

General Education Course Submission Form

Date of Submission: 09.03.2010

1. Check which area(s) this course applies to.

Inquiry – Arts & Creativity	<input type="checkbox"/>	Composition & Communications - II	<input type="checkbox"/>
Inquiry – Humanities	<input type="checkbox"/>	Quant Reasoning – Math	<input type="checkbox"/>
Inquiry – Nat/Math/Phys Sci	<input type="checkbox"/>	Quant Reasoning – Stat	<input type="checkbox"/>
Inquiry – Social Sciences	<input type="checkbox"/>	Citizenship – USA	<input checked="" type="checkbox"/>
Composition & Communications - I	<input type="checkbox"/>	Citizenship - Global	<input type="checkbox"/>

2. Provide Course and Department Information.

Department: Art

Course Prefix and Number: A-H 360 Credit hours: 3

Course Title: Visual Culture of Politics

Expected Number of Students per Section: 30 Course Required for Majors in your Program? no

Prerequisite(s) for Course? none

This request is for (check one): A New Course An Existing Course

Departmental Contact Information

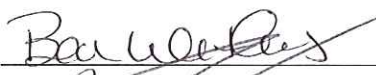
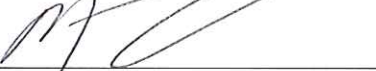
Name: Anna Brzyski Email: anna.brzyski@uky.edu

Office Address: 303A Fine Arts Phone: 859 388 9899

3. In addition to this form, the following must be submitted for consideration:

- A syllabus that conforms to the Senate Syllabi Guidelines, including listing of the Course Template Student Learning Outcomes.
- A narrative (2-3 pages max) that explains: 1) how the course will address the General Education and Course Template Learning outcomes; and 2) a description of the type(s) of course assignment(s) that could be used for Gen Ed assessment.
- If applicable, a major course change form for revision of an existing course, or a new course form for a new course.

4. Signatures

Department Chair:  Date: 9/15/2010
Dean:  Date: 10/18/11

College Deans: Submit all approved proposals electronically to:
Sharon Gill Sharon.Gill@uky.edu
Office of Undergraduate Education

Anna Brzyski

Course Narrative

A-H 360 Visual Culture of Politics

Course Description

This 300 level course is designed to fulfill the Community, Culture and Citizenship in the U.S. (IV-a) requirements of the General Curriculum.

It examines specific instances of visual political discourse across a range of historic periods, cultural contexts, political positions, and media. In addition to providing students with an overview of the history of visual political discourse mainly, though not exclusively, in America, it also aims to develop their visual literacy and sharpen their analytic skills related to critical assessment of visual information. Those skills are critical to aware and active citizenship given the saturation of our culture with visual content and the growing importance of visual media for the political process.

The course will be typically taught in the fall to coincide with the electoral process, in particular mid-term elections and presidential elections. The presidential election process, now greatly mediated by the internet, would offer an exceptionally rich trove of material for analysis and a unique opportunity for direct student engagement in the political process. With slight modification, the course could be also offered at any other time, since it could draw on archived material posted on the web, be related to local or state elections, or track visual discourse surrounding a particular issue of local or national relevance.

Although a significant portion of the historic part of the course focuses on works of art and architecture, we would also examine popular print culture (in particular political cartoons) and political use of mass media from film to television and internet.

Some of the themes covered in the course are: symbols and symbolism of political power, imagery of specific political values, emotional appeal, political propaganda, politics of gender and race, and visual strategies of political opposition and resistance.

The course makes extensive use of new digital technologies. It will be Blackboard based and will draw on such resources as MDID (the digital image database operated by the Art Department) and ArtStore (available through the UK Library). The lectures will be captured and archived.

The Course Objectives

1. Provide students with historic and cross-cultural overview of visual political discourse
2. Introduce students to specific concepts and vocabulary related to visual analysis of political content
3. Enable students to develop particular skills related critical analysis of their visual environment across a variety of cultural forms and media
4. Allow students to develop their visual and verbal communication skills, including those related to independent research

Learning Outcomes

1. Demonstrate an understanding of how historical, societal, and cultural differences arising from race, ethnicity, gender, sexuality, language, nationality, religion, political perspective, and socioeconomic background have shaped and influenced visual discourse of politics in America.
2. Demonstrate a basic understanding of how these differences influence issues of social justice and/or civic responsibility.
3. Demonstrate an understanding of historical, societal, and cultural contexts of political discourse.
4. Demonstrate an understanding of the complexities of political visual discourse (its change over time and dependence on political perspective as well as relationship to power)
5. Demonstrate ability to participate in the political process as critically engaged citizens in a diverse society

Course Structure

The course would combine lectures, discussions, and work on assignments. Students will also be required to work on a group project and give an in-class power point presentation. In order to facilitate delivery of the course and enable students to achieve the learning outcomes, the course should have one teaching assistant, who will work closely, one-on-one with students on their writing assignments and will provide guidance to group in carrying out their projects (providing technical assistance as well as on-going critique).

