Course Change Proposal
Form A

<table>
<thead>
<tr>
<th>Academic Group (College): Arts and Letters</th>
<th>Academic Organization (Department): Design</th>
<th>Date: February 4, 2011</th>
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<tbody>
<tr>
<td>Type of Course Proposal: Change Deletion</td>
<td>Department Chair: John Forrest</td>
<td>Submitted by: Sharmon Goff</td>
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<tr>
<td>Does this course fulfill a requirement for single-subject or multiple subject credential students? Yes <em>X</em> No X_</td>
<td>For Catalog Copy: Yes <em>X</em> No <em>X</em></td>
<td>Semester Effective:</td>
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<td></td>
<td>CCE (Extension): Yes <em>X</em> No <em>X</em></td>
<td>Fall <em>X</em> Spring <em>2011</em></td>
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This course replaces experimental course Subject Area (prefix) and Catalog Nbr (course number):

<table>
<thead>
<tr>
<th>Change from:</th>
<th>Change to:</th>
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<tbody>
<tr>
<td>Subject Area (prefix) &amp; Catalog Nbr (course no.): Art 101</td>
<td>Title: Art Photography</td>
</tr>
<tr>
<td>Subject Area (prefix) &amp; Catalog Nbr (course no.): Art/Phot 101</td>
<td>Title: Same</td>
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JUSTIFICATION:
This proposal is submitted for the purpose of converting four existing Art Department classes to cross-listed courses, which will be offered in the Photography section of the Design Department. This will facilitate the allocation of limited funds, help in monitoring curriculum development and course assessment, and assure timely graduation of Photography majors. Classes previously listed with the ART Hegis code will be cross listed with the PHOT Hegis code.

NEW COURSE DESCRIPTION: (Not to exceed 80 words, and language should conform to catalog copy. See http://www.csus.edu/aca/uirvmanual/crsps1.htm - Guidelines for Catalog Course Description

Photo 101 Introduces students to the history of photography, from inception to the Mid-20th Century. Practices of photographers and artists, working with photographic technologies, will be discussed. The course examines photographic vision and the impact of the medium through lectures and readings by art historians, photographers and art critics. Lecture/discussion.

Note:

Prerequisite: None
Enforced at Registration: Yes _X_ No _X_
Corequisite: None
Enforced at Registration: Yes _X_ No _X_

CAN (California Articulation Number):

Graded: Letter _X_ Credit/No Credit
Instructor Approval Required? Yes _X_ No _X_

Course Classification (e.g., lecture, lab, seminar, discussion): Title for CMS (not more than 30 characters)
Art Photography

No change (CI)

Cross Listed?
Yes _X_ No _X_

If yes, do they meet together and fulfill the same requirement, and what is the other course. Yes, this is a required course for Photography majors. Art Dept course titled “Art Photography”, same course number for both Hegis codes

How Many Times Can This Course be Taken for Credit? _1_

Can the course be taken for Credit more than once during the same term? Yes _X_ No _X_
FOR NEW COURSE PROPOSALS OR SUBSTANTIVE CHANGES ONLY:

Description of the Expected Learning Outcomes: Describe outcomes using the following format: "Students will be able to: 1), 2), etc." See the example at http://www.csus.edu/acaf/example.htm

Upon completion of the course, the student should:
1. Understand the early progression of photography in the history of graphic representation
2. Understand the theoretical and conceptual framework of photography from both a historic and social perspective.
3. Be able to engage in critical dialogue related to the visual arts, particularly photography.

**Attach a list of the required/recommended course readings and activities [Note: it is understood that these are updated and modified as needed by the instructor(s).] This attachment should be forwarded only to your Dean's office, not Academic Affairs.

Assessment Strategies: A description of the assessment strategies (e.g., portfolios, examinations, performances, pre-and post-tests, conferences with students, student papers) which will be used by the instructor to determine the extent to which students have achieved the learning outcomes noted above:

Evaluation/Requirements
100 points each: Two objective exams covering lecture and discussion material.
100 points: Critical analysis paper or in-class presentation.
Students have a choice of making a class presentation or writing a paper. Either option requires analysis of a photograph or a series of photographs. This is assignment involves both research and a subjective analysis.

For whom is this course being developed?
Majors in the Dept X__ Majors of other Depts X__ Minors in the Dept X__ General Education X__ Other X__
Is this course required in a degree program (major, minor, graduate degree, certificate)? Yes X__ No ___

If yes, identify program(s): Photography BA

Does the proposed change or addition cause a significant increase in the use of College or University resources (lab room, computer facilities, faculty, etc.)? Yes ___ No X__

If yes, attach a description of resources needed and verify that resources are available.

Indicate which department or programs will be affected by the proposed course (if any). Art and Design ___

The Department Chair's signature below indicates that affected programs have been sent a copy of this proposal form.

Approvals: If proposed change, new course or deletion is approved, sign and date below. If not approved, forward without signing to the next reviewing authority, and attach an explanatory memorandum to the original copy.

