

• VISUAL STUDIES •
UNIVERSITY OF HOUSTON

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Visual Studies Minor

APPROVED APR 18 2007

The Visual Studies program's undergraduate curriculum divides into three sequential stages. The first, foundational stage consists of the program's interdisciplinary, team-taught introductory course, which will be offered for the first time during the Fall 2007 semester. This course, which is designed to insure a common background for the program's students, will include components on vision and light; the philosophy of art; aesthetics; modes of interpretation; and the use of visual sources in ethnographic investigation.

The second stage will allow students to choose from a series of relevant existing courses taught by affiliated UH faculty that involve the interpretation of visual images, visual methods and analytical approaches, or research employing visual sources.

The program culminates with a capstone experience, which will consist either of a substantial research project, under the direction of a faculty mentor, or an internship with community organizations supplemented by an essay or final project exploring the significance of this placement.

The Visual Studies minor is housed in the College of Liberal Arts and Social Sciences (483 PGH) and is directed by Dr. Tracy Xavia Karner (Sociology) and Dr. Jerome Crowder (Anthropology and TLC²). A minor in Visual Studies consists of eighteen (18) hours in designated visual studies courses (12 hours (9 advanced) + VS 1300 + VS 4300). At least twelve (12) of the eighteen (18) hours must be taken in residence. A minimum cumulative 2.25 grade point average is required for all courses completed towards the minor. *including 9 semester hours at the advanced level.*

The interdisciplinary nature of this minor requires that students not confine course work to any one department or college. No more than six (6) hours of approved coursework from any single department will count towards the fulfillment of the minor. A partial listing of regularly offered coursework which counts toward the minor is included below. In addition, courses listed in each semester's schedule are considered approved courses for the minor, even though those courses may not appear on the list below. A maximum of six (6) hours approved transfer substitutes will be accepted toward the minor.*

Individuals interested in a Minor in Visual Studies can contact Dr. Karner by phone 713.743.3961 or email txkarner@uh.edu or Dr. Crowder by phone 713-743-3373 or email jcrowder@Central.uh.edu.

*No more than six (6) semester hours in a student's major may apply to a minor in Visual Studies.

Requirements:

VS	1300	Introduction to Visual Studies	3.0
12 hours (9 advanced level) of approved coursework			12.0
VS	4300	Senior Project in Visual Studies	3.0
Total hours			18.0

The minimum required cumulative GPA of 2.25 in all courses counting towards fulfillment of the minor. The University of Houston's Visual Studies program will examine the aesthetic, ethical, historical,



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philosophical, psychological, social, and symbolic issues raised by visual images. Our primary interests involve not only the ways that creators of visual sources construct and encode images, but also how viewers perceive and interpret these images. Drawing on faculty from nearly a dozen departments, the program combines the methods and perspectives of architecture, art history, cognitive science, communication, cultural, literary, and media studies, education, history, informational technology, optometry, perceptual psychology, semiotics, visual anthropology and visual sociology.

List of Proposed "Approved Courses" for the Visual Studies Minor

Anthropology

ANTH 4394: Visual Anthropology

Architecture

ARCH 2350, 2351 Survey of Architectural History I, II

ARCH 3340: Greek and Roman Architecture and Art in the Context of Contemporary Work

ARCH 3346: Precedents of Modernism

ARCH 3347: Evolution of Architectural Interiors

ARCH 3349: Urban Expectations

ARCH 3350: History of Pre-Christian Architecture Through Archeological Assumptions

ARCH 3351: History of the Architecture of the Ancient Mediterranean World

ARCH 3353: Architecture of the Middle Ages: Text and Building

ARCH 3356: City as Palimpsest: Paris

ARCH 3358: History of Asian Architecture and Art

ARCH 3375 Architectural Design for Non-Majors

ARCH 3380: Architecture Plus Film

ARCH 4351: Readings and Criticism in Architecture



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ARCH 4352: Wright, Mies, Corbusier

ARCH 4353: Postmodern: Architecture Since 1950

ARCH 4355: Houston Architecture

ARCH 4356: American Architecture 1785-1915

ARCH 4357: Modernism in American Architecture

Art

ARTH 1380:1381: History of Art I, II

ARTH 2388: Survey of the Art of Africa, Oceania and the Americas

OR any advanced (3000/4000 level) Art History course for which the student has met the prerequisites, including--

ARTH 3378: History of Nineteenth Century Photography

ARTH 3379: History of Twentieth Century Photography

Communication

COMM 1301: Media and Society

COMM 2370: Film Appreciation

COMM 3370: History of Cinema

COMM 3372: Gender and Media

COMM 4337: Television and the Family

COMM 4370: Social Aspects of Film

COMM 4375: Propaganda and Mass Communication

COMM 4378: The Social Impact of New Information Technology

Education



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ARED 3305: Art in Elementary Schools

ARED 4345: Art in the Elementary and Secondary Schools

ARED 4365: Integrative Art Teaching

English

ENGL 2315: Literature and Film

ENGL 4373: Narrative in Films

History

HIST 1380: American History Through Sight and Sound to 1877

HIST 1381: American History Through Sight and Sound From 1877

HIST 4314: American History Through Film

HIST 4396: Latin American History Through Film

Modern & Classical Languages

FREN 3318: History of French Cinema

FREN 3319: History of French Cinema

GERM 3380: German Women Film Directors

GERM 3395: Topics in German Cinema

ITAL 3305: Italian Culture Through Films

ITAL 3306: Italian Culture Through Films

MCL 4391: Latin American & Latino Cultural Studies

MCL 4392: Latin American & Latino Cultural Studies

SPAN 3386: Spanish Film

SPAN 4388: Images of Women in Spanish-American Film and Literature



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WCL 2351: World Cultures Through Literature and the Arts

WCL 3351: Introduction to Latino Cultural Studies

Philosophy

PHIL 1361: Philosophy and the Arts

PHIL 3361: Philosophy of Art

PHIL 3371: Depiction, Narration, and Critical Theory

Psychology

PSYC 4343: Perception

Technology

GRTC 2350: Graphics for Digital Media

GRTC 2352: Digital Photography

GRTC 3353: Visual Communications Technology

GRTC 4390: Current Issues in Graphic Communications

Theatre

THEA 3364: Costume History I

THEA 3365: Costume History II

THEA 3385: Scenic Design I

Sociology

SOC 4383: Senior Seminar in Visual Sociology

(Communications with department chairs or college deans regarding these courses is at the end of this document.)



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Visual Studies Core Faculty

Kevin E. Bassler

An Associate Professor of Physics and a photographer, Prof. Bassler explores the concept of complexity in both his science and his art. His work has been widely published in leading peer reviewed journals, including *Nature* and *Physical Review Letters*, and he has received a number of awards for both his research and his teaching, including a prestigious Sloan Research Fellowship. Additionally, he has served as a member of board of directors, and is a past president, of the Houston Center for Photography.

Ward Booth

Ward Booth is Adjunct Professor of Video Production in the UH School of Communication. He also manages the school's Media Production Facilities. at the School of Communication where he is also an adjunct professor of Video Production. He has 30 years of experience in broadcast, corporate and training video production, including five years in the Middle East. He is currently involved in several major research projects, including "Health and Crisis Communication in the Family" and "Computerized Support Tool For Caregivers of Individuals with Alzheimer's Disease."

Bruno Breitmeyer

A professor of Psychology and a member of the University of Houston Center for Neuro-Engineering and Cognitive Science, he is a leading authority on visual perception and the visual arts. His research focuses on visual selective attention, perception of motion, conscious and unconscious form perception, and parallel pathways in visual processing. The author of *The Microgenesis and Temporal Dynamics of Unconscious and Conscious Visual Processes* and *Visual Masking: Time Slices through Conscious and Unconscious Vision*, his scholarship has also appeared in *American Journal of Psychiatry*, *Archives of General Psychiatry*, *Biological Psychiatry*, *Consciousness and Cognition*, *Perception & Psychophysics*, *Psychological Science*, and *Vision Research*.

Jerome Crowder

A visual anthropologist who uses photography and ethnography to study cultural responses to urbanization and migration, especially among Andean peoples. Dr. Crowder is Assistant Research Professor in the University of Houston's Department of Anthropology with joint affiliations with the Texas Learning and Computation Center (TLC2) and the Abramson Center



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for the Future of Health. His scholarship has appeared in Visual Anthropology, Medical Anthropology Quarterly, American Ethnologist, and Anthropology News. He has also written the section on visual anthropology in the Encyclopedia of Anthropology. His traveling photographic exhibit Sueños Urbanos: Urban Dreams: The Search for a Better Life in Bolivia is based on 10 years of ethnographic research with Aymara migrants in El Alto, Bolivia. It is currently touring museums and libraries across the country.

Craig Crowe

Craig Crowe, a recipient of a Telly Award, worked as a producer in television, a corporate communications specialist, and a news media producer for NASA Johnson Space Center, before joining the faculty of the UH School of Communication, where he teaches Television Production, Electron Field Production, and Nonlinear Editing. He also works with the UH External Communications group, with Distance Education creating, producing, directing, advising, shooting and editing distance educational products for both broadcast and internet. He also provides local non-profits, including TEXANA MHMR, Baylor College of Medicine Psychiatry Department, and the Gulf Coast Hospice Organization with visual services.

William Douglas

A professor in the School of Communication, Dr. Douglas works in the areas of relationship development and television and the family. His scholarship on the uses and effects of television of media portrayals of families has appeared in such journals as Human Communication Research, Communication Monographs, Journal of Broadcasting and Electronic Media, Communication Research, and the Journal of Social and Personal Relationships.

Cynthia Freeland

An authority on the philosophy of art and the philosophy of film, she is the author of such books as *But Is It Art?* (republished as *Art Theory*) and *The Naked and the Undead: Philosophy, Feminism, and the Appeal of Horror*, and co-editor of *Film and Philosophy*. She has been taught or been a visiting scholar at Duke, Mt. Holyoke, Harvard, the Universities of Massachusetts and Pennsylvania, and the Australian National University. She has served as a member of the board of directors of the Houston Center for Photography and the Art League of Houston, and as a trustee of the American Society for Aesthetics.

