

## KINGSBOROUGH COMMUNITY COLLEGE

## Writing-Across-the-Curriculum Program

## Certification Course Portfolio Cover Sheet

Your Name: Emily Ackerman

Department: Art

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

1. Reflective Statement
2. Syllabus Checklist
3. Detailed Syllabus with annotations that detail in-class writing and other active learning assignments
4. Copies of Assignments (what you give to the student)
  - a. First paper
  - b. Second paper
5. Sample rubric for formal assignments
6. Learning Community Art and Pyschology

Samples of student writing: N/A

WRITING ACROSS THE CURRICULUM  
REFLECTIVE STATEMENT

EMILY ACKERMAN

Before I began my Kingsborough WAC training, I was not sure what to expect. I assumed that incorporating additional writing assignments into an already jam-packed, content-heavy class would be unwieldy and overwhelming to both me as the instructor and to the students taking the course. I have been teaching Art 3100, Survey of Art History: Prehistory to Modern Art for five years, and have had varying levels of success integrating writing into the class. After completing the WAC training by attending the CUNY WAC workshops, Dr. Sarah Dillon's Writing Intensive Medieval Art course and Dr. Caterina Pierre's Art and Activism course, and the seminar discussions with Professor Cheryl Smith and the three other Kingsborough WAC Fellows, I realized that incorporating writing into my Survey of Art History course was possible and necessary. Many students will encounter art historical writing for the first time during their academic careers in this course and this fact presents both unique challenges and opportunities for incorporating writing in this content-oriented course. Therefore, I am excited to explore different types of assignments that employ scaffolding, active learning, and creative writing.

In planning my class, I began by thinking about the fundamental learning outcome I wanted for this heavily content-oriented survey course. We have to cover a large breadth of historical eras, geographical locations, and media. First and foremost, I considered the fact that in the twenty-first century, with the inventions of digital photography and the emergence of the smartphone, the platforms of social media, and the global reach of the Internet, we are inundated with images. It is easy for students (and professors!) to forget that in most historical periods, images were only accessible to the wealthy or well-connected, and were only seen in specific contexts like in a temple, church, or mosque, on ceremonial gateways, and behind the king's throne in a palace. People viewed and used images for purposes other than to decorate the walls of an art museum. I want my students to appreciate the importance of art to people's lives across history. By putting themselves in the minds of the historical audiences and of different cultures, they will develop an understanding of how different societies and cultures can influence the meaning, use, and interpretation of works of art. Therefore, my primary purpose or goal in teaching this class is for students to imagine themselves in the roles of artists, subjects,

and collectors throughout history. As a result, the final paper asks students to choose one of these three roles and write a paper from the perspective of this character. In order to build up to this final paper, I will scaffold assignments both inside and outside of class. As students research and write the two formal papers, they will edit and incorporate elements of their informal, in-class writing assignments and elements of their previous formal papers. The final paper asks the writer to expand on many of the questions he or she first addressed in the museum paper assignment.

I designed several un-graded, informal writing assignments throughout the semester to allow students to brainstorm ideas for their final paper. There will be at least one in-class assignment designed to facilitate formal writing centered on the role of artist, subject, and patron. For instance, students will read an excerpt from Ross King's book, *Michelangelo and the Pope's Ceiling*. The next week in class, they will break up into small groups and talk about the patron's reasons for hiring the artist against objections from his advisors and even the artist himself. Then they will learn of the compromise that the pope, Julius II made with the artist to come up with his own scheme for the artwork, something which was almost unheard of at the time. The purpose of this assignment is to allow students to put themselves in the mindset of a patron and an artist from a period where artists often had very strict guidelines on materials, scale, colors, and theme of a work of art. The assignment coincides with the day on the schedule when we will discuss Renaissance art.

