

A - New Course Proposal V. 7.2022 : Entry # 2941**DEAN Decision**

Approved

Date

09/12/2023

Is this course intracollegiate or intercollegiate?

Intercollegiate

DEAN Comments

Dual Dean Approval Required: John Turpin (14 September 2023)

SCHOOL EPC Decision

Approved

Date

10/27/2023

GEC Decision

Approved

Date

11/10/2023

APIRC Decision

Approved

Date

11/17/2023

Begin Form**Today's Date**

09/11/2023

Your Name:

JOEY FINK

Your Email:jfink@highpoint.edu**Are you a Department Chair?**

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Yes

By checking below, I certify that my department chair has seen and approved the new course that I am proposing.

Yes

Please select the appropriate school overseeing this proposal:

Other

Please type the name of the school(s) overseeing this proposal

HBS and Arts & Design

Which semester is this course to be taught for the first time?

Fall 2024

Information for the Registrar**Choose the department designator from the list below.**

ITG

Proposed Course Number?

3000-level GEC will need to determine course number

Is this course cross listed?

No

Does this course replace a current course?

No

What is the title of the new course?

Bearing Witness to Social Change in America: The Past, Present and Future of Documentary Photography

Write the catalog description of your proposed course:**Catalog Description**

Integrative learning builds the ability to make connections among ideas and experiences to synthesize and transfer learning to new situations across courses, fields of study, over time, and between campus and community life. Integrative learning generates internal changes in the student, signifying growth as a confident, lifelong learner. It asks students to apply their intellectual skills and to develop their individual purpose, values, and ethics. Through integrative learning, students pull together their experiences inside and outside the classroom, making connections between theory and practice.

Course Description

This course weaves together an advanced study of the technology, methods, and theories of documentary photography with an historical view of American social movements. Using the biographies and work of influential documentary photographers since the late nineteenth century, students will examine the factors that shaped their lives and work, how and why their techniques changed, and their impact on American politics and culture. Students will explore how historians have used photographs as sources and

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develop more sophisticated analyses of visual historical evidence. Coursework requires the synthesis of knowledge gained and the application of skill sets from photography and history in a collaborative capstone project that addresses a contemporary issue.

How many credit hours will this course be?

4

How will the course be graded?

Letter grade

Please select the course repeat option for this course:

Not repeatable for credit

What is the offering cycle for this course?

Alternate years

Does your course have any prerequisites?

No

Is this new course being proposed because of a new or revised major or minor proposal?

no

Any other comments for the Registrar at this time?

This course can count for credit towards the History major/minor as well as ITG

Gen Ed and Academic Programs**Is this course part of Gen Ed?**

- Yes

Does your course count in the general education core (one of the core classes that cannot be double-dipped in your major or minor)?

None of the above

Does your course count in any general education categories that can be double-dipped in the core or in a major/minor?

- Integrative Learning

Will this course be team-taught?

Yes

Who will team-teach with you and which department / school do they work in?

Benita VanWinkle, Arts & Design

A - New Course Proposal V. 7.2022 : Entry # 2941**Does this course count towards a major or a minor?**

Yes

Please list the Major / Minor and if it is Required or Elective

HST major or minor -- elective

Is this course part of an academic program?

- This course does not fulfill academic program requirements

Does this course include any community engagement?

No

Does this course participate in the GoGlobal Program?