Caroline Goesser

An authority on twentieth century American art, Caroline Goesser studies African American art, women artists, and the visual culture of the Harlem Renaissance. She is the author of *Making Black Modern in Harlem Renaissance Print Culture*. Her research has been supported by a Henry



Luce Foundation/American Council of Learned Societies Dissertation Fellowship in American Art, and a Postdoctoral Fellowship at the Center for Humanistic Inquiry at Emory University.

Stephan Hillerbrand

An Assistant Professor of Art and the Area Coordinator for Photography at University of Houston, Professor Hillerbrand has received grants from the National Endowment for the Arts and Art Matters. Additionally, he has been a MacDowell Colony Fellow as well as a Fulbright Fellow for the German Technology and Education and has been awarded a second Fulbright Fellowship to study at ZKM in Karlsruhe, Germany. Collaborating with Mary Magsamen, their work has been included in group exhibitions and screenings nationally and internationally including solo exhibitions at the Butler Institute of American Art and the Contemporary Art Center of Virginia. Their work has recently been in group exhibitions at LA Freewaves Film and Video Festival, The Center for Photography at Woodstock, the Boston Center for the Arts and the Ann Arbor Film Festival. Additionally, they have been awarded the Lower Manhattan Cultural Council's Residency in New York City at The Woolworth Building, a residency at the Experimental Television Center and an Ohio Arts Council Individual Creativity Award.

David Jacobs

An expert on digital media and the history of photography, Professor Jacobs taught at the University of Cincinnati, Wayne State University, Arizona State, and the University of Texas at Arlington, and served as Chair of the Department of Art at the University of Houston from 1991 to 1996. The recipient of grants from the NEA and the NEH, his writing has appeared in leading art and scholarly journals, including *Afterimage*, *New Art Examiner*, and the *Journal of American Culture*. For five years he was editor of *Exposure*, the quarterly journal of the Society for Photographic Education. Dr. Jacobs served as co-curator for a major traveling retrospective of the photographs of Ralph Eugene Meatyard, which was accompanied by a book published by Rizzoli, *Ralph Eugene Meatyard: An American Visionary*. The recipient of a Fulbright fellowship, he is currently conducting research on Chinese photography.

Anne Jaap Jacobson

Professor of Philosophy and Engineering and Associate Director of the UH Center for Neuro-Engineering and Cognitive Science, she has written extensively on the philosophy of mind and cognitive science. Her scholarship has appeared in such journals as *Phenomenology* and the *Cognitive Sciences* and *Philosophical Psychology*.

Garth S. Jowett

The author of *Film: The Democratic Art*, widely acknowledged as a standard social history of movie going in America, and co-author of *Movies as Mass Communication, Propaganda and*



Persuasion, and Children and the Movies: Media Power and the Payne Fund Controversy. He serves as the series editor for the Sage Foundations of Popular Culture Series, as advisory editor for Cambridge University Press's series on the History of Mass Communications, and is also on the editorial boards of several communication and film journals. Dr. Jowett taught previously at Carleton University in Ottawa and the University of Windsor, Ontario, and was Director of Social Research and Policy Development for the Canadian Government Department of Communications.

Tracy Xavia Karner

A visual sociologist who uses visual sources to study the social construction and transformation of self and identity. She has explored these processes on the individual, social-cultural, organizational, and community levels in a variety of contexts, including hospitals, community service agencies, nationalist movements, and the mass media. Much of her research falls within the area of medical sociology, where she focuses specifically on transitions or turning points that occur in the illness experience. Her publications, which deal with gender, mental health, social policy, art aesthetics, ethnicity, and nationalist movements, have appeared in such peer reviewed journals as Symbolic Interactionism, Qualitative Health Research, Ethnic and Racial Studies, Communication and Cognition, American Studies Journal, masculinities, Clinical Sociology Review, Journal of Aging Studies, Journal of Aging and Mental Health, American Sociologist, Journal of Applied Gerontology, and Journal of Aging and Social Policy. The recipient of an award from the American Sociological Association and of over \$2.7 million in grants, she is also co-author, with Carol Warren, of *Discovering Qualitative Research: Field Methods, Interviews, and Analysis* (2005).

Rex Koontz

Professor Koontz is an authority on art, ritual, and performance in the ancient Americas. He is co-author of *Mexico* (with Michael Coe) and the senior editor for the volume *Landscape and Power in Ancient Mesoamerica*.

Mary Magsamen

A visual artist, Ms. Magsamen is an adjunct Professor with the Cynthia Woods Mitchell Center for the Performing Arts. Her past exhibitions include shows at Momenta Art, Anna Kustera Gallery, Florida Atlantic University, and White Columns. In addition, she has been awarded a residency from the Longwood Cyber Residency Program and a Finishing Fund from the Experimental Television Center. Collaborating with Stephan Hillerbrand, their work has been included in group exhibitions and screenings nationally and internationally including solo exhibitions at the Butler Institute of American Art and the Contemporary Art Center of Virginia. Their work has recently been in group exhibitions at LA Freewaves Film and Video Festival, The Center for Photography at Woodstock, the Boston Center for the Arts and the Ann Arbor



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Film Festival. Additionally, they have been awarded the Lower Manhattan Cultural Council's Residency in New York City at The Woolworth Building, a residency at the Experimental Television Center and an Ohio Arts Council Individual Creativity Award.

Shawn McCombs

Shawn McCombs is Clinical Professor of Media Production and Microsystems Analyst for the UH School of Communication. In addition to managing the School of Communication's Communication Technologies Center, he teaches courses in Internet Technologies and eHealth and Telemedicine at the undergraduate and graduate levels. Before joining the UH School of Communication, he served in Systems Analysis and Design, Desktop Publishing, and Media Services.

Sara McNeil

An authority on the design and development of educational webscapes and the visual representation of information, Professor McNeil teaches courses in the College of Education on instructional technology. She has served as co-editor of Technology and Teacher Education Annual.

Steven Mintz

A pioneer in the application of new technologies to humanities research and teaching, and recipient of awards from the Organization of American History, the Association of American Publishers, and the Texas Institute of Letters, he is the creator of the Digital History website (named one of the Top 5 websites in U.S. History by Best of History websites); a member of the board of Film & History and The History Teacher; the founder of H-Film, the discussion list for the history of film and the scholarly uses of media; the president of H-Net: Humanities and Social Sciences Online, the largest provider of scholarly discussion lists in the humanities; and co-editor of Hollywood's America: Twentieth Century U.S. History Through Film.

Beth Olson

The Director of the University of Houston's School of Communication, Professor Olson studies the psychological and sociological effects of media consumption and gender and media. She has published articles in Journalism and Mass Communication Quarterly, Journal of Broadcasting and Electronic Media, Sex Roles, Mass Comm Review, and Southwestern Mass Communication Journal. She also worked in radio and television news for six years as a reporter, producer, and on-air talent.



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Bernard Robin

An authority on information technology, he specializes in the design and development of community-based websites for the arts and educational uses of digital photography and digital storytelling. The founder and executive editor of the Texas Journal of Distance Learning, he is the author of *The Educator's Guide to the Web*.

Michelangelo Sabatino

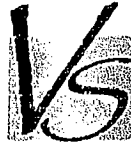
Trained as an architect and architectural historian in Venice and Toronto, Dr. Sabatino is currently Assistant Professor at the Gerald D. Hines College of Architecture of the University of Houston. His research and teaching interests are focused upon late 19th and 20th century European and North American architecture, urbanism, and design. Sabatino's publications have appeared in journals such as "Casabella," "Harvard Design Magazine," "Rotunda," "JSSAC," and "JSAH." He has contributed an essay to *Foro Italico* (2003) and co-edited *Il nuovo e il moderno in architettura* (2001). Sabatino has received fellowships and grants from the Graham Foundation for Advanced Studies in Fine Arts, Georgia O'Keeffe Research Museum, the Wolfsonian-FIU, and SSHRC (Social Sciences and Humanities Research Council of Canada). He has chaired sessions at SAH and CAA annual conferences and has recently organized an international symposium "Viva Italia!" on Italian design at the Institute for Contemporary Design (Canada).

Terrie Sultan

The Director of the Blaffer Gallery, Terrie Sultan was curator of contemporary art at Washington's Corcoran Gallery of Art, director of public affairs and public programs at the New Museum of Contemporary Art in New York from 1986-1988, and adjunct curator for contemporary art at the Oakland Museum in California. She was also a founding member of the board of directors for *Étant donné*: the French-American Endowment for Contemporary Art; and served as chair of the executive committee for the Washington D.C. chapter of ArtTable, Inc., an organization for professional women in the visual arts.

Lois Parkinson Zamora

A pioneer in an interartistic approach to Latin American culture, which explores the connections among prehispanic codices, architecture, portraiture, murals, photography, and other art forms, she edited *Image and Memory: Photography from Latin America 1866-1994*, with Wendy Watriss, which was recognized as the best new art book of 1998 by the Association of American Publishers, and is the author, most recently, of *The Inordinate Eye*, which traces the relations among Latin American painting, sculpture, architecture, and literature.



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George Zouridakis

Professor Zouridakis is the Director of the Biomedical Imaging Lab in the Department of Computer Science. He received a Dr.Ing. degree in Electronics Engineering from the University of Rome "La Sapienza" in 1987, followed by an M.S. in Biomedical Engineering in 1990 and a Ph.D. in Electrical Engineering in 1994, both from the University of Houston. Before returning to UH, George Zouridakis was on the faculty of The University of Texas-Houston Medical School from 1994 to 2001, where his clinical activities included Intraoperative Monitoring, Functional Brain Mapping, and Deep Brain Stimulation. His current research interests are in the areas of Biomedical Imaging, Computational Biomedicine, Functional Brain Mapping, and Biosignal Analysis and Modeling. He is the main author of a book on Intraoperative Monitoring, CRC Press, 2001, and the Co-Editor-in-Chief of the "Handbook of Biomedical Technology and Devices", CRC Press, 2003. He has developed courses, given lectures, organized sessions at national and international conferences on Medical Imaging and Brain Mapping, and has published more than 160 referred papers and abstracts. He is an Associate Editor of the IEEE Transactions on Biomedical Engineering and is also listed on Who's Who in America.