Along with putting oneself in the shoes of a historical figure, the informal writing assignments will also allow students to implement a variety of writing styles. One semester in Art 3100, I asked students to write a letter to a friend describing the funeral practices of ancient Egypt. It was one of the most successful tasks that semester, as it allowed students to relax and write informally. The students are able to explain a complex historical subject using colloquial language. As a result, they focused on concepts rather than proper grammar and spelling, and without the burden of trying to sound "academic." Using this experience as inspiration for the revised version of this class, I designed an in-class writing assignment along these lines. In order to understand the mindset of the audience and subjects of a portrait, I once again will use format of a letter to a friend. On the day we will discuss portraiture in the Renaissance, they will write a letter arguing that they as subject, artist or patron own the rights to the image and should be the one to keep it. Using what they read and learned class that day, the students will describe the different purposes of portraits, as well as their feelings and experience as the wealthy subject of the painting. This assignment is one of several that may be integrated into their formal paper.

Along these same lines, I was interested in the questions of patronage and artistic license. As a result, their final paper addresses these issues of legal or ethical rights to ownership of an image. In order to help students arrive at a conclusion to this issue, I have incorporated several in-class assignments that

address issues related to it. For instance, one writing assignment asks them to debate whether an image is worth more money if it is made for commercial purposes or with the intention of being exhibited as fine art; if the artist made it quickly or over a long period of time; and how much the materials cost—so should a bronze always be worth more money in the art market than a photograph? Students will then debate the two sides of the issue in a class discussion. I tried something similar in an Art 3100 lecture, but it was not a success as I had already lectured on the subject. Students wrote what they thought I wanted to hear. Many parroted some of the ethical issues I had raised in class and I realized I had skewed their interpretation. In this case, I will have them write their initial impression at the beginning of class, and then allow students respond to their own writing at the end of the class to see if their impressions have changed or stayed the same. In this way, their response is more about self-reflection than answering a question posed by and for the instructor.

Another idea is to have a mock auction, where students receive a line of “credit” and paddles with a number on the front. They are allowed to “buy” various artworks that the “auctioneer” (me) shows on the screen and describes to them. This assignment will be a fun way to teach them about the value of various media such as painting, sculpture, drawings, prints, and photographs in the art market. I will keep a tally to make sure that students do not overspend their budget! At the end of the auction, they will state their motivations and reasons for bidding on the particular artworks both verbally or on paper.

Since I designed the class according to the 12-week schedule at Kingsborough, I attempted to schedule workshops or assignments at appropriate times during the semester. For instance, the citations workshop (in conjunction with the library) will be held four weeks before the first paper is due. Presumably the students will just have begun writing at this point and will be at the appropriate place in the process to incorporate their new knowledge about Chicago-style citations and bibliographies. Since this class is a requirement, and many of the students may not go on to pursue a major in the history of art, I will allow students to use the Chicago Manual of Style, APA or MLA styles. An in-class peer paper exchange will occur three weeks before their final paper is due. At this point in the semester, they will have had time to revise their own first papers and be at a good place to offer advice to their fellow students. Students are required to revise their first paper in response to feedback from the instructor, as it will heavily figure in their final paper, and are encouraged to hand in drafts of their final paper before the deadline.

In conclusion, by incorporating a wide variety of different assignments, such as informal and formal writing, small groups, library workshops, peer feedback, and larger class discussion, I hope to engender a better understanding of the challenges, ethics, and implications of photography, both in the

past and in the present day. By employing scaffolding and limiting my strict lecture time, this class will incorporate many of the elements of active learning that are essential to the WAC curriculum.

**KINGSBOROUGH COMMUNITY COLLEGE**  
**Writing-Across-the-Curriculum Initiative**  
**Syllabus Checklist for Writing Intensive (WI) Sections**

Course Name: Survey of Art History

Course Number: Art 3100 Number of credits: 3

Department: Art

Prepared by: Emily Ackerman Date: March 6, 2017

1. **Informal Writing:** Indicate which of the following informal “writing-to-learn” activities you plan to use in your WI course. After each item you check, indicate the frequency with which you plan to use each activity. In your packet, please provide some clearly labeled examples of your “writing-to-learn” assignments or activities.

	once/month	twice/month	1-2/week	2-4/week
Journal/log writing	_____	_____	_____	_____
Letter writing	_____x_____	_____	_____	_____
Electronic discussion forum	_____	_____	_____	_____
Response to quotations	_____	_____	_____	_____x_____
Defining key terms or concepts	_____	_____	_____	_____x_____
Personal response writing	_____	_____	_____x_____	_____
Summary writing	_____x_____	_____	_____	_____

Other: \_\_\_\_\_

2. **Formal Writing:** WI guidelines suggest a minimum of 10 – 12 pages of formal writing in all WI courses. Indicate which of the following formal writing assignments you plan to use in your WI course. Indicate the number of pages of writing you require for each type of assignment.

