Complete 1a – 1f & 2a – 2c. Fill out the remainder of the form as applicable for items being changed.

General Information.

a. Submitted by the College of: Fire Arts
   Today's Date: Feb. 5, 2011

b. Department/Division: Art/Art History

c. Is there a change in “ownership” of the course?
   YES ☐ NO ☐
   If YES, what college/department will offer the course instead?

   ____________________________

d. What type of change is being proposed?
   ☒ Major ☐ Minor ¹ (place cursor here for minor change definition)

e. Contact Person Name: Jensen  Email: Robert.Jensen@uky.edu
   Requested Effective Date: Approval
   ☒ Semester Following O ☐ Specific
   ☐ Term²: ______

2. Designation and Description of Proposed Course.


   b. Full Title: A-H 342 Studies in American Art (Subtitle required)  Proposed Title: Modern American Art & Visual Studies (Subtitle required)

   c. Current Transcript Title (if full title is more than 40 characters):

   d. Proposed Transcript Title (if full title is more than 40 characters):

   Modern American Art & Visual Studies

   e. Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours ³ for each meeting pattern type.

   Current: 3 hrs. Lecture _______ Laboratory ⁵ _______ Recitation _______ Discussion _______ Study _______ Indep.
   __________ Colloquium _______ Practicum _______ Residency __________

¹ See comment description regarding minor course change. Minor changes are sent directly from dean’s office to Senate Council Chair. If Chair deems the change as “not minor,” the form will be sent to appropriate academic Council for normal processing and contact person is informed.

² Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

³ Signature of the chair of the cross-listing department is required on the Signature Routing Log.

₄ Removing a cross-listing does not drop the other course – it merely unlinks the two courses.

₅ Generally, undergrad courses are developed such that one semester hr of credit represents 1 hr of classroom meeting per wk for a semester, exclusive of any lab meeting. Lab meeting generally represents at least two hrs per wk for a semester for 1 credit hour. (See SR 5.2 f.)

Rev 8/09
### COURSE CHANGE FORM

<table>
<thead>
<tr>
<th>Clinical</th>
<th>Research</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seminar</td>
<td>Seminar</td>
</tr>
<tr>
<td>Studio</td>
<td>Studio</td>
</tr>
</tbody>
</table>

Proposed: 3 hrs. Lecture ______ Laboratory ______ Recitation ______
           Discussion ______ Indep. Study ______
           Clinical ______ Colloquium ______ Practicum ______
           Research ______ Residency ______

Other – Please explain: ______

<table>
<thead>
<tr>
<th>Current Grading System:</th>
<th>Proposed Grading System:</th>
</tr>
</thead>
<tbody>
<tr>
<td>☑ Letter (A, B, C, etc.)</td>
<td>☑ Letter (A, B, C, etc.)</td>
</tr>
</tbody>
</table>

Current number of credit hours: 3

Proposed number of credit hours: 3

If currently, is this course repeatable for additional credit? ☑ YES ☐ NO

If proposed to be repeatable for additional credit? ☑ YES ☐ NO

If Maximum number of credit hours: 3

May be repeated under different subtitle to a maximum of six credits.

Will this course allow multiple registrations during the same semester? ☐ YES ☑ NO ☐

Current Course Description for Bulletin:

Readings, research and discussions in a lecture format on American visual arts in one or more of the following contexts: colonial America, ante-bellum America, the Gilded Age, 20th c. Modernism, the Depression, and America during the Cold War. May be repeated under a different subtitle to a maximum of six credits. Prereq: A-H 106 recommended

According to the subtitle, this course examines various aspects of American art and visual culture in their social, political, and aesthetic contexts during the 20th and early 21st centuries. Topics range from the traditional fine arts media to photography, advertising, film, and various forms of popular culture. May be repeated under a different subtitle to a maximum of six credit hours. Prereq: A-H 101 or A-H 106 recommended.

Current Prerequisites, if any: A-H 106 recommended

Proposed Prerequisites, if any: A-H 101 or A-H 106 recommended

Current Distance Learning (DL) Status: ☑ N/A ☐ Already approved for DL* ☑ Please Add ☐ Please Drop

*If already approved for DL, the Distance Learning Form must also be submitted unless the department affirms (by checking this box ☑) that the proposed changes do not affect DL delivery.