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International Board of Advisors

RICHARD CHALFEN, *Professor Emeritus of Anthropology at Temple University*

Currently Senior Scientist at the Center on Media and Child Health at Children's Hospital Boston/Harvard Medical School, he is past president of the American Anthropological Association's Society of Visual Anthropology. His primary research interests include home media as visual communication, indigenous media, applied visual anthropology, Japanese society and visual culture. His publications include *Snapshot Versions of Life* (1987), *Turning Leaves* (1997) and *Through Navajo Eyes* (co-author, 2001).

JOHN GRADY, *Hannah Goldberg Professor of Sociology Wheaton College*

Past Professor of the International Visual Sociology Association, and the organization's current Secretary-Treasury, John Grady is a documentary filmmaker and an authority on the use of visual imagery in social research and analysis. His films include "Just a Fight: The Place of Violence in Men's Lives," "Home-Care: Elderly and Disabled," and "Love Stories: Women, Men and Romance." His recent scholarly articles include the essays on "Visual Sociology" in *The Handbook of 21st Century Sociology*, "Visual Methods" in *The Encyclopedia of Sociology*, and "Edward Tufte and the Promise of a Visual Social Science," in Luc Pauwels (ed.), *Visual Cultures of Science*. Professor Grady is also an instructor at the Salt Institute for Documentary Studies and the Multi-Media Editor for *Visual Studies*.

CATHY GREENBLAT, *Visiting Researcher at the Université Jean Monnet in Saint-Etienne, France, Artist Fellow, Brodsky Center, Mason Gross School of the Arts, Rutgers University, Professor Emerita of Sociology at Rutgers University*

The author of 13 books and more than 100 published journal articles, Professor Greenblat has lectured and run workshops in the United States, South America, Eastern and Western Europe, Russia, Africa, Israel, the Philippines, China and Japan. She is listed in *Who's Who in American Women*, *International Authors and Writers Who's Who*, *Who's Who of Women in Education*, and *American Men and Women of Science*. She is the author of *Alive with Alzheimer's* (Chicago) one of the leading visual studies texts and is serving on the Executive Board of the International Visual Sociology Association (IVSA).

PATRIZIA FACCIOLI, *Professor of Political Sciences of Forlì, University of Bologna*

A leading authority on the sociology of the visual communication and Theory and techniques of the mass communications, she is a member of the Executive Board of the International Visual Sociology Association (IVSA) and member of the scientific committee of the journal *Visual Studies*. She is the director of the Visual Lab of the Department of Sociology of Bologna and the coeditor (with Douglas Harper) of *Mondi da Vedere - Verso una Sociologia Più Visuale*, Milano: Angeli.

DOUG HARPER, *Professor and Chair of the Department of Sociology at Duquesne University and Co-Director of the Graduate Center for Social and Public Policy*

He has published two visual ethnographic texts, both published by the University of Chicago Press: *Changing Works: Visions of a Lost Agriculture* and *Working Knowledge: Skill and Community in a Small Shop*. He has also edited or co-edited three books on visual sociology, the most recent published in Italian by Franco Angeli, Milan. He is the founding Editor of *Visual Sociology* (later renamed *Visual Studies*), the official journal of the International Visual Sociology Association. He is also Co-Director of a 20 minute 16 mm ethnographic film on a rural sawmill, which has been shown at several festivals and conferences. His papers have appeared in French, Italian and German, and his first book has been



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translated and published by University Presses in France and Italy. He has published more than 30 chapters, articles and photo essays, and has been invited by more than 50 universities in the U.S. and abroad to lecture on qualitative methods.

ERIC MARGOLIS, *Associate Professor, Division of Educational Leadership and Policy Studies, Arizona State University*

He is the current President of the International Visual Sociology Association and has been involved in visual sociology for more than thirty years as both a filmmaker and a scholar. He has written on culture and schooling, the visual ethnography in education, and is completing a book entitled, *Images of the American Dream: Social and Philosophical Foundations of Education in Context*.

KENNETH NOLLEY, *Professor of English and Film Studies, Willamette University*

An authority on documentary film, he founded Willamette University's film studies program and is the senior editor of H-Film, the scholarly list for the history of film and the scholarly uses of media.

LUC PAUWELS, *Professor of Visual Culture and Communication, University of Antwerp*

Professor Pauwels's publications include *De Verbeelde Samenleving (Imaging Society)* and articles in *Visual Studies*, *Visual Sociology*, and the *Journal of Visual Literacy*. He is on the Executive Board Member International Visual Sociology Association (IVSA), the Board of Directors International Visual Literacy Association (IVLA), and the Editorial Board 'Visual Studies' (Taylor & Francis)

JON PROSSER, *Senior Lecturer in the School of Education, Leeds University*

A noted scholar of image-based research and the study of school culture, he has served as Journal Editor for *Visual Sociology* (1998-2001); *Visual Studies* (2001-2002), and on the Executive Board for the International Visual Sociology Association (IVSA). Prosser is also the editor of the classic text in the field, *Image-Based Research: A Sourcebook for Qualitative Researchers*.

RANDY W. ROBERTS, *Professor of History, Purdue University*

The author of more than a dozen books on film history and American popular culture, including the standard biography of John Wayne.

DONA SCHWARTZ, *Associate professor of Journalism, University of Minnesota and a working photographer*

Among her many academic publications are two photographic ethnographies, *Waucoma Twilight: Generations of the Farm* (Smithsonian Institution Press, 1992) and *Contesting the Super Bowl* (Routledge, 1997). Her current photographic series, *In the Kitchen*, has been exhibited at Blue Sky Gallery in Portland, Oregon, the Milwaukee Art Museum, the 7th Internationale Fototage, Mannheim/Ludwigshafen, Germany, and in numerous juried exhibitions in the United States. Her work is included in the collections of the George Eastman House, Harry Ransom Center, Portland Art Museum, and the Museum of Contemporary Photography, Chicago.

JOHN STAUFFER, *Professor of English and American Civilization, Harvard University*

Professor of English and American Literature and Language at Harvard University, he won the Ralph Henry Gabriel Prize for the best dissertation from the American Studies Association, and has received the Frederick Douglass Book Prize and the Avery Craven Book Prize from the Organization of American Historians.



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Community Partners

Houston is extraordinarily rich in the visual arts, and our city's leading visual arts institutions have agreed to actively partner with our program.

- *The Museum of Fine Arts, Houston:* Established in 1924, the MFAH is the sixth largest art museum in the United States. Its encyclopedic collection has particular strengths in American painting, photography, and sculpture. Its decorative arts collection includes rare pieces of American furniture, Audubon prints, and ceramics and silverworks, including pieces by Paul Revere. Recognized as one of the best in her field, Anne Tucker, MFAH curator for photography has developed an impressive photography library.
- *Project Row Houses:* Project Row Houses is a neighborhood-based art and cultural organization located in Houston's Third Ward. Its projects engage the surrounding community and celebrate African-American history and culture.
- *Contemporary Art Museum:* Over fifty years old, the CAM provides a forum for the visual arts of the present and recent past. The CAM documents new directions in art through changing exhibitions and publications; engages the public in a lively dialogue with today's art; and encourages a greater understanding of contemporary art through education programs.
- *The Houston Center for Photography:* The center of photographic life in Houston, the Houston Center for Photography is an educational and cultural organization that deepens the understanding and appreciation of the photographic arts through its exhibitions and publications.
- *Fotofest:* An international non-profit photographic arts and education organization based in Houston, which created the first international Biennial of Photography and Photo-related Art in the United States and is now considered *the* photographic event. At Fotofest 2006, 329 Photographers participated in the Meeting Place. The participants came from 30 different U.S. states and 21 different countries. There were 117 Reviewers that came from 15 different states and 25 different countries. In addition to its biennial, Fotofest sponsors exhibitions, international exchange programs, and publications.
- *The Blaffer Gallery,* the art museum of the University of Houston, serves as a venue for works on the cutting edge of contemporary visual culture, embracing experimentation and creative acts of daring, originality, and vision. Blaffer's ambitious program includes six to eight exhibitions annually, presenting artists of diverse backgrounds, ages, and ethnicities with a special focus on emerging or under-recognized artists and bodies of work. The gallery's Contemporary Salon hosts lectures and discussions, while weekday Brown Bag Gallery Tours offer the opportunity for a more casual exchange of ideas.
- *The Cynthia Woods Mitchell Center for the Arts* at the University of Houston promotes curriculum development, artist residencies, and interdisciplinary public programs that challenge and celebrate the intersections between the literary, visual, and performing arts. The Center is a programming alliance among five units within the university: the School of Art; School of Theatre; Moores School of Music; Creative Writing Program; and Blaffer Gallery, the Art Museum of the University of Houston. Funded by a \$20 million grant from George and Cynthia Woods Mitchell, the Center includes among its artist residencies the audio-visual artist Golan Levin.



University of Houston Faculty Members with Expertise in Visual Studies

ART AND ART HISTORY

CAROLINE GOESER (Ph.D., Rutgers University, 2000), an art historian, studies African American art, women artists, and the visual culture of the Harlem Renaissance. She is the author of *Making Black Modern in Harlem Renaissance Print Culture*.

DAVID JACOBS (Ph.D., University of Texas, 1978), an expert on digital media and the history of photography, taught at the University of Cincinnati, Wayne State University, Arizona State, and the University of Texas at Arlington, and served as Chair of the Department of Art at the University of Houston from 1991 to 1996. The recipient of grants from the NEA and the NEH, his writing has appeared in leading art and scholarly journals, including *Afterimage*, *New Art Examiner*, and the *Journal of American Culture*. For five years he was editor of *Exposure*, the quarterly journal of the Society for Photographic Education. Dr. Jacobs served as co-curator for a major traveling retrospective of the photographs of Ralph Eugene Meatyard, which was accompanied by a book published by Rizzoli, *Ralph Eugene Meatyard: An American Visionary*. The recipient of a Fulbright fellowship, he is currently conducting research on Chinese photography.

REX KOONTZ (Ph.D. Texas), an authority on art, ritual, and performance in the ancient Americas, is co-author of *Mexico* (with Michael Coe) and senior editor for the volume *Landscape and Power in Ancient Mesoamerica*.