		Number of pages
Personal essay	_____	_____
Summary essay	_____	_____
Expository essay	_____	_____
Book report	_____	_____
Lab report	_____	_____
Research paper	__x__	_7_
Other – Museum Paper	__x__	_3-4_

Total number of pages of formal writing: 10-11

3. **Revision:** Of the total number of formal writing assignments you plan to give in your WI course, indicate the percentage of assignments in which students will have the opportunity to revise and resubmit their work for evaluation. (Circle one)

10 – 25%

26 – 50%

51 – 75%

76 – 100%

What kinds of feedback will students receive?

Peer feedback	<u>✓</u>
Required visit to the Reading and Writing Center	_____
Written comments from the teacher	<u>✓</u>
A checklist rubric for the assignment	<u>✓</u>
Other _____ (please specify)	_____

4. Does your syllabus clearly indicate the type of written work to be completed at particular times during the semester?

Yes ✓ No \_\_\_\_\_

Your comment: All deadlines are included on the syllabus schedule.

5. **Assessment:** Indicate the total number of exams you plan to give in your WI course. Then indicate what percentage of these exams requires writing by students. (note: Exams do not need to require writing)

Total: 2 (midterm and final exams) With writing: 50% for each exam

6. In determining the final grade for your WI course, indicate what percentage of the grade involves written work by students. (Circle one)

10 – 25%

26 – 50%

51 – 75%

76 – 100%

(Thanks to Cheryl Smith of Kingsborough Community College whose checklist provided the model for this one)

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

*Department of Art*

**Art 3100 – Survey of Art History: Prehistory to Present**  
*Annotated 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 1:50-4:00 pm and Wednesdays 1:50-2:50 PM**

**Flexible Core: Creative Expressions (Group C)**

**3 Credits, 3 Hours.**

**Pre-Requisites: None.**

**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)

#### **Required Materials:**

1. Stokstad, Marilyn and Michael Cothren. *Art: A Brief History*. Sixth Edition. Pearson, 2015. Approximate Price: Rent: \$15; Used \$85; New \$140.
2. A notebook to use for writing assignments and taking lecture notes in class.
3. 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 with revisions. 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** through **Blackboard**.

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](http://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: Museum paper: Portrait (see handout) - 20%
3. Final Paper: The Many Faces of Portraits (see handout) - 40%

**Course Schedule:** (Schedule subject to change)

1. **Week 1:** Introduction to Survey of Art History and Prehistoric Art  
Reading: Read Chapter 1 of the textbook for homework tonight.  
In class writing: What is your definition of art? What does art mean to you?
2. **Week 2:** Art of the Ancient Near East and Ancient Egyptian Art  
Reading: Chapters 2 and 3 of the textbook.  
In class writing assignment: Write a letter from the perspective of Howard Carter to the National Geographic Magazine. What makes King Tut's tomb and coffin so special? Why do you think the magazine should feature the story of your exploration and discovery of the tomb in the next issue of their magazine?  
Video- We will watch an episode of the documentary, *The Ascent of Woman* in class. Students will answer questions on a hand-out (attached).
3. **Week 3:** Art of the Ancient Aegean and Greek Art  
Reading: Chapter 5 of the textbook.  
Workshop: Proper citations in Chicago style.
4. **Week 4:** Ancient Etruscan and Roman Art  
Reading: Chapter 6 of the textbook.  
Peer Workshop: Exchange a draft of your first paper with another student in class.
5. **Week 5:** Jewish, Early Christian, and Byzantine Art and Islamic Art  
**Due today:** You have made flashcards for the midterm.  
Reading: Chapters 7 and 8 of the textbook.  
In class writing- Are figural representation necessary to convey a religious message? How might figuration add to or detract from a religious image? Use two or three examples from class to support your thesis.
6. **Week 6: MIDTERM EXAM**
7. **Week 7:** Medieval and Romanesque Art and Gothic Art  
**Due today: First Paper**  
Reading: Chapters 10 and 11 of the textbook.  
In class writing- Summarize the lecture. What are the major characteristics of Romanesque vs. Gothic architecture? What are some points that you would like me to review or to explain more clearly?
8. **Week 8:** Renaissance Art  
Reading: Chapters 12 and 13 of the textbook.  
In class-writing: In regards to Leonardo da Vinci's portrait, *Mona Lisa*, take the point of view of the subject (Lisa del Giocondo), the artist (Leonardo da Vinci), and the patron (Lisa del Giocondo's husband). Interpret *Mona Lisa's* expression, the landscape background, symbolism and pose according to your point of view. Do you want to keep this portrait? Why or why not?