The course will be divided into 4 units:

1. From Monarchies to Republics – dealing with visual culture of monarchy, shift from monarchy to democracy, visualization of revolution, and republican iconography
2. Nations and nationalism – dealing with the issue of national identity and visual discourse of patriotism, as well as that of xenophobia
3. Political Propaganda and Political Resistance – this section will focus on official visual discourse, in particular that of totalitarian regimes (Germany, USSR, China) and address instances and modes of political resistance
4. Contemporary Political Process – dealing with the visual discourse of contemporary American politics, in particular the imaging of the opposing political values

Course Assignments

The students will be completing three written assignments, participating in a group project that will result in a in-class power-point presentation, and will be required to take a comprehensive final examination.

The first written assignment will consist of a visual analysis and comparison of two 'official' portraits of important political figures. The students will have a choice of several historic figures (kings, dictators, presidents, etc.). The aim of the assignment is to test student's ability to analyze images and to see visual representations as forms of political discourse.

The second assignment will consist of an analysis of the 1935 L. Riefenstahl Nazi propaganda film *Triumph of the Will*. The students will be asked to describe how the film's structure, editing, and images function to deliver a particular political message. They will also have to evaluate the film's emotional appeal. This assignment will test students' ability to analyze cinematic representations and to decode messages of political propaganda.

The group project will result in a much more complex research outcome. Small groups of students will be asked to provide a comprehensive analysis of the visual materials produced by a particular contemporary political campaign. The campaign could be issue based or electoral. The groups will divide responsibilities among individual members. The group will have to make a power point in-class presentation on their research and submit a written report. Each group member will be responsible for authoring a different part of the report. The group will also have to evaluate the effectiveness of the campaign in terms of its emotional appeal, visual rhetoric, and factual accuracy. The aim of this assignment is to evaluate students' ability to analyze visual and verbal information and to make decisions based on that assessment.

APPLICATION FOR NEW COURSE

1. General Information.

- a. Submitted by the College of: Fine Arts Today's Date: 09/03/10
- b. Department/Division: Art
- c. Contact person name: Anna Brzyski Email: anna.brzyski@uky.edu Phone: 859 388-9899
u
- d. Requested Effective Date: Semester following approval OR Specific Term/Year¹: _____

2. Designation and Description of Proposed Course.

- a. Prefix and Number: A-H 360
- b. Full Title: Visual Culture of Politics
- c. Transcript Title (if full title is more than 40 characters): _____
- d. To be Cross-Listed² with (Prefix and Number): _____
- e. Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours³ for each meeting pattern type.

3 Lecture _____ Laboratory¹ _____ Recitation _____ Discussion _____ Indep. Study _____
_____ Clinical _____ Colloquium _____ Practicum _____ Research _____ Residency _____
_____ Seminar _____ Studio _____ Other – Please explain: _____

- f. Identify a grading system: Letter (A, B, C, etc.) Pass/Fail
- g. Number of credits: 3
- h. Is this course repeatable for additional credit? YES NO
- If YES: Maximum number of credit hours: _____
- If YES: Will this course allow multiple registrations during the same semester? YES NO

i. Course Description for Bulletin:

The course examines specific instances of visual political discourse across a range of historic periods, cultural contexts, political positions, and media. Although a significant portion of the historic part of the course focuses on works of art and architecture, the course also examines popular print culture and political use of mass media from film to television and internet. Some of the themes covered in the course are: symbols and symbolism of political power, imagery of specific political values, emotional appeal, political propaganda, politics of gender and race, and visual strategies of political opposition and resistance.

- j. Prerequisites, if any: none
- k. Will this course also be offered through Distance Learning? YES⁴ NO

¹ Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

² The chair of the cross-listing department must sign off on the Signature Routing Log.

³ In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, represents at least two hours per week for a semester for one credit hour. (from SR 5.2.1)

⁴ You must *also* submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.