FIONA MCGETTIGAN (M.F.A., Cranbrook Academy of Art, 1993), a member of the graphic communications faculty, is also a partner in the Houston based design firm CORE Design Studio. McGettigan's work has been recognized in *Metropolis Magazine*, *American Center for Design Journal*, *Interact UIA "Barcelona 96 Exhibition"* in Spain, and has been cited in *Communication Arts*, *International Design Magazine*, and *Cite*. Projects with CORE Design Studio have included The Houston Framework, a comprehensive plan, tool kit and web-site for the Cultural Arts Council of Houston and Harris County, along with various design projects (print and digital) for clients including The Museum of Medical Science, Rice Design Alliance and Lawndale Art Center. She serves on the board of AIGA/Houston and Lawndale Art Center, and has been a guest lecturer/critic at the University of Texas, Austin, and the Museum of Printing History, Houston.

TERRIE SULTAN (BFA, Syracuse University; M.A., John F. Kennedy University), the Director of the Blaffer Gallery, was curator of contemporary art at Washington's Corcoran Gallery of Art, director of public affairs and public programs at the New Museum of Contemporary Art in New York from 1986-1988, and adjunct curator for contemporary art at the Oakland Museum in California. She was also a founding member of the board of directors for *Étant donné: the French-American Endowment for Contemporary Art*; and served as chair of the executive committee for the Washington D.C. chapter of ArtTable, Inc., an organization for professional women in the visual arts.

COGNITIVE SCIENCE AND THE HUMANITIES:



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ANNE JAAP JACOBSON (D.Phil., Oxford, 1975), Professor of Philosophy and Engineering and Associate Director of the UH Center for Neuro-Engineering and Cognitive Science, has written extensively on the philosophy of mind and cognitive science. Her scholarship has appeared in such journals as *Phenomenology and the Cognitive Sciences* and *Philosophical Psychology*.

COMMUNICATION & FILM STUDIES:

WILLIAM DOUGLAS (Ph.D., Northwestern University, 1981) works in the areas of relationship development and television and the family. His scholarship on the uses and effects of television of media portrayals of families has appeared in such journals as *Human Communication Research*, *Communication Monographs*, *Journal of Broadcasting and Electronic Media*, *Communication Research*, and the *Journal of Social and Personal Relationships*.

GARTH S. JOWETT (Ph.D., University of Pennsylvania, 1972), is the author of *Film: The Democratic Art*, widely acknowledged as a standard social history of movie going in America, and co-author of *Movies as Mass Communication*, *Propaganda and Persuasion*, and *Children and the Movies: Media Power and the Payne Fund Controversy*. He serves as the series editor for the Sage Foundations of Popular Culture Series, as advisory editor for Cambridge University Press's series on the History of Mass Communications, and is also on the editorial boards of several communication and film journals. Dr. Jowett taught previously at Carleton University in Ottawa and the University of Windsor, Ontario, and was Director of Social Research and Policy Development for the Canadian Government Department of Communications.

FILM HISTORY AND NEW MEDIA:

STEVEN MINTZ (Ph.D. Yale University 1979) is a member of the board of Film & History, co-editor of *Hollywood's America: Twentieth Century U.S. History Through Film*, creator of the Digital History website (<http://www.digitalhistory.uh.edu>), organizer of a seminar on history and documentary filmmaking (featuring Orlando Bagwell, Ric Burns, and David Grubin), and president of H-Net: Humanities and Social Sciences Online and founder of H-Film, the scholarly discussion list for the history of film and the scholarly uses of media.

INFORMATION TECHNOLOGY

SARA MCNEIL (Ph.D. University of Georgia) is an authority on the design and development of educational webscapes and the visual representation of information, has served as co-editor of *Technology and Teacher Education Annual*.

BERNARD ROBIN (Ph.D. University of Virginia) specializes in the design and development of community-based websites for the arts and educational uses of digital photography and digital storytelling. The founder and executive editor of the *Texas Journal of Distance Learning*, he is the author of *The Educator's Guide to the Web*.



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LITERARY STUDIES:

HOSAM ABOUL-ELA (Ph.D. Texas 2000), a specialist in Middle Eastern studies and comparative literature, studies western influences on 20th century Arabic culture, has published in such journals as *Rethinking Marxism*, *Mississippi Quarterly*, *Biography*, *Arab Studies Journal*, and *Edebiyat: A Journal of Middle Eastern Studies and Comparative Literature*.

KAREN FANG (Ph.D. Johns Hopkins 2002), a specialist in film and literary studies, is the author of *John Woo's A Better Tomorrow*, a pioneering study of Hong Kong film and its cross-cultural reception.

SANDRA FRIEDEN (Ph.D. Universitat Siegen, Germany), a specialist on German film, is co-editor of *Gender and German Cinema*.

LOIS PARKINSON ZAMORA (Ph.D., University of California at Berkeley, 1977), a pioneer in interartistic approaches to Latin American culture and a leading authority on Magical Realism, is the editor, among other books, of *Image and Memory: Photography from Latin America 1866-1994*, with Wendy Watriss, which was recognized as the best new art book of 1998 by the Association of American Publishers, and author of *The Inordinate Eye* (2006), which traces the relations of Latin American painting, sculpture, architecture, and literature--the stories they tell each other and the ways in which their creators saw the world and their place in it.

OPTOMETRY

SAMUEL HANLON (OD, Southern California College of Optometry, 1977), a doctor of optometry and clinical associate professor of optometry, is a leader in the uses of new media technologies in the study of vision.

JERALD W. STRICKLAND, the former dean of the College of Optometry and Interim Senior Vice President for International Studies and Programs, received a Doctor of Humane Letters (Honoris Causa) from The New England College of Optometry (NECO) and the Distinguished Service Award from the American Optometric Association (AOA), as well as honors from universities in Colombia and China.

PERCEPTUAL PSYCHOLOGY

BRUNO G. BREITMEYER (Ph.D. Stanford) A professor of Psychology and a member of the University of Houston Center for Neuro-Engineering and Cognitive Science, Professor Breitmeyer is a leading authority on visual perception, His research has focused on visual selective attention, perception of motion, conscious and unconscious form perception, parallel pathways in visual processing, and visual perception and visual art. The author of *The Microgenesis and Temporal Dynamics of Unconscious and Conscious Visual Processes* and *Visual Masking: Time Slices through Conscious and Unconscious Vision*, his scholarship has also appeared in *American Journal of Psychiatry*, *Archives of General*



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Psychiatry, Biological Psychiatry, Consciousness and Cognition, Perception & Psychophysics, Psychological Science, and Vision Research.

PHILOSOPHY OF THE VISUAL ARTS:

CYNTHIA FREELAND (Ph.D., University of Pittsburgh, 1979), an authority on the philosophy of art and the philosophy of film, is the author of such books as *But Is it Art?* (republished as *Art Theory*) and *The Naked and the Undead: Philosophy, Feminism, and the Appeal of Horror* and co-editor of *Film and Philosophy*. She has been taught or been a visiting scholar at Duke, Mt. Holyoke, Harvard, the Universities of Massachusetts and Pennsylvania, and the Australian National University. She has served as a member of the board of directors of the Houston Center for Photography and the Art League of Houston, trustee of the American Society for Aesthetics, and editor of *SPOT*, the Houston Center for Photography's quarterly magazine.

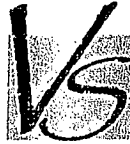
VISUAL ANTHROPOLOGY

JEROME CROWDER (Ph.D. Pittsburgh 1998) is a visual anthropologist specializing on migration and urbanization in Latin America and a member of the research faculty for the Texas Learning and Computation Center. His scholarship has appeared in *American Ethnologist*, *Encyclopedia of Anthropology*, *Ethnic Landscapes in a Global World*, *Research in Urban Sociology*, *Medical Anthropology*, and *Visual Anthropology*. His traveling photographic exhibit *Sueños Urbanos: Urban Dreams: The Search for a Better Life in Bolivia* based on 10 years of ethnographic research with Aymara migrants in El Alto, Bolivia, is currently touring museums and libraries across the country.

SUSAN J. RASMUSSEN (PhD Indiana 1986) an expert in African aesthetics, performance, religion, symbolism and the arts, cultural theory, medical anthropology, and memory and personal narratives is the author of such books as *Spirit Possession and Personhood Among the Kel Ewey Tuareg*, *Healing in Community: Medicine, Contested Terrains, and Cultural Encounters Among the Tuareg*, and *The Poetics and Politics of Tuareg Aging: Life Course and Personal Destiny in Niger*, which explores age and aging in an African culture.

VISUAL SOCIOLOGY

TRACY KARNER (Ph.D., Kansas, 1994) Professor Karner's primary research interests concern the social construction and transformation of self and identity. She has explored these processes on many levels (individual, interactive, organizations, and communities) and in a variety of contexts (hospitals, community service agencies, nationalist movements, mass media). Much of her research falls within the area of medical sociology, where she focuses specifically on transitions or turning points that occur in the illness experience. The co-author of *Discovering Qualitative Research: Field Methods, Interviews, and Analysis* (2005), she has published on such topics as gender, mental health, social policy, art aesthetics, ethnicity, and nationalist movements in *Symbolic Interactionism*, *Qualitative Health Research*, *Ethnic and Racial Studies*, *Communication and Cognition*, *American Studies Journal*, *masculinities*, *The Clinical*



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Sociology Review, Journal of Aging Studies, Journal of Aging and Mental Health, The American Sociologist, Journal of Applied Gerontology, and Journal of Aging and Social Policy.

CONFIRMING E-MAIL MESSAGES REGARDING APPROVED COURSES

ANTHROPOLOGY

From: Lang, Norris G [mailto:anth29@Central.UH.EDU]
Sent: Saturday, March 10, 2007 9:15 AM
To: Mintz, Steven H
Subject: RE: Anthropology & Visual Studies

Steven, great. I think Jerome Crowder initially offered this course for us as the beginning of a visual studies major or minor. When Jerome teaches this course for us the next time (I believe it's this fall) we would be able to change its status from that of a selected topics course to a course with it's own number. I apologize that I do not know what its new number would be. Best wishes. Good to have you back. Norris

From: Mintz, Steven H [mailto:SMintz@UH.EDU]
Sent: Fri 3/9/2007 9:16 PM
To: Lang, Norris G
Subject: Anthropology & Visual Studies

Dear Norris,

hope all is well and that the new year is off to a rousing start. (I have had the great good fortune to spend this academic year at the Center for Advanced Study in the Behavioral Sciences at Stanford).