9. **Week 9:** Renaissance Art Part II and Baroque Art  
**Due today: Revisions of First paper**  
 Reading: Chapters 13 and 17 of the textbook.  
 Small groups: For homework you will have read a section of the book *Michelangelo and the Pope's Ceiling* by Ross King. You will break up in groups of three to four students to discuss the reasons why Julius II, against all advice, insisted on hiring a sculptor who vehemently fought against the commission. Come up with three reasons that Ross King gives for the pope's decision.
  
10. **Week 10:** Art of the Americas, African Art and Asian Art  
 Reading: Chapters 4, 9, 15 and 16 of the textbook.  
 In-class: Based on your reading for homework, compare the *Hip Pendant Representing an Iyoba (Queen Mother)* to other examples of portrait heads, particularly *Crowned Head of a Ruler*. What is the significance of the scarification patterns? What is the stylistic significance of the portraits?
  
11. **Week 11:** Art of the 18<sup>th</sup> and 19<sup>th</sup> Century  
 Reading: Chapters 17 and 18 of the textbook.  
 In class: Mock Art Auction. Come prepared to "buy" your favorite artworks!
  
12. **Week 12:** Art of the 20<sup>th</sup> Century and Final Exam review  
**Due today: FINAL PAPER and flashcards for final exam.**  
 Reading: Chapter 19 of the textbook for homework.  
 Class debate: Is Whistler's *Nocturne in Black and Gold—Falling Rocket (1875)* worth the high price he asked for it even though he completed it in a short time? The class will split into two camps. You will come up with points and elect representatives to argue for or against his right to charge a high price for his painting.

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

**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](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:**

**Brooklyn Museum of Art** – [www.brooklynmuseum.org](http://www.brooklynmuseum.org)

**The Metropolitan Museum of Art** – [www.metmuseum.org](http://www.metmuseum.org)

**Whitney Museum** – [www.whitney.org](http://www.whitney.org)

**Internet Resources:**

<https://www.khanacademy.org/humanities/art-history>

<http://www.metmuseum.org/toah/>

**Paper 1: Portrait or Landscape.** Choose *ONE* of the following tasks for your first paper.

**TASK, OPTION 1: Visit the Metropolitan Museum of Art.** Choose any portrait from the ancient Egyptian era to the year 1945. Make sure you answer the following questions.

1. What is a portrait?
2. Describe your portrait. How does your portrait represent or differ from other portraits of its era?
3. What materials were used to make your portrait? (For instance, is it oil on canvas, an engraving, or drawing on paper?) How do the materials affect its use or display?
4. For what purpose was the portrait used and/or why was it made?
5. Where would viewers from the time period have encountered this portrait?
6. How is this portrait displayed in the museum? Does this choice influence the viewer's understanding or appreciation of it? Are there other portraits by the same artist or by others nearby?