No

Information for Curriculum Review**Rationale and evidence for new course's consistency with departmental mission:**

This course serves three purposes:

One, it invites students – whatever their major – to apply knowledge and experiences from this course to their everyday lives. It is likely that our students are already immersed in photography; every smartphone owner wields a camera and the documentation of daily life through photographs is the new norm. We are inundated by images in the digital age – images that tell stories, sell ideas and goods, and can affect everything from our emotional well-being to presidential campaigns. By engaging learners in the art and science of documentary photography and helping them analyze the photographs that made and changed history, this course will equip students with critical thinking skills, technical knowledge, and the ability to both pick apart evidence and piece it together to craft true and useful narratives (analysis and synthesis). Art also has therapeutic applications and a place in restorative justice. This course encourages students (whether or not they have formal training in photography) to consider its positive applications and potential to facilitate change. The capstone project requires students to deploy the knowledge learned and skills gained from both instructors to develop a unique documentary photography project, based on an issue or idea that is relevant to them personally and/or professionally. Because they must work collaboratively and engage in peer review, this is also an effective way to hone communication and inter- and intrapersonal skills, while encouraging cooperation, problem-solving, and reflection – all contributing to the transferable skills our general education curriculum promises HPU students.

Two, while History majors and minors who enroll in this ITG course will also benefit from the experiences described above, this class has additional value for History students. Visual primary sources are important parts of the historical record, serving as evidence with which historians craft their narratives about the past. In the modern age, there are photographs credited with changing history: from ending wars to furthering political leaders' agendas and moving the masses. Learning about the advances in technology and innovations in technique from an award-winning photographer and educator in the fine arts is a unique opportunity. Blending lessons on how photographic evidence was made with critical reading of the biographies of the photographers can yield sharper insights and more sophisticated interpretations of the past. (Just one example: assessing the value and limitations of Edward Curtis's photographs of Native Americans) Also, when History majors/minors engage with peers from different majors in classroom discussions and activities, it allows them to more deeply explore the connections between their field of study and other disciplines. The capstone project requires that they test out new skills while applying their historical knowledge and research experience to a collaborative project that bridges the past and present.

Three, while social media platforms today engage in photographic visual communications constantly, it is imperative to understand

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that behind any monumental body of work is an equation of committed research that establishes a knowledge base of the subject examined. Investigating documentary projects that helped to shape our modern American life will provide a basis for students to create their own personal documentary project that speaks of the experience as a 21st century young adult in a time of tumultuous social, political and economic change. Historically, the Farm Security Administration photographers examined the era of the depression with the struggles of everyday life in the face of economic poverty. At the end of the 20th century, documentary photographers such as Larry Clark and Nan Goldin examined social change through the lens of their personal struggles with the AIDS epidemic and drug culture. Students of art and graphic design will benefit by looking at the current rifts of the current culture and learning how the expression of a personal viewpoint can be a reflection of an impetus for social change.

List all student learning outcomes for this course.

ITG Learning Outcomes:

COMMUNICATION III: Speak to groups using sophisticated, context-appropriate, and interesting delivery techniques (posture, gesture, eye contact, and vocal expressiveness).

INTER- AND INTRAPERSONAL SKILLS I: Engage team members in ways that facilitate their contributions to meetings by constructively building upon or synthesizing the contributions of others.

INTER- AND INTRAPERSONAL SKILLS III: Address conflict directly and constructively, helping to manage or resolve it in a way that strengthens overall team cohesiveness and future effectiveness.

INTEGRATIVE I: Connect concepts, theories, and frameworks of fields of study to life experiences, drawn from a variety of contexts (e.g., family life, creative endeavors, civic participation, work experience).

INTEGRATIVE II: Adapt and apply skills, abilities, theories, or methodologies acquired in one situation or discipline to new situations or problems.

List any units or content areas that will be required for all sections of this course.

The course will be structured in a way that allows each instructor to contribute to every class session, through lecture, moderating discussions, leading classroom activities, and/or providing feedback on in-class exercises.

The course will teach students about several key documentary photographers whose work was part of a social movement and/or influenced American politics in significant ways. Students will examine and analyze their lives, their times, their work, and their legacy. Each semester, the instructors will decide on which documentary photographers to focus on; the individual photographers might change, but they will be chosen based on the following criteria:

The photographer is considered an influential and innovative practitioner of the craft. This may include photographers whose work has since come under scrutiny or whose legacy has been reassessed. It could also include photographers from historically marginalized and excluded groups whose work was unnoticed in their lifetime but has since been recovered and recognized.