Current Supplementary Teaching Component, if any: ☑ Community-Based Experience ☐ Service Learning ☐ Both

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*You must also submit the Distance Learning Form in order for the course to be considered for DL delivery.

Nov 8/19
COURSE CHANGE FORM

Proposed Supplementary Teaching Component: □ Community-Based Experience □ Service Learning □ Both

1. Currently, is this course taught off campus? YES □ NO □
   Proposed to be taught off campus? YES □ NO □

4. Are significant changes in content/teaching objectives of the course being proposed? YES □ NO □
   If YES, explain and offer brief rationale:

Formerly, A-H 342 covered American art from the Colonial period to the present. We do not currently have the faculty to teach 18th and 19th century American art. These topics may be covered in different versions of A-H 339 and A-H 340, which are period rather than geographic-based courses. A-H 342 will now concentrate exclusively on 20th-century American art and visual culture.

5. Course Relationship to Program(s).
   a. Are there other depts and/or pgms that could be affected by the proposed change? YES □ NO □
      If YES, identify the depts. and/or pgms: ______
   b. Will modifying this course result in a new requirement7 for ANY program? YES □ NO □
      If YES7, list the program(s) here: ______

6. Information to be Placed on Syllabus.
   a. □ changed to 400G or 500.
      If changed to 400G- or 500-level course you must send in a syllabus and you must include the differentiation between undergraduate and graduate students by: (i) requiring additional assignments by the graduate students; and/or (ii) establishing different grading criteria in the course for graduate students. (See SR 3.1.4.)

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7 In order to change a program, a program change form must also be submitted.
COURSE CHANGE FORM

General Information:
Course Prefix and Number: A-H 342
Proposal Contact Person Name: Jensen
Phone: 7-2336
Email: Robert.Jensen@uky.edu

INSTRUCTIONS:
Identify the groups or individuals reviewing the proposal; note the date of approval; offer a contact person for each entry; and obtain signature of person authorized to report approval.

Internal College Approvals and Course Cross-listing Approvals:

<table>
<thead>
<tr>
<th>Reviewing Group</th>
<th>Date Approved</th>
<th>Contact Person (name/phone/email)</th>
<th>Signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>College of Fine Arts Curriculum Comm</td>
<td>9/4/2010</td>
<td>Vankettles <a href="mailto:74081670665687v@uky.edu">74081670665687v@uky.edu</a></td>
<td>Jane Johnson <a href="mailto:1997470382@email.uky.edu">1997470382@email.uky.edu</a></td>
</tr>
<tr>
<td>ART</td>
<td>9/4/2011</td>
<td>Jane Johnson <a href="mailto:1997470382@email.uky.edu">1997470382@email.uky.edu</a></td>
<td>Jane Johnson</td>
</tr>
</tbody>
</table>

External-to-College Approvals:

<table>
<thead>
<tr>
<th>Council</th>
<th>Date Approved</th>
<th>Signature</th>
<th>Approval of Revision(^{\text{a}})</th>
</tr>
</thead>
<tbody>
<tr>
<td>Undergraduate Council</td>
<td></td>
<td>UC sent proposal to Senate Council on November 10, 2011</td>
<td></td>
</tr>
<tr>
<td>Graduate Council</td>
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<td></td>
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<tr>
<td>Health Care Colleges Council</td>
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<tr>
<td>Senate Council Approval</td>
<td></td>
<td>University Senate Approval</td>
<td></td>
</tr>
</tbody>
</table>

Comments:

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\(^{a}\) Councils use this space to indicate approval of revisions made subsequent to that council’s approval, if deemed necessary by the revising council.

Rev 8/09

Course description

According to the subtitle, this course examines various aspects of American art and visual culture in their social, political, and aesthetic contexts during the 20th and early 21st centuries. Topics range from the traditional fine arts media to photography, advertising, film, and various forms of popular culture. May be repeated under a different subtitle for a maximum of six credits. Prereq. A-H 101 or A-H 106 recommended.