**TASK, OPTION 2: Visit the Metropolitan Museum of Art.** Choose any landscape from the twentieth century (1900-1999) and answer the following questions:

1. What is a landscape?
2. Describe your landscape. How does your landscape represent or differ from other landscapes of its era?
3. What materials were used to make your landscape? (For instance, is it oil on canvas, an engraving, or drawing on paper?) How do the materials affect its use or display?
4. For what purpose was the landscape used and/or why was it made?
5. Where would viewers from the time period have encountered this landscape?
6. How is this landscape displayed in the museum? Does this choice influence the viewer's understanding or appreciation of it? Are there other landscapes by the same artist or by others nearby?
- 7.

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

**ROLE/PURPOSE:** The purpose of this first paper is to introduce you to the process of describing and analyzing a work of art. It introduces you to the process of research and teaches 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. APA or MLA are acceptable if you clear it with the instructor beforehand. 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 artist'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.

**REVISION:** After you receive feedback from the instructor, you will revise your paper and hand it in to class a maximum of two weeks later to receive a final grade. The revisions will account for 15% of your final grade on this paper.

**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: artist, subject, and patron or 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 the work you chose 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 an artist, subject, or patron/collector. You will then talk about your reasons for making (artist), sitting for (subject), or purchasing (patron/collector) **the portrait or landscape** you wrote about in your first paper. Next, you will argue for your right to own the image 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 work of art over the collector and the artist, and so on.

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

1. Why did you to make, sit for, or pay for the work of art?
2. Does this work resemble other works by the artist? In what ways?
3. What does the work of art mean to you? What is your interpretation of the work?
4. How does looking at the work of art make you feel?
5. Are there any ethical considerations?
6. Does the meaning of the image 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 work of art (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 using Chicago, MLA or APA style.

IMAGES: Please include a picture of your work of art 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.

## In-class assignments:

1. **Week 1:** In class writing: What is your definition of art? What does art mean to you?
2. **Week 2:** In class writing assignment: Write a letter from the perspective of Howard Carter to the National Geographic Magazine. What makes King Tut's tomb and coffin so special? Why do you think the magazine should feature the story of your exploration and discovery of the tomb in the next issue of their magazine?  
Video- We will watch an episode of the documentary, *The Ascent of Woman*, in class. Students will answer questions on a hand-out.
3. **Week 3:** Workshop: Proper citations in Chicago style.
4. **Week 4:** Peer Workshop: Exchange a draft of your first paper with another student in class.
5. **Week 5:** In class writing- Are figural representation necessary to convey a religious message? How might figuration add to or detract from a religious image? Use two or three examples from class to support your thesis.
6. **Week 7:** Medieval and Romanesque Art and Gothic Art  
In class writing- Summarize the lecture. What are the major characteristics of Romanesque vs. Gothic architecture? What are some points that you would like me to review or to explain more clearly?
7. **Week 8:** In class-writing: In regards to Leonardo da Vinci's portrait, *Mona Lisa*, take the point of view of the subject (Lisa del Giocondo), the artist (Leonardo da Vinci), and the patron (Lisa del Giocondo's husband). Interpret Mona Lisa's expression, the landscape background, symbolism and pose according to your point of view. Do you want to keep this portrait? Why or why not?
8. **Week 9:** Small groups: For homework you will have read a section of the book Michelangelo and the Pope's Ceiling by Ross King. You will break up in groups of three to four students to discuss the reasons why Julius II, against all advice, insisted on hiring a sculptor who vehemently fought against the commission. Come up with three reasons that Ross King gives for the pope's decision.
9. **Week 10:** In-class: In-class: Based on your reading for homework, compare the Examine *Hip Pendant Representing an Iyoba (Queen Mother)* to other examples of portrait heads, particularly *Crowned Head of a Ruler*. What is the significance of the scarification patterns? What is the stylistic significance of the portraits?
10. **Week 11:** In class: Mock Art Auction. Come prepared to "buy" your favorite artworks!
11. **Week 12:** Class debate: Is Whistler's *Nocturne in Black and Gold—Falling Rocket* (1875) worth the high price he asked for it even though he completed it in a short time? The class will split into two camps. You will come up with points and elect representatives to argue for or against his right to charge a high price for his painting.