APPLICATION FOR NEW COURSE

1. Supplementary teaching component, if any: Community-Based Experience Service Learning Both
3. Will this course be taught off campus? YES NO
4. Frequency of Course Offering.
- a. Course will be offered (check all that apply): Fall Spring Summer
- b. Will the course be offered every year? YES NO
If NO, explain: course will be taught in rotation with other 300 level art history offerings
5. Are facilities and personnel necessary for the proposed new course available? YES NO
If NO, explain: _____
6. What enrollment (per section per semester) may reasonably be expected? 30
7. Anticipated Student Demand.
- a. Will this course serve students primarily within the degree program? YES NO
- b. Will it be of interest to a significant number of students outside the degree pgm? YES NO
If YES, explain: The course fulfills Community, Culture and Citizenship in the U.S. (IV-a) requirement of the General Curriculum
8. Check the category most applicable to this course:
- Traditional – Offered In Corresponding Departments at Universities Elsewhere
- Relatively New – Now Being Widely Established
- Not Yet Found in Many (or Any) Other Universities
9. Course Relationship to Program(s).
- a. Is this course part of a proposed new program? YES NO
If YES, name the proposed new program: _____
- b. Will this course be a new requirement⁵ for ANY program? YES NO
If YES⁵, list affected programs: _____
10. Information to be Placed on Syllabus.
- a. Is the course 400G or 500? YES NO
If YES, the *differentiation for undergraduate and graduate students must be included* in the information required in **10.b**. You must include: (i) identification of additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See SR 3.1.4.)
- b. The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from **10.a** above) are attached.

⁵ In order to change a program, a program change form must also be submitted.

A-H 360 Visual Culture of Politics

meeting times and place: TBA

Instructor: **Anna Brzyski**

Office: 308A Fine Arts Building

Phone: 859 388-9899

e-mail: anna.brzyski@uky.edu

website: www.artworlds.org/ab/

office hours: TBA & By appointment

Teaching Assistant: TBA

Office: TBA

Phone: TBA

e-mail: TBA

office hours: TBA & by

appointment

Course Description

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Course Materials

Course readings on the UK Library e-reserve

Maria Elizabeth Grabe and Erik Page Bucy, *Image Bite Politics: News and the Visual Framing of Elections* (Oxford UP, 2009)

Course website: TBA

ArtStor database [see course website for detailed instructions on how to access the database]

Exams & Assignments

Assignment 1: Visual comparison exercise, due week 5 (15% of the final grade)

Assignment 2: Critical analysis of the film *Triumph of the Will*, due week 10 (15% of the final grade)

Group Final Project (group power point presentation and individual papers): Critical analysis of visual materials produced by a political campaign end of Week 15 (power point presentation: 10% of the final grade; paper: 30% of the final grade)

Final Exam: Essay and short answer format: comprehensive examination of the material covered in the course, finals week (30% of the final grade)

Course Policies

All assignments must be submitted on time. Late assignments will not be accepted except for instances of excused absence (see section on attendance policies). All arrangements for late handing in of assignments and for make up of exams must be made well ahead of time in consultation with the instructor.

Attendance is mandatory. Every absence will be noted and will reflect on the final grade. 3 unexcused absences will result in failure of the course.

Excused absence

The following are acceptable reasons for class absence:

1. Illness of the student or serious illness of a member of the student's immediate family
2. Death of a member of the student's immediate family
3. Trips for members of student organizations sponsored by an academic unit, trips for University classes, and trips for participation in intercollegiate athletic events
6. Major religious holidays (prior notification required)
7. Any other circumstance which the instructor finds reasonable cause for nonattendance

Verification of absences

In absences related to illness, death or travel, an instructor will require verification such as a written doctor's excuse, a death notice from a newspaper or formal notification from University personnel documenting participation in a trip.

When feasible, students should notify their instructors prior to the occurrence of an absence. If prior notification is impossible, students have one week from the time of the excused absence to notify instructors.