Course goals/objectives

Throughout the 20th century there has been a close connection between the evolution of photography as an art form and developments in the other visual arts in the United States. This course explores these relationships from the beginning of the 20th century with pictorialism to the most recent American art produced either in or closely related to the photographic medium. Along the way, students will read some of the major critical essays on photography published in English during the 20th century. By the end of the semester students should have a clear understanding of the history of 20th-century American art and photography, be familiar with the writings of some of the major theorists in the field, and understand some of the ways in which photography has influenced the larger societal perception of art in America during the 20th century.

Learning outcomes

1. Able to distinguish key periods in the history of 20th-century American art and photography.
2. Acquire key concepts and terms basic to the study of 20th-century photography and the other visual arts.
3. Develop skills in reading and interpreting both the historical and theoretical literature on photography, and more generally, on 20th-century American culture and art.
4. Demonstrate ability to distinguish argument from evidence and primary evidence from secondary evidence.
5. Reinforce ability to communicate ideas about works of art and their interpretations in oral and written form.
6. Increase comprehension of all forms of visual information.

How to achieve the learning outcomes

Active participation in this course is a must for success. This means keeping up with the assigned readings, coming to class, participating in class discussions, and asking questions,
either in class or outside class, if points in the lecture and class discussions are unclear, or if one is having difficulty understanding certain assigned readings. Some of this literature will be very difficult to master, so one cannot approach this material too casually. I want every student to do well in this class, to learn as much as you are able. This means coming to class. If one is still having difficulties, it is essential that one speak either to me after class or during my office hours or by appointment. I am also very willing to converse by email, which I read and answer daily.

It is very important for students to have and to use the email account they have submitted to the university as their primary email address. I will be communicating with students through Blackboard and it is the student’s responsibility to keep abreast of any information, etc. conveyed through these emails.

Course requirements
Students will be required to write three essays (5-7 pages each), two as midterms and one as a final exam essay. The essays are designed not only to test your knowledge of the works and ideas discussed in class, but are also meant to reflect your understanding of the reading assignments. So it is in the student’s best interest to keep up with the readings.

Each essay represents 30% of the final course grade. The final 10% will be based on class attendance, participation, and brief, reading related assignments.

Note: in order to pass this course, you must complete each of the three writing assignments. Failure to do so will count as an “E” regardless of your grade average on your other work.

The three term essays will be graded according to four basic components: quality and clarity of the paper’s arguments; comprehension of class lectures; comprehension of relevant readings; and quality of the presentation (grammar, note style, etc.). These expectations will be clearly articulated on the assignment prompt sheet. Each component of the essays will be scored on a scale of 25=A to 13 or lower=E. The total of the component scores will be the final score for the assignment: 90-100=A; 80-89=B; 70-70=C; 60-69=D; 59 or below=E. At the end of the semester I will curve the final letter grade depending upon overall class performance (so it is possible, for example, that averages in the high 80s might earn an “A”). In cases of borderline grades, I will look at student performance over the course of the semester and reward improvement, but I will also penalize for significant declines in student performance. All undergraduates will receive a midterm evaluation grade based on the above criteria.

Midterm essay schedule:  
October 5th
November 9th
December 13th

On each of these due dates, your papers must be posted on Blackboard by 5:00pm. Late postings will be penalized (the later the submission the greater the grade penalty).
Course policies:

1. Classroom behavior
Laptops are permitted for the purpose of note taking on non-exam lecture days. Students may also bring voice recorders to class. No other electronic device may be used during class lectures. Students found using their laptops for non-course related activities (email, Facebook, etc.) will be asked to leave the class and will lose their laptop privileges. I have little tolerance for late arrivals because they are so disruptive to the other students. If persistent lateness occurs, I will not allow late arriving students into class. Please avoid disruptive behavior during class, including talking, reading the newspaper, or sleeping. I will ask students to leave class if I observe any of these activities. This course follows University rules in regard to academic integrity, including plagiarism on paper assignments.

2. Academic accommodations due to disability
If you have a documented disability that requires academic accommodations, please see me as soon as possible after class or during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 7-2754, email address: jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.