Art 3100: Survey of Art History Rubric for Formal Papers

Each one of the following categories is graded as follows.

Formatting follows guidelines. 5/100

Paper employs correct spelling and grammar. 10/100

Paper uses at least **two** or **three** non-Web sources. 10/100

In-text citations and bibliography employ proper Chicago Manual, APA or MLA style. 5/100

Paper follows the assignment and answers the questions appropriately and accurately. 55/100

Revisions. 15/100

## 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 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:**

9. **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.

10. **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.
11. **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.
12. **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.
13. **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.
14. **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.
15. **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.
16. **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:**

4. *Photography: A Cultural History* (4th Edition). Author: Mary Walter Marien. Pearson (2014). Approximate Price: Rent: \$13; Used \$98; New \$121.
5. A notebook to use for writing assignments and taking lecture notes in class.
6. Turnitin.com account – Go to turnitin.com to register for your free account. Add this class by using: Class ID – **00000000**; Password: **Photography**
7. 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](http://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](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](http://www.icp.org)

**Brooklyn Museum of Art** – [www.brooklynmuseum.org](http://www.brooklynmuseum.org)

**The Metropolitan Museum of Art** – [www.metmuseum.org](http://www.metmuseum.org)

**Whitney Museum** – [www.whitney.org](http://www.whitney.org)

**Internet Resources:**

[www.agencevu.com](http://www.agencevu.com)

[www.lalettredelaphotographie.com](http://www.lalettredelaphotographie.com)

[www.magnumphotos.com](http://www.magnumphotos.com)

[www.mediastorm.org](http://www.mediastorm.org)

[www.viipfoto.com](http://www.viipfoto.com)

[www.whatwesaw.net](http://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:

7. What is a photograph? Consider the many different definitions we discussed in class, and argue for the one that best fits your photograph.
8. What technology was necessary for the process used to take and print your chosen photograph?
9. For what purpose was the photograph used and/or why was it made?
10. 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](http://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:

7. Why did you to take, sit for, or purchase the photograph?
8. What does the photograph mean?
9. How does looking at the photograph make you feel?
10. 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?)
11. 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	<p>Reading: Marien, Introduction; Chapter 1</p> <p>In class writing: What is your definition of photography?</p>
2	Science, War and Photography, Travel Photography, Portraiture, 1839-1854	<p>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?</p>
3	The Photographer and Fine Art, Women and Photography, 1854-1880	<p>Reading: Marien, Chapter 3</p> <p>Workshop: Proper citations in Chicago style vs APA style. Students may choose which they would rather use for the papers.</p>
4	War Photography Expanded, Colonial Expansion, Topographical Surveys, Preservation, Native American Indians	<p>Reading: Marien, Chapter 4</p> <p>Peer Workshop: Exchange a draft of your first paper with another student in the class.</p>
5	Ethnographic studies, Human expression studies, Medicine and Science, Photomicrography and Astronomical photographs	<p>Reading: Marien, Chapter 5</p> <p>In class writing- How has photography been used to further scientific discoveries?</p>
6	MIDTERM	
7	Mass media and Mass Markets, Naturalistic and Pictorialism, 1880-1918.	<p>Reading: Marien, Chapter 6</p> <p>In class writing- Is a photograph worth more money if it is made for commercial purposes or as fine art?</p> <p>First paper due</p>

8	Social reform, Moving Pictures, Time and Motion Studies, Exploration and National Geographic	<p>Reading: Marien, Chapter 7</p> <p>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?</p>
9	Art and Mass Media, Dada, Surrealism, Advertising, California Modern, 1918-1945. Origins of Documentary, WWII, End of Media Utopia.	<p>Reading: Marien, Chapters 8 &amp; 9</p> <p>Link: Using what you learned in Psychology 101 on States of Consciousness (class 7). Choose one of the 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.</p>
10	Family of Man, Cultural Relativism and Resistance, The Cold War, Abstraction, Postwar America, Television, Color Photography, Photography in Art.	<p>Reading: Marien, Chapters 10 &amp; 11</p> <p>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.</p>
11	Globalism, Post-Photography, Social Concern, Postmodern view, Feminism, Constructed Realities, Body Politic, Fashion.	<p>Reading: Marien, Chapters 12 &amp; 13</p> <p>In class: Mock Art Auction. Come prepared to "buy" your favorite photographs!</p>
12	Space and Time of Memory, Globalization, Youth and Beauty, Pop Art, Digital Age of Photography. <b>Final Exam Review.</b>	<p>Reading: Marien, Chapter 14</p> <p><b>Final Paper Due</b></p>

### **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:**

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.

