UP.

THE FINAL EXAM MUST BE TAKEN WHEN IT IS SCHEDULED.

Note: You can only make-up tests 1-3. There will be one date for the make-up exam: XXX, IMMEDIATELY AFTER CLASS. There will be 1 exam only and it will have a mix of material from tests 1-3. No review will be provided and the make-up will not be curved. You can only take the make-up 1 time.

CHEATING:

- **Cheating will not be tolerated.**
- **If caught, you will receive a 0 for the exam**
- If caught, your name will be sent to the Chairperson of the Psychology Department for academic sanctions.
- Ignorance of University policies on plagiarism, cheating, or other forms of academic dishonesty is not an acceptable excuse. Please familiarize yourself with the University policies if you do not already know them.
http://www.kingsborough.edu/faculty_staff/Documents/Academic_Integrity_Policy.pdf

My course policy is that anyone who is caught cheating will be given a 0 for the exam and/or an F for the course.

PLAGIARISM:

- **Don't do it. I will know.**
- Plagiarism is taking someone else's words or ideas and using them in your work like they are your own.
- Plagiarism can result in the dismissal of the student from the college.
- If caught, your name will be sent to the Chairperson of the Psychology Department for academic sanctions.

My course policy is that anyone who is caught plagiarizing will be given a 0 for the paper and/or an F for the course.

ACCESS-ABILITY SERVICES:

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Schedule of Classes and Topics – Subject to Change

Class	Topic	Assessment	Linked Activity Writing & Reflecting
1	The Science of Psych		<ul style="list-style-type: none"> • What is your definition of psychology? • Compare and contrast this definition with your definition of photography.
2	Biological Basis		
3	Biological Basis		<ul style="list-style-type: none"> • How would a person with prosopagnosia experience seeing their face in print for the first time?
4	Sensation & Perception		
5	Sensation & Perception		<ul style="list-style-type: none"> • After watching the in-class video clip on visual synesthesia, write about what you think their experience looking at photographs would be like.
6	Test 1		
7	States of Consciousness		
8	States of Consciousness		<ul style="list-style-type: none"> • How does our dreamscape (nightmare-scape?) compare to war photography? • Reality vs. nonreality in each?

			<ul style="list-style-type: none"> • How is meaning conveyed in each?
9	Lifespan Development		
10	Lifespan Development	Paper 1 Due	<ul style="list-style-type: none"> • Give one specific example of how you think the study of development across the lifespan was aided by the advent of scientific and medical photography.
11	Memory		
12	Memory		<ul style="list-style-type: none"> • How are our memories like and unlike a photograph?
13	Test 2		
14	Motivation & Emotion		
15	Motivation & Emotion		<ul style="list-style-type: none"> • You choose! Give me examples of how this chapter relates to anything you have covered in your History of Photography class.
16	Learning		
17	Learning		<ul style="list-style-type: none"> • How can global brands influence the way consumers feel about products through advertising, by using principles of learning? Pavlovian conditioning? Reinforcement? Punishment?
18	Test 3		
19	Personality		
20	Personality	Paper 2 Due	<ul style="list-style-type: none"> • How might people with different personality characteristics (OCEAN) reacted to television and color photography when they were first experienced? Based on personality theory, do you think the age of the viewer would have mattered?
21	Psych Disorders		
22	Psych Disorders		<ul style="list-style-type: none"> • Compare and contrast constructed realities in photography vs. the constructed realities of a person experiencing hallucinations and delusions.
23	Social Psych		
24	Social Psych		<ul style="list-style-type: none"> • What does social psychology say about the influence youth and beauty would have in the world of photography?
25	Test 4		