To secure formal approval for the proposed Visual Studies minor, we must contact each department chair and school director and ask for permission to list relevant courses as options for fulfilling the minor.

I have reviewed the university catalog and have identified one Anthropology course that I think deals explicitly with an aspect of Visual Studies. They are listed at the end of this message.

We would be very grateful if you would allow us to list these classes as courses that would help a student fulfill the Visual Studies minor.

If there are other courses that you think would be appropriate, please do not hesitate to let me know.

Many, many thanks,

Steve

ANTH 4394: Visual Anthropology



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From: Lannis Kirkland [mailto:lkirklanduh@mac.com]
Sent: Monday, March 19, 2007 8:47 AM
To: Mintz, Steven H
Subject: Re: A Question

Dear Steve,
Those courses are probably appropriate. Some may have limited enrollment, though, which fill with majors. You may want to consider these courses also: ARCH 3375 Architectural Design for Non-Majors, and INDS 2355, 2356 Design History I, II.
Lannis E. Kirkland
Associate Dean
Gerald D. Hines College of Architecture
University of Houston

On Mar 17, 2007, at 4:38 PM, Mintz, Steven H wrote:

Dear Lannis,

To secure formal approval for the proposed Visual Studies minor, we must contact each college or department and ask for permission to list relevant courses as options for fulfilling the minor.

I have reviewed the university catalog and have identified several Architecture courses that I think deal with an aspect of Visual Studies.

We would be very grateful if you would allow us to list these classes as courses that would help a student fulfill the Visual Studies minor.

If there are other courses that you think would be appropriate, please do not hesitate to let me know.

Many, many thanks,

Steve

Steven Mintz

Moore Professor of History

ARCH 2350, 2351 Survey of Architectural History I, II

ARCH 3340: Greek and Roman Architecture and Art in the Context of Contemporary Work

ARCH 3346: Precedents of Modernism

ARCH 3347: Evolution of Architectural Interiors

ARCH 3349: Urban Expectations



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ARCH 3350: History of Pre-Christian Architecture Through Archeological Assumptions

ARCH 3351: History of the Architecture of the Ancient Mediterranean World

ARCH 3353: Architecture of the Middle Ages: Text and Building

ARCH 3356: City as Palimpsest: Paris

ARCH 3358: History of Asian Architecture and Art

ARCH 3380: Architecture Plus Film

ARCH 4351: Readings and Criticism in Architecture

ARCH 4352: Wright, Mies, Corbusier

ARCH 4353: Postmodern: Architecture Since 1950

ARCH 4355: Houston Architecture

ARCH 4356: American Architecture 1785-1915

ARCH 4357: Modernism in American Architecture

ART

From: Reed, John G [mailto:jgreed@Central.UH.EDU]
Sent: Friday, March 09, 2007 7:55 PM
To: Mintz, Steven H
Subject: RE: Art, Art History, & Visual Studies

Steve,

The Assistant Director of the School of Art and I had submitted a list of classes to Tracy Karner some time ago. Our reasons for supplying the list that we did was for some of the reasons you list below, and also because some courses are taught only occasionally. Do you need specific permission for each course? Or have you not gotten the previous list? John Reed

Art

History of Art I, II
Survey of the Art of Africa, Oceania and the Americas
OR any advanced (3000/4000 level) Art History course for which the student has met the prerequisites, including--
History of Nineteenth Century Photography
History of Twentieth Century Photography



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-----Original Message-----

From: Mintz, Steven H [mailto:SMintz@UH.EDU]
Sent: Fri 3/9/2007 9:28 PM
To: jreed@uh.edu
Subject: Art, Art History, & Visual Studies

Dear Professor Reed,

To secure formal approval for the proposed Visual Studies minor, we must contact each department chair and school director and ask for permission to list relevant courses as options for fulfilling the minor.

Of course every art course deals with an aspect of Visual Studies, but we recognize that many of your courses are targeted exclusively at majors or toward students who have demonstrated a special proficiency in the arts.

I have reviewed the university catalog and have identified 46 Art and Art History courses that strike me as courses that deal with essential aspects of Visual Studies, but which are not courses designed for art majors. They are listed at the end of this message.

We would be very grateful if you would review this list allow us to list those classes which you approve as courses that would help a student fulfill the Visual Studies minor.

Please don't hesitate to eliminate any courses that you might wish from this list.

If there are other courses that you think would be appropriate, please do not hesitate to let me know.

Many, many thanks,

Steve

ART 3370: Intermediate Photography

ART 3371: Advanced Photography

ARTH 1380:1381: History of Art I, II

ARTH 2380: Introduction to North American Indian Art

ARTH 2381: Classical Art

ARTH 2382: Medieval Art

ARTH 2383: Renaissance Art



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ARTH 2386: Nineteenth Century Art
ARTH 2387: Twentieth Century Art
ARTH 2388: Survey of the Art of Africa, Oceania and the Americas
ARTH 2398: Special Problems
ARTH 3310: Ancient Egyptian Art
ARTH 3311: Greek and Roman Art
ARTH 3312: Precolumbian Art
ARTH 3314: Latin American Art
ARTH 3315: Native American Art 1900 to Present
ARTH 3316: American Women Artists
ARTH 3376: Representations of Gender
ARTH 3377: Landscape in Western Tradition
ARTH 3378: History of Nineteenth Century Photography
ARTH 3379: History of Twentieth Century Photography
ARTH 3380: 17th Century Dutch Art
ARTH 3381: Italian Renaissance
ARTH 3382: Northern Renaissance
ARTH 3383: Baroque Art
ARTH 3385: Nineteenth Century Painting
ARTH 3386: Twentieth Century Painting
ARTH 3387:3388: American Art I, II
ARTH 3389: Italian Gothic Art and Patronage
ARTH 3394: Selected Topics in Art History
ARTH 3399:4399: Senior Honors Thesis
ARTH 4198:4298:4398: Special Problems
ARTH 4310: The Human Body in Non-Western Art



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ARTH 4311: Artists, Art-Making and Patronage in Medieval Europe
ARTH 4312: The Harlem Renaissance
ARTH 4319: Readings in Nineteenth Century Photography
ARTH 4320: Readings in Twentieth Century Photography
ARTH 4375: Theories of Creativity
ARTH 4378: History of Twentieth Century Sculpture
ARTH 4379: Art Since 1945
ARTH 4381: Seminar on Rembrandt
ARTH 4382: Pre-Columbian Art
ARTH 4383: Contemporary Painting
ARTH 4385: Senior Seminar in Art History
ARTH 4388: Methods of Art History
ARTH 4389: Museum Methodology
ARTH 4394: Selected Topics in Art History

COMMUNICATION

From: Olson, Beth M [mailto:bmolson@Central.UH.EDU]
Sent: Tuesday, March 13, 2007 8:36 AM
To: Mintz, Steven H
Subject: RE: COMM & Visual Studies

Steve,

some of the courses are still listed. . but are no longer taught. These include:

COMM 3371 History of Animation - the professor who taught this has retired; no one has the expertise he did

COMM 4379 TV and Culture -- may be taught, but hasn't been offered for some time. . .

Otherwise, go for it! Please let me know if you need anything else.

Just a thought - the media production courses might work, but they are heavy with prerequisites. The multimedia course might work, too -- COMM 3323 Multimedia Production I. . .

best,
Beth



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From: Mintz, Steven H [mailto:SMintz@UH.EDU]
Sent: Fri 3/9/2007 9:13 PM
To: bolson@uh.edu
Subject: COMM & Visual Studies

Dear Beth,

I hope all is well and that the new year is off to a rousing start. (I have had the great good fortune to spend this academic year at the Center for Advanced Study in the Behavioral Sciences at Stanford).

To secure formal approval for the proposed Visual Studies minor, we must contact each department chair and school director and ask for permission to list relevant courses as options for fulfilling the minor.

I have reviewed the university catalog and have identified 10 Communication courses that I think deal with an aspect of Visual Studies. They are listed at the end of this message.

We would be very grateful if you would allow us to list these classes as courses that would help a student fulfill the Visual Studies minor.

If there are other courses that you think would be appropriate, please do not hesitate to let me know.

Many, many thanks,

Steve

COMM 1301: Media and Society

COMM 2370: Film Appreciation

COMM 3370: History of Cinema

COMM 3371: History of Animation in Mass Communication

COMM 3372: Gender and Media

COMM 4337: Television and the Family

COMM 4370: Social Aspects of Film

COMM 4375: Propaganda and Mass Communication

COMM 4378: The Social Impact of New Information Technology

COMM 4379: Television and Culture



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EDUCATION

From: Sheng Kuan Chung [mailto:skchung@uh.edu]
Sent: Saturday, March 17, 2007 5:13 PM
To: Mintz, Steven H
Subject: RE: A Question

Dear Dr. Mintz:

Please feel free to list these courses. Although these courses are designed for prospective teachers, they do cover some aspects of visual culture and contemporary art.

Thanks!
best wishes,

Sheng

Sheng Kuan Chung, Ed.D.
Assistant Professor of Art Education
& Program Coordinator
Department of Curriculum and Instruction
University of Houston
256 Farish Hall
Houston, Texas 77204-5027
713-743-0947
<http://www.coe.uh.edu/arted/>

From: Mintz, Steven H [mailto:SMintz@UH.EDU]
Sent: Sat 3/17/2007 4:50 PM
To: Sheng Kuan Chung
Subject: A Question
Dear Dr. Chung,

To secure formal approval for the proposed Visual Studies minor, we must contact each college or department and ask for permission to list relevant courses as options for fulfilling the minor. I have reviewed the university catalog and have identified several Arts Education courses that I think deal with an aspect of Visual Studies. We would be very grateful if you would allow us to list these classes as courses that would help a student fulfill the Visual Studies minor. If there are other courses that you think would be appropriate, please do not hesitate to let me know. Many, many thanks,

Steve

Steven Mintz

Moore Professor of History

ARED 3305: Art in Elementary Schools



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ARED 4345: Art in the Elementary and Secondary Schools

ARED 4365: Integrative Art Teaching

ENGLISH

From: Wyman H. Herendeen [mailto:whh@uh.edu]
Sent: Tuesday, March 13, 2007 8:52 AM
To: Mintz, Steven H
Subject: Re: English & Visual Studies

Dear Steve,

I trust your time at Stanford's Center of Advanced Studies is pleasant and invigorating - it sounds like a great opportunity.