3. Attendance and submission of late papers.
I have decided this year against using a mandatory attendance policy. As always, it is in the best academic interests of students to come to class. Much of the material required to perform successfully on the essays will only be found in class lectures, so the more classes a student misses the greater likelihood they will perform poorly in the course. It is never a good idea to miss class, regardless of the subject. But art history courses especially require attendance, because information and images will be presented and discussed in class that are not otherwise available. New material will appear in every class and much of what I am interested in talking about will not be found in the readings or is easily accessible elsewhere. However if I feel that students are missing class too often or in too great a numbers I reserve the right to take roll at any time and to penalize students who happened to miss class that day.

If you should miss turning in your paper for any reason, it is your responsibility to explain why and to arrange for a late submission. Remember that in order to pass this class all papers must be submitted.

Course materials
There is no textbook for this course. All reading assignments for this course will be available on Blackboard. However, most of the readings on Blackboard will be taken down after several weeks, so it is important that students visit the Blackboard shell for this course regularly. Even if time is currently available, the readings may be downloaded to your personal computer for later use. Although students almost never do all the readings
for my courses, I work hard to find interesting, challenging, and readable (not always easy
to find!) texts about photography and American art. On the papers I will look for evidence
not only of comprehension of class lectures and discussions, but also the readings. The
more students read for the class the better they will do.

I am not asking students to memorize images for this class. Therefore I will not be posting
lecture images to ArtStor. However, ArtStor over the last several years has significantly
expanded its holdings of contemporary art, so if you wish to review or to see more work by
an artist, I warmly recommend beginning with ArtStor.

Course Outline

Syllabus

Unit I. Photography as Art

Read for this unit: Susan Sontag, On Photography

1. Introduction: The idea of American exceptionalism and photography

Background reading: Reese V. Jenkins, “Technology and the Market: George Eastman and
the Origins of Mass Amateur Photography” and John Szarkowski, “Photography and
America”

2. Historical overview of 20th century American art

3. Photography’s ontology

John Szarkowski, “The Photographer’s Eye”; André Bazin, “The Ontology of the
Photographic Image”; Walter Benjamin, “The Work of Art in the Age of Its Technological
Reproducibility”; Terry Barrett, “Photographs and Contexts”; Roland Barthes, “The
Photographic Message”; Roland Barthes, “Rhetoric of the Image”

4. Early cinema

from The 7 Lively Arts, 13-34; Vachel Lindsay, “California and America,” from The Art of the
Moving Picture; and Tom Gunning, “The World as Object Lesson”

5. Advertising

Presbrey, “Advertising as a Social Force”; French, “Moral and Esthetic Elements” and “Art
and Advertising”; Fifth Annual of Advertising Art (1926); Jackson Lears, “Uneasy Courtship:
Modern Art & Modern Advertising”; and Vance Packard, “Introduction” in The Hidden
Persuaders
6. **American modernism**


7. **From pictorialism to ‘straight’ photography**


**First paper assignment due October 5th at 5:00pm**

**Unit II. Art and Society**

1. **Machines in the Garden**


2. **Troubles in Paradise**


3. **Cinema and Photography**


4. **The Forties in American High Culture**


5. **The Family of Man**

6. Images of Deceit

Excerpts from Daniel Boorstin, The Image; Marshall McLuhan, “Introduction” and “The Medium is the Message,” from Understanding Media; and Allan Sekula, “Dismantling Modernism; Reinventing Documentary”


Second writing assignment due November 9th at 5:00pm

Unit III. Art as photography

For this unit read Rosalind Krauss, “Reinventing the Medium” and Abigail Solomon Godeau, “Photography after art photography”

1. Art as Index


2. Originals and Copies


3. Beyond Style

David Galenson, “And Now for Something Completely Different”

4. Constructing Identities

5. **Simulacra and Spectacles**

Andy Grundberg, “The Crisis of the Real”; David Campany, “‘A Theoretical Diagram in an Empty Classroom’: Jeff Wall’s *Picture for Women*”

**Third writing assignment due December 13th at 5:00pm**