
COLLEGE OF IMAGING ARTS & SCIENCES

-----TOPIC OUTLINE FORM-----

Shell courses have very flexible course outlines that allow instructors to develop a specific focus and content for their particular Topic offered within the Shell.

In order for a new Topic within a Shell course to be scheduled, a completed, approved digital version of this form must be submitted to the Scheduling Officer by the scheduling deadline date for the term in which the topic will be offered. **No late submissions will be accepted.**

Procedure for proposing a new Topic:

1. Faculty proposing to offer a new Topic will complete this form, and forward to the Program Chairperson or Graduate Director for approval initials.
2. The Program Chairperson or Graduate Director then secures the approval initials of the school's Administrative Chair on this form.
3. The Administrative Chair forwards the form to the CIAS CCC chair for review.
4. If approved by the chair of the CIAS CCC, a digital version of this form will be forwarded to the CIAS Scheduling Officer for processing. A copy is also sent to the school's representative on the appropriate CIAS College Curriculum Committee (either graduate or undergraduate).

_____ **Repeat for Credit** _____ **# Times** _____ **Online**

COURSE # and TITLE: TOPIC: _____ **PHFA 311** _____ **Photography As Fiction**

Proposing faculty: _____ **Date:** _____ **Ken White** _____ **May 20, 2015**

School: _____ **Program:** _____ **School of Photographic Arts & Sciences** _____ **Fine Art Photography**

1.0 Course Designations and Approval

Required course approval:	Approval Initials	Approval Request Date:	Approval Granted Date:
Program Chair/Graduate Director	WO	6/15/15	
School Administrative Chair	MTM	6/16/15	
College Curriculum Committee Chair	RC	6.24.15	

2.0 Course information:

Topic title:	Contemporary Issues -- Photography As Fiction
Topic proposed by:	Asst. Professor Ken White
Effective term scheduled:	Spring: Term 2155

In the sections that follow, please use sub-numbering as appropriate (eg. 3.1, 3.2, etc.)

3.0 Goals of the TOPIC:

- 3.1 To provide a seminar course where students will learn the history of Photography used as Fiction for creative, political, commercial, entertainment and propagandistic purposes from 1840 to the present day.
- 3.2 To provide a classroom forum for students to present individual research to the class on a topic related to the theme of the course since 1970.
- 3.3 To provide a critique forum for students to present a creative portfolio of images that are Fictional in conception and execution in a series or sequence.

4.0 Course description (course title includes topic)

Course number: PHFA 311

Name of Course & Topic – Long Title: Contemporary Issues -- Photography As Fiction

Name of Course & Topic – Short Title (33 characters): CI: Photography As Fiction

A seminar-type class that features three components. The first component is a series of presentations by the instructor of the history of photography used as fiction for creative, political, commercial, entertainment and propagandistic purposes from 1840 to the present day. The second component is an oral presentation by each student enrolled on research they have conducted on a chosen topic concerning the theme of the course since the year 1970. The third component is a set of critique sessions about creative work that has been done by students in the course addressing the theme of photography as fiction which shall be optional for students who are not enrolled in the School of Photographic Arts & Sciences (these students complete a written research term paper as an extension of the oral report (part two). There are additional outside readings required for the course.

5.0 Possible resources (texts, references, computer packages, etc.)

- 5.1 Digital images drawn from the instructor’s H&A course material about the Topic theme
- 5.2 Lecture topics and images made from specific books and web sites about Fictional Photography
- 5.3 Selected visiting artists, as appropriate
- 5.4 Visits to selected exhibitions or lectures in the Rochester region, as appropriate
- 5.5 Bibliography for required reading assignments
 - 5.5.1 “Photography As Fiction: Four Stages of Evolution in the Nineteenth Century” by Ken White in Photography & Fictions: Locating Dynamics of Practice: 2015. Queensland Centre for Photography, Brisbane, Australia. Victoria Garnons-Williams, Editor
 - 5.5.2 Photography As Fiction: 2010. Getty Museum, Los Angeles, CA. By Erin Garcia
 - 5.5.3 Constructed Realities: The Art of Staged Photography: 1989. Edition Stemmler, Zurich, Switzerland. Michel Kohler, Editor
 - 5.5.4 History: Photographs by David Levinthal: 2015. George Eastman House with Kehrer Heidelberg Verlag, Rochester, NY
 - 5.5.5 James Casebere: Works 1975-2010: 2011. Damiani Publishers, Bologna, Italy. Okwui Enwezor, Editor
 - 5.5.6 The Apollo Prophecies: 2006. Aperture Foundation, Hastings-On-Hudson, NY. Erez Lieberman, Kahn & Selesnick
 - 5.5.7 Arthur Tress: Photographs 1956-2000: 2001. Corcoran Museum with Bullfinch Press, Washington DC. Essays by J. Wood and R. Lorenz
 - 5.5.8 Pedro Meyer: Truths & Fictions: 1995. Aperture Foundation, Hastings-On-Hudson, NY. Essay by Joan Fontcuberta
 - 5.5.9 The Incredible Case of the Stack O’ Wheats Murders: 1972. Privately published by Les Krims, Buffalo, NY
- 5.6 Others sources as are deemed appropriate.

6.0 Topics (outline):

- 6.1: Lecture component A: Photography As Fiction, 1840 – 1850 -- the nascent period
- 6.2: Lecture component B: Photography As Fiction, 1850 – 1870 -- composite imagery
- 6.3: Lecture component C: Photography As Fiction, 1850 – 1890 -- progaganda/political imagery
- 6.4: Lecture component D: Photography As Fiction, 1880 – 1920 -- postcards and vernacular imagery
- 6.5: Lecture component E: Photography As Fiction, 1920 – 1950 -- Dada and Surrealism
- 6.6: Lecture component F: Photography As Fiction, 1950 – 1970 – Pop Art and Conceptual imagery
- 6.7: Lecture component G: Photography As Fiction, 1970 – 1990 – sequence, fantasy and Self-Portrayal
- 6.8: Lecture component H: Photography As Fiction, 1980 – 2000 – Post Modernism and fictional imagery
- 6.9: Lecture component I: Photography As Fiction, 2000 – 2010 – recent trends

7.0 Intended course learning outcomes and associated assessment methods of those outcomes

(please include as many Course Learning Outcomes as appropriate, one outcome and assessment method per row).

Course Learning Outcome	Assessment Method
7.0 Consistent with Shell Course Outline	Consistent with Shell Course Outline

8.0 Program outcomes and/or goals supported by this course

8.0 Consistent with Shell Course Outline
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10.0 Required Resources - Identify all resources needed to effectively teach this class and what students will need to complete the assignments. (Please provide detailed list of equipment, software, computer lab, data storage/retrieval requirements, special classroom, studio, shop, wet lab, work space or media requirements)

10.1: Smart Classroom with digital projector, white board,

10.2: Classroom with pin board for presentation of visual art and photographs

10.3: Table and chairs for seminar type class discussions

10.4: Reserve shelf in Wallace Center for special books and one-of-a-kind visual resources

10.5: SPAS students (who pay Lab Fee) need access to computer image labs, studios and darkrooms

Approval request date: This is the date that the college curriculum committee forwards this course to the appropriate optional course designation curriculum committee for review. The chair of the college curriculum committee is responsible to fill in this date.

Approval granted date: This is the date the optional course designation curriculum committee approves a course for the requested optional course designation. The chair of the appropriate optional course designation curriculum committee is responsible to fill in this date.