I was not aware of the impending Visual Studies Minor - it sounds very interesting; an attractive program. As for the courses that you'd like to list, I think the two you mention are at the moment the only ones relevant. (Sometimes Lois does an advanced course with art history content, but it's a topics course). I am pleased to grant permission for their being listed for the minor. I should ask how many students you might expect in the program; these are electives but not requirements, I assume. I will let you know if we develop other courses that might be of use.

All best,

Wyman
At 10:09 PM 3/9/2007, you wrote:

Dear Wyman,

I hope all is well and that the new year is off to a rousing start. (I have had the great good fortune to spend this academic year at the Center for Advanced Study in the Behavioral Sciences at Stanford).

To secure formal approval for the proposed Visual Studies minor, we must contact each department chair and ask for permission to list relevant courses as options for fulfilling the minor.

I have reviewed the university catalog and have identified 2 English courses that I think deal with an aspect of Visual Studies. They are listed at the end of this message.

We would be very grateful if you would allow us to list these classes as courses that would help a student fulfill the Visual Studies minor.

If there are other courses that you think would be appropriate, please do not hesitate to let me know.

Many, many thanks,

Steve

ENGL 2315: Literature and Film



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ENGL 4373: Narrative in Films

Wyman H. Herendeen, Professor and Chair
Department of English
University of Houston
Houston, TX 77204-3013

HISTORY

From: Susan.Kellogg@mail.uh.edu [mailto:Susan.Kellogg@mail.uh.edu]
Sent: Saturday, March 10, 2007 6:49 AM
To: Mintz, Steven H
Subject: Re: RE: History & Visual Studies

Dear Steve, This is fine. LA History through Film has a special topics number (4396). I need to get a permanent number but have not yet done so.

Sue

From: Mintz, Steven H [mailto:SMintz@UH.EDU]
Sent: Friday, March 09, 2007 7:11 PM
To: skellogg@UH.EDU
Subject: History & Visual Studies

Dear Sue,

To secure formal approval for the proposed Visual Studies minor, we must contact each department chair and ask for permission to list relevant courses as options for fulfilling the minor.

I have reviewed the university catalog and have identified 3 History courses that I think deal with an aspect of Visual Studies. They are listed at the end of this message.

We would be very grateful if you would allow us to list these classes as courses that would help a student fulfill the Visual Studies minor.

If there are other courses that you think would be appropriate and which are offered regularly (e.g. Latin American History Through Film—for which I couldn't find a course number), please do not hesitate to let me know.

Many, many thanks,

Steve

HIST 1380: American History Through Sight and Sound to 1877

HIST 1381: American History Through Sight and Sound From 1877

HIST 4314: American History Through Film



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MODERN & CLASSICAL LANGUAGES

From: Zimmerman, Marc [mailto:MZimmerman@UH.EDU]
Sent: Friday, March 09, 2007 11:18 PM
To: Mintz, Steven H
Subject: RE: MCL & Visual Studies

Steve this is a great initiative and we're happy to be included! I believe that my course on Latin American and Latino cultural studies has been eliminated because Spanish only offers courses in Spanish. We will probably add those courses in English as part of WCL and of course as alternatives for the Latin American Studies minors. WCL will probably offer undergrad courses in Latin American and Latino film (in English) at 4000 and 6000 levels somewhere down the road.

From: Mintz, Steven H [mailto:SMintz@UH.EDU]
Sent: Fri 3/9/2007 9:06 PM
To: Marc.Zimmerman@mail.uh.edu
Subject: MCL & Visual Studies
Dear Marc,

I hope all is well and that the new year is off to a rousing start.

To secure formal approval for the proposed Visual Studies minor, we must contact each department chair and ask for permission to list relevant courses as options for fulfilling the minor.

I have reviewed the university catalog and have identified 12 MCL courses that I think deal with an aspect of Visual Studies. They are listed at the end of this message.

We would be very grateful if you would allow us to list these classes as courses that would help a student fulfill the Visual Studies minor.

If there are other courses that you think would be appropriate, please do not hesitate to let me know.

Many, many thanks,

Steve

FREN 3318: History of French Cinema

FREN 3319: History of French Cinema

GERM 3380: German Women Film Directors

GERM 3395: Topics in German Cinema

ITAL 3305: Italian Culture Through Films

ITAL 3306: Italian Culture Through Films



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MCL 4391: Latin American & Latino Cultural Studies

MCL 4392: Latin American & Latino Cultural Studies

SPAN 3386: Spanish Film

SPAN 4388: Images of Women in Spanish-American Film and Literature

WCL 2351: World Cultures Through Literature and the Arts

WCL 3351: Introduction to Latino Cultural Studies

PHILOSOPHY

From: Cynthia.Freeland@mail.uh.edu [mailto:Cynthia.Freeland@mail.uh.edu]
Sent: Friday, March 09, 2007 10:04 PM
To: Mintz, Steven H
Subject: Re: Philosophy & Visual Studies

This is fine, Steve.
Do you need anything more formal from me?

Cynthia

From: Mintz, Steven H [mailto:SMintz@UH.EDU]
Sent: Friday, March 09, 2007 7:18 PM
To: cfreeland@uh.edu
Subject: Philosophy & Visual Studies

Dear Cynthia,

I hope all is well and that the new year is off to a rousing start.

To secure formal approval for the proposed Visual Studies minor, we must contact each department chair and school director and ask for permission to list relevant courses as options for fulfilling the minor.

I have reviewed the university catalog and have identified 3 Philosophy courses that I think deal with an aspect of Visual Studies. They are listed at the end of this message.

We would be very grateful if you would allow us to list these classes as courses that would help a student fulfill the Visual Studies minor.

If there are other courses that you think would be appropriate, please do not hesitate to let me know.

Many, many thanks,

Steve



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PHIL 1361: Philosophy and the Arts

PHIL 3361: Philosophy of Art

PHIL 3371: Depiction, Narration, and Critical Theory

PSYCHOLOGY

From: Francis, David [mailto:dfrancis@uh.edu]
Sent: Monday, March 12, 2007 11:45 AM
To: Mintz, Steven H
Subject: RE: Psychology & Visual Studies

That's fine with me, Steve. I can't think of any others off-hand that would fit, but if I do, I'll let you know. In the meantime, you're welcome to list Perception.

From: Mintz, Steven H [mailto:SMintz@UH.EDU]
Sent: Friday, March 09, 2007 9:22 PM
To: David.Francis@times.uh.edu
Subject: Psychology & Visual Studies

Dear David,

I hope all is well.

To secure formal approval for the proposed Visual Studies minor, we must contact each department chair and school director and ask for permission to list relevant courses as options for fulfilling the minor.

I have reviewed the university catalog and have identified one Psychology course that I think deals explicitly with an aspect of Visual Studies. It is listed at the end of this message.

We would be very grateful if you would allow us to list these classes as courses that would help a student fulfill the Visual Studies minor.

If there are other courses that you think would be appropriate, please do not hesitate to let me know.

Many, many thanks,

Steve
PSYC 4343: Perception

TECHNOLOGY

From: Jerry Waite [mailto:jjwaite@central.uh.edu]
Sent: Saturday, March 17, 2007 6:37 PM
To: Fitzgibbon, William E; Mintz, Steven H



• VISUAL STUDIES •
UNIVERSITY OF HOUSTON

Subject: Re: A Question

Hi Steve,

We're going to be adding a Digital Photography course soon, too. It will be GRTC 2352.

I think your choice of classes is very appropriate and I thank you for considering Graphic Communications Technology courses for the Visual Studies minor.

Best regards,

Jerry Waite

On 3/17/2007 5:00 PM, "Fitzgibbon, William E" <wfitzgib@Central.UH.EDU> wrote:
Dear Steve

I am forwarding your question to someone better able to respond than I

With Best Regards
Bill

From: Mintz, Steven H [mailto:SMintz@UH.EDU]
Sent: Saturday, March 17, 2007 4:57 PM
To: fitz@uh.edu
Subject: A Question

Dear Dr. Fitzgibbon,

To secure formal approval for the proposed Visual Studies minor, we must contact each college or department and ask for permission to list relevant courses as options for fulfilling the minor.

I have reviewed the university catalog and have identified several Graphics Communications Technology courses that I think deal with an aspect of Visual Studies.

~~We would be very grateful if you would allow us to list these classes as courses that would help a student fulfill the Visual Studies minor.~~

If there are other courses that you think would be appropriate, please do not hesitate to let me know.

Many, many thanks,

Steve

Steven Mintz
Moore Professor of History

GRTC 2350: Graphics for Digital Media

GRTC 3353: Visual Communications Technology



• VISUAL STUDIES •
UNIVERSITY OF HOUSTON

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GRTC 4390: Current Issues in Graphic Communications

THEATRE

From: Sidney Berger [mailto:sberger@uh.edu]
Sent: Monday, March 12, 2007 8:09 AM
To: Mintz, Steven H
Subject: Re: Theatre and Visual Studies

Dear Steve:

Nice to hear from you.

You have my approval to list the costuming courses but you might have a look at the scenic design courses as well.

Best.

Sidney

On Mar 9, 2007, at 9:20 PM, Mintz, Steven H wrote:

Dear Sidney,

I hope all is well.

To secure formal approval for the proposed Visual Studies minor, we must contact each department chair and school director and ask for permission to list relevant courses as options for fulfilling the minor.

I have reviewed the university catalog and have identified 2 Theatre courses that I think deal explicitly with an aspect of Visual Studies. They are listed at the end of this message.