The photographer's work is connected to a social or political movement or significant historical change. For instance, the photographer may have been a self-described advocate on an issue, hoping to raise awareness and motivate change. Or the photographer's work may have been in service to a political project intended to address social problems. Another example: war-time photographers who may not have been a self-described activist or advocate but whose work affected a social movement or changed public opinion about the war.

The photographer can be an individual actively practicing in the profession today or until quite recently, as long as their work connects to an issue or movement and allows for an exploration of the historical roots of the issue/movement.

The course will be organized in 3-4 units, providing a consistent structure that moves students towards the Learning Objectives and prepares them for the capstone project, but also allowing for flexibility and adaptability in choosing relevant topics, incorporating new scholarship, making time for reflection, and the process of exploring and planning for the capstone project.

An example of what this structure could be like in a given semester is provided in the sample syllabus, under Course Schedule.

List any assignments, tests, or other assessments that will be required for all sections of this course.

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Within each unit, there will be in-class activities and discussions, and also exercises done on their own time (i.e., short response papers; Discussion Board posts; primary source analysis exercises) but the exact type and number of these will vary semester-to-semester, as the instructors make adjustments based on experience, feedback, and new scholarship/new ideas. Each unit will conclude with either an exam or essay that assesses the knowledge gained from that unit's content and evaluates the students' written communication skills. The exam/essay for each unit will also require students to synthesize the knowledge gained from/about the study of history and photography

--Learning Objective Integrative II: Adapt and apply skills, abilities, theories, or methodologies acquired in one situation or discipline to new situations or problems).

Every time the course is taught, it will include the following graded coursework:

- A calibration assignment during Week 1 that requires students to assess and reflect on the knowledge, skills, and experiences they bring into the course, consider ways the course content fits with their interests and/or offers new intellectual territory to explore, and set goals for the personal and professional growth they want to achieve by the end of the semester. This can also include some very early brainstorming about the capstone project.

- A mid-semester check-in, in which students reflect on their work towards the goals they set during Week 1 and their intellectual growth and skill development since then. This will also include decision-making about the capstone project so that students begin work on it by Week 10 at the latest.

****Both the calibration assignment and mid-semester check-in assess the Learning Objective Integrative I: Connect concepts, theories, and frameworks of fields of study to life experiences, drawn from a variety of contexts (e.g., family life, creative endeavors, civic participation, work experience).**

- A collaborative capstone project that requires students to work independently before they enter into a group, to ensure that students are invested in their chosen topic/theme and bring something to the table when group work begins. As a group they will create a visual portfolio that uses photographs and text to document the challenges a young person (ca. 18-22 years old) faces in America today. The students will be placed in groups where there is some common ground in expressed interests/passion, but the specific approach and focus will be decided collectively by the group.

****Learning Objective Inter- and Intrapersonal Skills I: Engage team members in ways that facilitate their contributions to meetings by constructively building upon or synthesizing the contributions of others.**

As part of the capstone, students must see the project through to completion, utilizing the talents and skills of the group members and working through problems and overcoming obstacles.

****Learning Objective Inter- and Intrapersonal Skills III: Address conflict directly and constructively, helping to manage or resolve it in a way that strengthens overall team cohesiveness and future effectiveness.**

Groups will present the project to an audience, effectively explaining its purpose, significance, and the goals it met.

****Learning Objective Communication III: Speak to groups using sophisticated, context-appropriate, and interesting delivery techniques (posture, gesture, eye contact, and vocal expressiveness).**

-- A final reflection essay in which students reflect on their personal and professional growth throughout the semester, assess their achievements and their group's work, and explain how they will carry forward the knowledge and experiences from this class into their future endeavors.