Grades

A is for excellent work. This means mastery of the course material, excellence in execution and expression of various assignments (all completed conscientiously, skillfully, and on time), perfect attendance (no unexcused absences), and consistency in class participation and preparedness. [100-90 points]

B is for good work. This means demonstrating good knowledge of the course material, completing all assignments proficiently, on time, and well above average, and consistent attendance, active class participation and good preparedness. [89-80 points]

C is for average work. This means demonstrating basic knowledge of the course material; assignments are decently done; most work is finished, classes have been attended. [79-70 points]

D is for poor work. This means poor attendance, being routinely unprepared, below par work on the assignments, non-participation in class. [69-60 points]

E is for failing work. This means poor attendance (3 or more unexcused absences), very poor work, being routinely unprepared, non-participation in class, missing the field-trips, or blatant plagiarism. [less than 60 points]

Academic Integrity

Academic Integrity Part II of Student Rights and Responsibilities (available online at <http://www.uky.edu/StudentAffairs/Code/part2.html>) states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about a question of plagiarism involving their work, they are obliged to consult their instructors on the matter before submission.

Policy on Academic Accommodation of Students with Disabilities

If you have a documented disability that requires academic accommodations, please see me as soon as possible 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, 257-2754, email address jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.

Communication with the Instructor

As a student, it is your responsibility to notify me if you will have to miss a class or an assignment due date. Please let me know as soon as possible if you anticipate any scheduling problems, are having trouble understanding the course material, or working on an assignment. The best way to get in touch is through e-mail. You can also reach me by phone (no phone calls after 9:00 pm!) and stop by my office during the office hours. I urge you to do so on regular basis!

This syllabus is subject to change at the discretion of the instructor to accommodate instructional and/or student needs. All changes will be posted on the course website. The course website offers the most accurate and most current information.

Course Schedule

Week 1 Introduction

Section 1 From Monarchies to Republics

Week 2 Royal Power & Taste

Reading: Joan DeJean, *The Essence of Style* (Simon & Schuster, 2005).

Week 3 Visualizing Revolution

Reading: Warren Roberts, *Jacques-Louis David and Jean-Louis Prieur, Revolutionary Artists: The Public, the Populace, and the Images of the French Revolution* (State Univ. of NY, 1999)

Week 4 Republican Style

Reading: Michael Kammen, *Visual Shock: A History of Art Controversies in American Culture* (Vintage, 2007).

Section 2 Nations and Nationalism

Week 5 Imaging Nations

Reading: Benedict Anderson, *Imagined Communities: Reflections on the Origins and Spread of Nationalism*, new ed. (Verso, 2006)

Week 6 & 7 Power of History

Reading:

Reading: Melvyn Stokes, *D.W. Griffith's The Birth of a Nation: A History of the Most Controversial Picture of All Times* (Oxford UP, 2008).

Section 3 Political Propaganda and Political Resistance

Week 8 Soviet Union

Reading: : Peter Kenez, *The Birth of the Propaganda State: Soviet Methods and Mass Mobilization, 1917-1929* (Cambridge UP, 1985).

Week 9 Fascist Germany

Reading: David Welch, *Propaganda and the German Cinema, 1933-1945* (Tauris, 2001).

Week 10 America

Reading: Philip M. Taylor, *Munitions of the Mind: A History of Propaganda*, 3rd ed. (Manchester UP, 2003).

Section 4 Contemporary Political Process

Week 11 Visual Framing of Political Debates

Reading: *Image Bite Politics*: Chapters 1 & 3

Week 12 The Electorate

Reading: *Image Bite Politics*: Chapters 4 & 5

Week 13 Television Politics

Reading: *Image Bite Politics*: Chapters 7

Week 14

Project Presentations

Week 15

Project Presentations

Final Exam: Date & time TBA

APPLICATION FOR NEW COURSE

Signature Routing Log

General Information:

Course Prefix and Number: A-H 360

Proposal Contact Person Name: Anna Brzyski

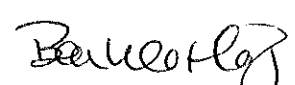
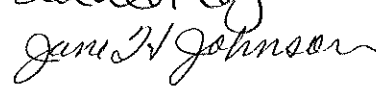
Phone: 859 388-9899

Email: anna.brzyski@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:

Reviewing Group	Date Approved	Contact Person (name/phone/email)	Signature
Dept of Art	9/3/10	Ben Withers 1 7- 1 4013 1 bwrthers@uky.edu	
Fine Arts Curriculum Committee	10/1/10	Jane Johnson 1 7- 1 1709 1 jhjohn@email.uky.edu	
		/ /	
		/ /	
		/ /	

External-to-College Approvals:

Council	Date Approved	Signature	Approval of Revision ⁶
Undergraduate Council	12/07/2010		
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:

⁶ Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.