We would be very grateful if you would allow us to list these classes as courses that would help a student fulfill the Visual Studies minor.

If there are other courses that you think would be appropriate, please do not hesitate to let me know.

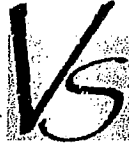
Many, many thanks,

Steve

THEA 3364: Costume History I

THEA 3365: Costume History II

SOCIOLOGY



• VISUAL STUDIES •
UNIVERSITY OF HOUSTON

From: Nestor Rodriguez [mailto:nrodriguez@uh.edu]
Sent: Monday, March 19, 2007 12:12 PM
To: Mintz, Steven H
Subject: Re: A quick question

To be honest, it is best if this would go through the undergraduate committee (of which Tracy is the director), but given the short notice I say go with it--as long as sociology gets the head count (for example, we do this for CMAS a lot). I can't think of other courses, but maybe Tracy would recommend her qualitative research course--again as long as soc gets the head count there is no problem with me.

Best, nestor

On 3/19/07 2:04 PM, "Mintz, Steven H" <SMintz@UH.EDU> wrote:

Dear Nestor,

I am responsible for getting approval from department chairs for courses that we wish to include on the list of classes that will help satisfy the Visual Studies minor.

I have gone through the online catalogue, and currently there appears to be one Sociology course that seems to address the Visual Studies program concerns:

SOC 4383: Senior Seminar in Visual Sociology.

May we have your permission to include this on the list of approved courses?

If there are any other classes that you'd suggest, please let me know.

Thanks again,

Steve



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International Board of Advisors

RICHARD CHALFEN, *Professor Emeritus of Anthropology at Temple University*
Currently Senior Scientist at the Center on Media and Child Health at Children's Hospital Boston/Harvard Medical School, he is past president of the American Anthropological Association's Society of Visual Anthropology. His primary research interests include home media as visual communication, indigenous media, applied visual anthropology, Japanese society and visual culture. His publications include *Snapshot Versions of Life* (1987), *Turning Leaves* (1997) and *Through Navajo Eyes* (co-author, 2001).

JOHN GRADY, *Hannah Goldberg Professor of Sociology Wheaton College*
Past Professor of the International Visual Sociology Association, and the organization's current Secretary-Treasury, John Grady is a documentary-filmmaker and an authority on the use of visual imagery in social research and analysis. His films include "Just a Fight: The Place of Violence in Men's Lives," "Home-Care: Elderly and Disabled," and "Love Stories: Women, Men and Romance." His recent scholarly articles include the essays on "Visual Sociology" in *The Handbook of 21st Century Sociology*, "Visual Methods" in *The Encyclopedia of Sociology*, and "Edward Tufte and the Promise of a Visual Social Science," in Luc Pauwels (ed.), *Visual Cultures of Science*. Professor Grady is also an instructor at the Salt Institute for Documentary Studies and the Multi-Media Editor for *Visual Studies*.

CATHY GREENBLAT, *Visiting Researcher at the Université Jean Monnet in Saint-Etienne, France, Artist Fellow, Brodsky Center, Mason Gross School of the Arts, Rutgers University, Professor Emerita of Sociology at Rutgers University*

The author of 13 books and more than 100 published journal articles, Professor Greenblat has lectured and run workshops in the United States, South America, Eastern and Western Europe, Russia, Africa, Israel, the Philippines, China and Japan. She is listed in *Who's Who in American Women*, *International Authors and Writers Who's Who*, *Who's Who of Women in Education*, and *American Men and Women of Science*. She is the author of *Alive with Alzheimer's* (Chicago) one of the leading visual studies texts and is serving on the Executive Board of the International Visual Sociology Association (IVSA).

PATRIZIA FACCIOLI, *Professor of Political Sciences of Forlì, University of Bologna*

A leading authority on the sociology of the visual communication and Theory and techniques of the mass communications, she is a member of the Executive Board of the International Visual Sociology Association (IVSA) and member of the scientific committee of the journal *Visual Studies*. She is the director of the Visual Lab of the Department of Sociology of Bologna and the coeditor (with Douglas Harper) of *Mondi da Vedere - Verso una Sociologia Più Visuale*, Milano: Angeli.

DOUG HARPER, *Professor and Chair of the Department of Sociology at Duquesne University and Co-Director of the Graduate Center for Social and Public Policy*

He has published two visual ethnographic texts, both published by the University of Chicago Press: *Changing Works: Visions of a Lost Agriculture* and *Working Knowledge: Skill and Community in a Small Shop*. He has also edited or co-edited three books on visual sociology, the most recent published in Italian by Franco Angeli, Milan. He is the founding Editor of *Visual Sociology* (later renamed *Visual Studies*), the official journal of the International Visual Sociology Association. He is also Co-Director of a 20 minute 16 mm ethnographic film on a rural sawmill, which has been shown at several festivals and conferences. His papers have appeared in French, Italian and German, and his first book has been



• VISUAL STUDIES •
UNIVERSITY OF HOUSTON

translated and published by University Presses in France and Italy. He has published more than 30 chapters, articles and photo essays, and has been invited by more than 50 universities in the U.S. and abroad to lecture on qualitative methods.

ERIC MARGOLIS, *Associate Professor, Division of Educational Leadership and Policy Studies, Arizona State University*

He is the current President of the International Visual Sociology Association and has been involved in visual sociology for more than thirty years as both a filmmaker and a scholar. He has written on culture and schooling, the visual ethnography in education, and is completing a book entitled, *Images of the American Dream: Social and Philosophical Foundations of Education in Context*.

KENNETH NOLLEY, *Professor of English and Film Studies, Willamette University*

An authority on documentary film, he founded Willamette University's film studies program and is the senior editor of H-Film, the scholarly list for the history of film and the scholarly uses of media.

LUC PAUWELS, *Professor of Visual Culture and Communication, University of Antwerp*

Professor Pauwels's publications include *De Verbeelde Samenleving (Imaging Society)* and articles in *Visual Studies*, *Visual Sociology*, and the *Journal of Visual Literacy*. He is on the Executive Board Member International Visual Sociology Association (IVSA), the Board of Directors International Visual Literacy Association (IVLA), and the Editorial Board 'Visual Studies' (Taylor & Francis)

JON PROSSER, *Senior Lecturer in the School of Education, Leeds University*

A noted scholar of image-based research and the study of school culture, he has served as Journal Editor for *Visual Sociology* (1998-2001); *Visual Studies* (2001-2002), and on the Executive Board for the International Visual Sociology Association (IVSA). Prosser is also the editor of the classic text in the field, *Image-Based Research: A Sourcebook for Qualitative Researchers*.

RANDY W. ROBERTS, *Professor of History, Purdue University*

The author of more than a dozen books on film history and American popular culture, including the standard biography of John Wayne.

DONA SCHWARTZ, *Associate professor of Journalism, University of Minnesota and a working photographer*

Among her many academic publications are two photographic ethnographies, *Waucoma Twilight: Generations of the Farm* (Smithsonian Institution Press, 1992) and *Contesting the Super Bowl* (Routledge, 1997). Her current photographic series, *In the Kitchen*, has been exhibited at Blue Sky Gallery in Portland, Oregon, the Milwaukee Art Museum, the 7th Internationale Fototage, Mannheim/Ludwigshafen, Germany, and in numerous juried exhibitions in the United States. Her work is included in the collections of the George Eastman House, Harry Ransom Center, Portland Art Museum, and the Museum of Contemporary Photography, Chicago.

JOHN STAUFFER, *Professor of English and American Civilization, Harvard University*

Professor of English and American Literature and Language at Harvard University, he won the Ralph Henry Gabriel Prize for the best dissertation from the American Studies Association, and has received the Frederick Douglass Book Prize and the Avery Craven Book Prize from the Organization of American Historians.

Letter of recommendation removed.
Contact Undergraduate Council for
information at madaly@uh.edu.

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information at madaly@uh.edu.

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information at madaly@uh.edu.

APPENDIX X. LETTERS OF COMMITMENT

Local Houston collaborators and supporters

Sidney Berger

Founding Executive Director, Cynthia Woods Mitchell Center for the Arts, UH

Bruno B. Breitmeyer

Professor, Department of Psychology, UH

Cynthia A. Freeland

Professor and Chair, Department of Philosophy, UH

Sandra Frieden

Executive Director, Organizational Change Management
Adjunct Professor, Modern and Classical Languages, UH

Edward T. Hugetz

Associate Vice Chancellor and Vice President for Planning & Outreach, UH
Filmmaker

Anne J. Jacobson

Professor of Philosophy and Electrical and Computer Engineering
Director of the Center for Neuro-Engineering and Cognitive Science, UH

Steve Mintz

Fellow, Center for Advanced Study for the Behavioral Sciences, Stanford University
John and Rebecca Moore Professor of History, UH

Victoria Ramirez

School Programs Manager, Museum of Fine Arts, Houston

Bernard Robins

Associate Professor of Instructional Technology, College of Education, UH

Marshall Schott

Executive Director, Educational Technology and University Outreach, UH

Jerald W. Strickland

Professor of Optometry
Assistant Vice Chancellor for International Studies and Programs

Lois Parkinson Zamora

Professor of English, History and Art, UH



Cynthia Woods Mitchell
Center for the Arts

A center of artistic collaboration at the University of Houston

Sept. 29, 2006

To Whom It May Concern:

I have been asked to write in support of Professor Tracy X. Karner's application to the Endowment in support of her project revolving around the creation of an interdisciplinary, team-taught introductory course in visual studies.

As founding Executive Director of the Mitchell Center for the Arts, here at the University of Houston, which is dedicated to collaboration among all the arts entities, I find this project to be of great interest of significant potential value.


There is little question in my mind that the prescribed program will be of great interest to those of us in the performing arts as well as those of our colleagues in the visual disciplines.

As outlined, the workshops and lecture series should have campus-wide value and provide a focus for all of the arts areas.

I certainly endorse Professor Karner's proposal and hope that the Endowment will grant it the support it requires.

Should you have any further questions, please feel free to contact me.