Learning Community Papers

<p>Paper #1: See syllabus for due date</p>	<p style="text-align: center;"><u>“My Brain is Amazing!”</u></p> <p>4-6 pages (including reference page)</p> <p>Psychology is so much more than listening to people talk about their problems. Think back to the definition that we discussed on the first day of class: psychology is the scientific study of behavior and mental processes. That is a broad definition that allows psychologists to study almost anything, including how we interact with visual imagery on both a physical and emotional level.</p> <p>PROMPT: Please write a paper, incorporating psychology and photography. Please address the following in your paper:</p> <ol style="list-style-type: none"> 1.) Select a photograph (and include an image of it at the end of your paper, after your reference page. The photographer’s name, the title of the work, the date, and the medium have to be listed, below the image). 2.) Explain how visual perception occurs, tracing the journey of the visual data from the environment to the brain. 3.) Identify which areas of the brain are activated when we use our sense of vision. 4.) Identify which areas of the brain are activated when the perception of visual imagery occurs. 5.) Specifically, for your photograph, explain 3 of the tools of perception you see in the photograph. 6.) What affects perception, on a personal level? 7.) What affected YOUR perception of the chosen photograph?
<p>Paper #2: See syllabus for due date</p>	<p style="text-align: center;"><u>FINAL PAPER: “I Have the Right(s) to This Image!”</u></p> <p>General Psychology: 1-2 pages</p> <p>Pretend you are a court psychologist who has been asked to advise on the moral reasoning displayed by the photographer, collector, and subject discussed in your History of Photography prompt (below). Your understanding of the moral reasoning displayed by each may help the jury to determine who has the right to the image.</p> <p>PROMPT: Using Kohlberg’s and Giligan’s theories of moral development:</p> <ul style="list-style-type: none"> • Explain the moral reasoning displayed by 2 of the 3 individuals, listed below. • Support your explanations with examples from the individual’s statements. <ol style="list-style-type: none"> 1.) The photographer claims the rights: “I took the photo, so it is only fair that I get to have it. My eye saw it, my hands used the camera to take the photo. Without me, the photo wouldn’t exist. It’s only

fair. If I am denied the rights, that is a punishment, and you are basically saying I did something wrong by taking the photograph. Not fair”

- 2.) The collector claims the rights: “I have the right to the image because if it goes into my collection, and my collection is viewed by the general population, the maximum number of people get to benefit from seeing it. I feel this is the most just outcome. Besides, people will be really pleased with me if I can lend the photograph to museums around the world, in order for it to be seen.”
- 3.) The subject claims the rights: “I have the rights to this image because it is of me! I don’t want other people having a photograph of me, looking at me all the time. That just turns me into an object of joy for other people, I am a human being too, and I deserve to be treated equally! I understand that the photograph is a piece of art that has the potential to benefit others... BUT! I am outraged that I may suffer while others benefit.”

History of Photography:

Since the beginning of the semester, you were asked to consider the following three roles: photographer, subject, and collector. Your final paper will ask you to imagine that you are one of these three figures and write a paper from that person’s perspective. You will return to all of the questions in the first paper in order to reflect upon the point of view of the person whose role you take. You may (and should) consider your first paper when writing this paper.

PROMT: Choose whether you are a photographer, subject, or collector. You will then talk about your reasons for taking (photographer), sitting for (subject), or purchasing (collector) **one** of the photographs you wrote about in your first two papers (choose either the nineteenth or the twentieth-century photograph). Next, you will argue for your right to own the photograph over the other two figures. For example, if you are the subject, you will argue why you have the (legal and/or ethical) rights to the photograph over the collector and the photographer.

Please make sure to incorporate the following reflections in your paper:

6. Why did you to take, sit for, or purchase the photograph?
7. What does the photograph mean?
8. How does looking at the photograph make you feel?
9. Are there any ethical considerations? (For instance, did the subject know or agree to be photographed? Is the photograph an unauthorized reproduction or appropriation of another image? Was the photograph taken during a time of war?)

	10. Does the meaning of the photograph change over time and its context of publication/display?
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This table will be used as a weekly meeting log for the recording of information from our meetings.

Week of _____	History of Photography	Introduction to Psychology
Areas of struggle for students:		
Areas of strength for students:		
Lesson Planning (General)		