Signatures: Date

Design Department Chair: John Forrest [Signature] 3/1/01
Art Department Chair: Dan Frye [Signature] 4/1/01
College Dean or Associate Dean: [Signature] 4/1/01
CPSP (for school personnel courses ONLY)

Associate Vice President and Dean for Academic Programs

Distribution: Academic Affairs (original), Department Chair and College Dean. Dean's office to send original after approval to Academic Affairs, at mail zip 6016. An electronic copy must also be sent.
PHOTO 101
Inception to Mid-Century

COURSE DESCRIPTION
Photo 101 introduces students to the history of photography, from inception to the Mid-20th Century. Practices of photographers and artists, working with photographic technologies, will be discussed. The course examines photographic vision and the impact of the medium through lectures and readings by art historians, photographers and art critics. Lecture/discussion.

COURSE OBJECTIVES
Upon completion of the course the student should:
1. Understand the early progression of photography in the history of graphic representation
2. Understand the theoretical and conceptual framework of photography from both a historic and social perspective.
3. Be able to engage in critical dialogue related to the visual arts, particularly photography.

Evaluation/Requirements
100 points each: Two exams
Two objective exams covering lecture and discussion material.

100 points: Critical analysis paper or in-class presentation.
Students have a choice of making a class presentation or writing a paper, either option requires analysis of a photograph or a series of photographs.
This assignment involves both research and a subjective analysis.
Prompt observance of work submission deadlines will be considered in grading.

Final course and exam, presentation and paper grades:
A 90 - 100%, B 80 - 89%, C 70 - 79%, D 60 - 69%, F below 60%

Important note: The University policy on plagiarism is strictly followed in this course
Please see: www.csus.edu/urmanual/Academic-HonestyPolicyandProcedures.htm

READINGS
Text: Hirsch, Robert Seizing the Light

ADDITIONAL READINGS
Berger & Strauss Between the Eyes
Bolton, Richard (ed.) The Contest of Meaning: Critical Histories of Photography
Coleman, A D Light Readings
Crary, Jonathan Techniques of the Observer
Goldberg, Vicki (ed.) Photography in Print: Writings from 1816 to the Present
Trachtenberg, Alan (ed.) Classic Essays on Photography
ADMINISTRATION

Make-up exams
Make-up exams will not be given except for serious and compelling emergencies. Written verification from an appropriate source is required. Students must contact the instructor at the time of the emergency. Make-up exams, if approved, must be scheduled at the Testing Center, in Lassen Hall.

Attendance and Deadlines
Due to the emphasis on visual exposure and class discussion, students are expected to attend every class meeting. If a class is missed, the information presented should be secured from another student. Many areas covered in exams (including slides and films) are only available in class, not in the assigned readings. Regular attendance of lectures and prompt observance of work submission deadlines will be considered in grading. Missing more than three classes will result in the student being dropped one letter grade for the course.

Drops
March 4th is the last day to drop the course. This requires a serious and compelling reason, as well as the permission of the instructor, Department Chair, and the Dean of The College of Arts and Letters.

Incomplete Grades
Incomplete grades require a serious and compelling reason, as well as written verification from an appropriate source.

Accommodation or Assistance
If you require accommodation or assistance with assignments, tests, attendance, etc., please notify the instructor by the beginning of the 3rd week of the semester so that arrangements can be made.
PHOTO 101
LECTURES & DISCUSSION SCHEDULE
Subject to alteration; changes will be announced in class.

Week 1
Course introduction & requirements
Photography & Pre-history: camera obscura, camera lucida, Niepce, Nadar, Daguerre & Talbot

Week 2
Early photographic processes:
Salt print, direct positive vs. negative / positive, Daguerreetype, calotype, waxed paper negatives, wet plate collodion process, albumen prints, carbon prints, ambrotype, tintype, carte-de-visite

Week 3
Pictorial Photography:
Reijlander, Robinson, Cameron, F. Evans, Steichen

Week 4
The Linked Ring, Robinson, Coburn, Kasebier

East-Coast Perspective: the Photo-Secesssion and Stieglitz, Strand, Gallery 291, The Armory Show, Camera work

Week 5
West-Coast Perspective: the landscape tradition.
Frith, Brady, O’Sullivan, Jackson

F64 -- Adams, Weston, Cunningham, White, Bullock.

Week 6
EXAM #1 (Test will cover readings and photographers discussed prior to this week.)
The Snapshot: Laritgue, dry plates, gelatin emulsions, panchromatic film, printing-out paper, developing-out silver bromide paper, roll film, the Brownie

Week 7
Paper / Essay assignment discussion


Week 8
Class will meet in the history section of the California State Library, 900 N St.

Week 9
Small format photography: Kertesz, Cartier-Bresson, Leica, “The decisive moment,” the Magnum Photo Agency

Week 10
EXAM #2 (Test will cover readings and photographers discussed prior to this week.)

Modernism, The Bauhaus, Molloy-Nagy, Metzger, & Josephson.

Week 11
Outline for essay or class presentation due.
Urban photography, Charles Marville, Baldus, Atget, Muybridge.

Mid-Century street shooters: Winograd, Davidson & Friedlander

Week 12
Surrealism: Ray, “Rayographs”, sabbatier effect, vernacular photography, Kertesz, Boiffard, Uelsmann & Brassai

The Portrait & Self Portrait Arbus, Avedon Brassai & Weegee, Newman, Penn

Week 13
Essay/ paper due
Field Trip to SF, MOMA

Week 14
Student led presentations and discussions.

Abstraction and Metaphor at Mid-Century Callahan, Sommers and Siskind

Week 15
Student led presentations and discussions.