****Learning Objective Integrative I: Connect concepts, theories, and frameworks of fields of study to life experiences, drawn from a variety of contexts (e.g., family life, creative endeavors, civic participation, work experience).**

Learning Objective Integrative II: Adapt and apply skills, abilities, theories, or methodologies acquired in one situation or discipline to new situations or problems

Students who want the course to count for the History major/minor will need to complete this coursework (in addition to the coursework required for all enrolled students) to demonstrate they met the Learning Objectives specific to History students:

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1. Write a 3 page paper at the end of the semester that reflects on the influence of documentary photography on American politics and society, using relevant readings and materials from the course to demonstrate new insights gained from the interdisciplinary approach to the study of history.

History Learning Objective: Acquire new historical knowledge and more sophisticated interpretations of how and why American politics and society changed from the late nineteenth through the early twenty-first centuries.

2. Complete an oral or written assessment of visual primary source analysis skills/

History Learning Objective: Apply new understandings and insights about photography to strengthen visual primary source analysis skills.

3. As part of the collaborative capstone project, History students must compile an annotated bibliography (in Chicago-style) for their team's topic/theme and demonstrate leadership in the part of the collaborative work that relies on historical knowledge and research.

History Learning Objective: As part of the collaborative capstone project, conduct research (find and analyze primary sources, accurately cite evidence) at a level appropriate for an advanced History student and demonstrate the useful application of historical knowledge and research skills to a present-day problem or project.

List any readings or other materials that will be required for all sections of this course.

N/A. The assigned readings and required materials can vary every time the course is taught.

Examples of assigned readings include biographies of the documentary photographers being studied, primary source documents from the time period, scholarship on the methods and theories of photography, and scholarly articles and monographs about social movements and historical change.

Examples of other kinds of sources and materials include interviews with documentary photographers, recorded lectures/public talks/interviews from scholars with interdisciplinary expertise relevant to the course (i.e., a museum curator with a background in Art History and Museum Studies delivers a recorded lecture on an exhibit on Lewis Hine's work), digital collections of documentary photography, and other written or A/V material about contemporary issues with historical roots in the specific topics/people being studied that semester.

There is a sample list in the attached syllabus.

List any course policies that will be required for all sections of this course.

The instructors will work collaboratively to create course policies on things like late work, use of technology in the classroom, etc. These kinds of policies need to reflect the values and principles of both instructors, while taking into account how the policies will best work in an interdisciplinary, team-taught course. We will, of course, have clear expectations for attendance and will include all of the elements of a syllabus required by the university.

For the purpose of this proposal process, we include the following statements on policy that are relevant to the reviewers' assessment of the course's ability to meet learning outcomes:

- Both instructors will be present at every class session and actively participate in the day's lesson plan.
- All enrolled students – whatever their major and whether or not they seek to earn credit towards their major – will be held to the same standards for attendance, conduct in the classroom, active participation in all class sessions, and academic integrity/Honor Code.
- Any concerns about students' conduct in the classroom, performance, and/or academic integrity will be handled by both instructors working together to address the concern with the student.
- All coursework required for the ITG credit will be evaluated by both instructors, who will work collaboratively to assign a grade and provide feedback that reflects their unified conclusions about the work's merit.

For coursework that is specific to students seeking credit for their major, in addition to the ITG credit:

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Joey Fink will evaluate the coursework that only students seeking History credit need to do, and that evaluation will reflect her conclusions about how well the students met the expectations for the Learning Objectives for students seeking History credit.

If you would like to specify how requirements for contact hours must be met for all sections of this course, please indicate below. (e.g., if any experiential learning activities will replace seat time)

n/a

Is there anything else the reviewing parties should know about this new course proposal that hasn't been addressed?

This team-taught course proposal should be reviewed by Dean Elston HBS and John Turpin Arts & Design.

Sample Syllabus

- [N-ITG-3xxx-revised-sample-syllabus-Fink-VanWinkle-1.pdf](#)