**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](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:**

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.

**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"> <li>• What is your definition of psychology?</li> <li>• Compare and contrast this definition with your definition of photography.</li> </ul>
2	Biological Basis		
3	Biological Basis		<ul style="list-style-type: none"> <li>• How would a person with prosopagnosia experience seeing their face in print for the first time?</li> </ul>
4	Sensation & Perception		
5	Sensation & Perception		<ul style="list-style-type: none"> <li>• After watching the in-class video clip on visual synesthesia, write about what you think their experience looking at photographs would be like.</li> </ul>
6	Test 1		
7	States of Consciousness		
8	States of Consciousness		<ul style="list-style-type: none"> <li>• How does our dreamscape (nightmare-scape?) compare to war photography?</li> <li>• Reality vs. nonreality in each?</li> <li>• How is meaning conveyed in each?</li> </ul>
9	Lifespan Development		
10	Lifespan Development	Paper 1 Due	<ul style="list-style-type: none"> <li>• 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.</li> </ul>
11	Memory		
12	Memory		<ul style="list-style-type: none"> <li>• How are our memories like and unlike a photograph?</li> </ul>
13	Test 2		
14	Motivation & Emotion		
15	Motivation & Emotion		<ul style="list-style-type: none"> <li>• You choose! Give me examples of how this chapter relates to anything you have covered in your History of Photography class.</li> </ul>
16	Learning		
17	Learning		<ul style="list-style-type: none"> <li>• How can global brands influence the way consumers feel about products through advertising, by using principles of learning? Pavlovian conditioning? Reinforcement? Punishment?</li> </ul>

18	Test 3		
19	Personality		
20	Personality	Paper 2 Due	<ul style="list-style-type: none"> <li>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?</li> </ul>
21	Psych Disorders		
22	Psych Disorders		<ul style="list-style-type: none"> <li>Compare and contrast constructed realities in photography vs. the constructed realities of a person experiencing hallucinations and delusions.</li> </ul>
23	Social Psych		
24	Social Psych		<ul style="list-style-type: none"> <li>What does social psychology say about the influence youth and beauty would have in the world of photography?</li> </ul>
25	Test 4		

## Learning Community Papers

<p>Paper #1: See syllabus for due date</p>	<p><b><u>“My Brain is Amazing!”</u></b>  4-6 pages (including reference page)  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"> <li>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).</li> <li>2.) Explain how visual perception occurs, tracing the journey of the visual data from the environment to the brain.</li> <li>3.) Identify which areas of the brain are activated when we use our sense of vision.</li> </ol>
--	--

	<p>4.) Identify which areas of the brain are activated when the perception of visual imagery occurs.</p> <p>5.) Specifically, for your photograph, explain 3 of the tools of perception you see in the photograph.</p> <p>6.) What affects perception, on a personal level?</p> <p>7.) What affected YOUR perception of the chosen photograph?</p>
<p>Paper #2: See syllabus for due date</p>	<p><b><u>FINAL PAPER: “I Have the Right(s) to This Image!”</u></b></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"> <li>• Explain the moral reasoning displayed by 2 of the 3 individuals, listed below.</li> <li>• Support your explanations with examples from the individual’s statements.</li> </ul> <p>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”</p> <p>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.”</p> <p>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.”</p> <hr/> <p>History of Photography: Since the beginning of the semester, you were asked to consider the</p>



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:

12. Why did you to take, sit for, or purchase the photograph?
13. What does the photograph mean?
14. How does looking at the photograph make you feel?
15. 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?)
16. Does the meaning of the photograph change over time and its context of publication/display?

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)		