Sincerely,


Sidney Berger
Founding Executive Director

Art
Blaffer Gallery
Creative Writing
Music
Theatre



www.mitchellcenterforarts.org



University of Houston
133 Weichman, Houston, TX 77204-4016
info@mitchellcenterforarts.org
713.743.5742 P
713.743.9525 F



UNIVERSITY of HOUSTON

DEPARTMENT OF PSYCHOLOGY

September 27, 2006

Dr. Tracy Karner
Department of Sociology
University of Houston
Houston, TX 772040-3012

Dear Dr. Karner,

It gives me pleasure to write this letter in support of your application for a curriculum development grant aimed at fostering a visual studies program at the University of Houston.

In recent years most communication systems, local and global, have relied increasingly on visual media to create and transmit information. Many aspects of life and culture, including politics, commerce, advertising and marketing, the entertainment and news media, education, the arts, the sciences and the humanities are impacted by this trend. Increasing use of, and reliance on, visual information already has had significant impact on the development of university level courses and curricula. Your application to develop a visual studies curriculum and program is therefore very timely.


Let me list some specific reasons for why I believe such a program to be important. Such a curriculum stands a very good chance of increasing the interdisciplinary activities at the University of Houston. In fact I would be most pleased to participate in a visual studies program or center. My area of specialty is visual cognition, with an emphasis on visual perception. The relationship between the study of visual perception and the "language" of visual media and of art in particular has been of interest for several decades among academic psychologists. The scientific study of vision as it relates to the perception of visual design, art and aesthetics has been investigated in the past by such noted figures in psychology as Julian Hochberg at Columbia University, James Gibson at Cornell University, and Richard Gregory at the University of Bristol, England. In this sense there already has been something like an inchoate and fragmentary "visual studies" program for some time; however, lacking focus or organization. In the last decade the relationship between the scientific study of vision and the visual arts, media and aesthetics has become an important topic of investigation in visual cognition and neuroscience. Among others, visual cognitive psychologists Michael Kubovy at the University of Virginia, Vilayanur S. Ramachandran at the University of California San Diego, Robert Solso at the University of Nevada Reno, William Tyler at the Smith Kettlewell Eye Research Institute San Francisco, Nicholas

Wade at the University of Dundee Scotland, and visual neuroscientist Margaret Livingstone at Harvard University and Shemir Zeki at University College London have already contributed to understanding of visual science and the arts. These, among others, again represent a loose unorganized confederation of like-minded scientists without official, programmatic focus. In view of this, I believe a programmatic, comprehensive and focused approach to the study of vision that you are proposing and that includes the visual and social sciences, the humanities, and the visual arts and architecture would do a lot to foster interdisciplinary communication and focus on this important issue.

Over the past 30 years I have several times taught a course on visual perception and the visual arts. Students enrolled in this course have included majors in psychology, sociology, anthropology, history, fine arts, architecture, English, and engineering. Moreover, based on my lengthy teaching experience in visual cognition and its relation to the visual arts, I plan to write in the next few years two book-length monographs: one on the many ways we [literally and metaphorically] cannot see; the other, on the relation of visual cognition to visual arts. These efforts would dovetail neatly with yours and along with my teaching and other scholarly activities would fit neatly into a visual studies program. I look forward to actively contributing to such an interdisciplinary and interactive program.

Less personally and more globally, I believe that a curricular program in visual studies will bridge the different "turfs" of academia. Ever since reading, in my undergraduate years, C. P. Snow's *The Two Cultures* I have been fascinated by the relationship between the sciences and the humanities. In academia this relationship often has been tenuous and contentious, as though the relationship were destined to be one of indifferent dismissal or antagonism. A program in visual studies, if successfully implemented, would go a long way to alleviating such academic cultural standoffs. More importantly, however, exposing students to such an interdisciplinary field would also help educate future generations of non-academics about the important and enriching relationships between the humanities and other cultural aspects of life. For this and of the above reasons, I gladly and enthusiastically endorse your application for support of curriculum development in visual studies from the National Endowment for the Humanities.

Sincerely,



Bruno G. Breitmeyer
Professor

Ph: 713-743-8570
Fax: 713-743-8588
E-mail: brunob@uh.edu

U N I V E R S I T Y of H O U S T O N

Department of Philosophy

513 Agnes Arnold Hall
Houston, TX 77204-3004
www.uh.edu/phil713/743-3010
Fax: 713/743-5162

Professor Tracy Karner
Department of Sociology
University of Houston
Houston, TX 77204-3012

Letter of Support for NEH Visual Studies Program Grant Application

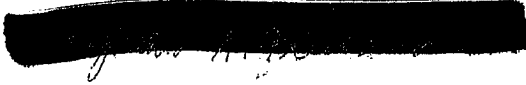
I am very pleased to offer my enthusiastic support for the proposal being submitted to the NEH to create a new interdisciplinary program in Visual Studies. I find the idea a very natural one given the array of experts on our campus. The focus on aspects of history, sociology, cultural studies, and ethics, in addition to cognitive science, affords a distinct and significant perspective on this field. Your own interests in visual sociology provide a valuable disciplinary viewpoint and it is exciting that others from fields such as perceptual psychology and history will also take part.

I will be happy to share in any aspects of the ongoing activities of the program that I can contribute to, such as lecturing in the introductory course, taking part in the video-streamed conferences, teaching the faculty seminars, planning for future on-campus conferences, and so on.

I have worked in aesthetics for many years and regularly teach an introductory course, *Philosophy and the Arts*, to a wide variety of students from all majors. I have learned that there are ways to present materials that engage even people who may not have had much prior background or interest in the arts. In addition to covering traditional philosophical theories of art and beauty, I emphasize the role of art in culture, the development of taste, art's relationships to money and business, and issues about diversity and cross-cultural representation. I always use visual materials in my class presentations, as well as in my publications on film and aesthetics. I have also done a considerable amount of research and writing in the exciting new field of cognitive science and the visual arts. This past June I spoke at a large conference in London on "Representation in Art and Science," co-sponsored by the Courtauld Institute for the Arts and the London School of Economics. People in attendance came from philosophy, art history, and numerous other fields ranging from sculpture to psychology and electrical engineering, and I could feel first hand the excitement arising from intersections among our various fields.

There are sure to be philosophy graduate students who will take advantage of the opportunity to do a new graduate certificate in visual studies. This is likely to strengthen the applications of those students who plan to go on to pursue a Ph.D., especially those who want to specialize in aesthetics. I look forward to working with you more in the future.

Sincerely yours,


Cynthia A. Freeland
Professor and Chair

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UNIVERSITY OF HOUSTON SYSTEM

September 28, 2006

PeopleSoft Project

Tracy X. Karner, Ph.D.
 Department of Sociology
 University of Houston
 Houston TX 77204-3012

Dear Dr. Karner:

The Introductory Course in Visual Studies that you, Dr. Crowder and Dr. Mintz are proposing as a foundation for a Visual Studies Program at the University of Houston provides a wonderful stimulus for interdisciplinary collaboration across unaccustomed fields. For more than twenty years, I have taught German Cinema in a context integrating historical, political, sociological, and aesthetic content and form with the reading of film and images as cultural texts, and I have certainly crossed some boundaries. However, I have never had the opportunity to collaborate on film topics with colleagues in technology or the visual sciences, and I find the prospect thrilling.

Your plan to include internationally collaborative lectures shared electronically brings the broadest possible exposure to the work of all participants and dramatically widens the perspectives available for dialogue. (And I hope that my many years of designing and coordinating our university's distance education program may be of some assistance.) The faculty workshops you suggest promise to be highly stimulating to all of us who still (in spite of everything!) tend to think within our own disciplines—or who only venture into more familiar interdisciplinary landscapes. Bringing in our wonderfully rich and marvelously articulate visual arts community in Houston promises to deepen (as well as enliven) the discussion. Thanks to our position as the major institution in the fourth largest U.S. city, our students—ranging from 18 to 98—are delightfully diverse and international, and therefore bring their own curiosity and experience to any topic, and they especially relate to visual media.

I wholeheartedly support your National Endowment for the Humanities grant proposal for this Curriculum Development Project and would consider it an honor to participate with your very distinguished and energetic team. My collection of hundreds of German films stands at your disposal, along with anything that I might add to them in the way of lectures, instructional design (including for online delivery, as I've done with my own courses in recent years), and assistance with faculty workshops (also part of my responsibility with our system of universities for a number of years). In fact, it seems to me that even my current work with organizational change management brings tools to this project that could be helpful!

Congratulations on conceiving of a project so provocative and exciting, and I look forward to sharing in this interdisciplinary, international, innovative undertaking!

Regards,
 Sandra Frieden, Ph.D.
 Executive Director, Organizational Change Management
 Assistant Adjunct Professor, Modern and Classical Languages

Learning. Leading.



UNIVERSITY OF HOUSTON SYSTEM
UNIVERSITY OF HOUSTON

Office of the Senior Vice Chancellor for Academic Affairs
UH System

Office of the Senior Vice President for Academic Affairs and Provost
University of Houston

Tracy X. Karner, PhD
Associate Professor
Department of Sociology
University of Houston
Houston, TX 77204-3012

September 28, 2006
Re: VS@UH

Dear Dr. Karner:

I am enthusiastically writing in support of the Visual Studies @ UH proposal. I am writing from the point of view of a film maker/academic who has a 37 year career that includes the production of ethnographic films, social documentaries, and films on American history. The cornerstone of the UH proposal is the value that the visual arts can bring to the disciplines of humanities and social sciences. In the 1970's I worked with the Italian film maker Roberto Rossellini to introduce filmmaking to professors and students at Rice University. Our goal was not to turn anthropologists and sociologists into film makers, but to demonstrate to them how valuable a tool film could be to their scholarship.

Since that time, I have seen the interest in visual studies grow in Houston first to other universities like the University of Houston, then to other art institutions such as the Museum of Fine Arts and the Houston Center for Photography. Houston has developed real stars in this field including Dr. Steve Mintz, one of the members of the VS@UH Program Team. I followed Dr. Mintz' work over the past decade and have been very impressed by its impact not only on faculty and students but also on the greater Houston community. Dr. Mintz has generously given of his time to work with our public schools in Houston.

In reviewing the program that Dr. Mintz and his team have put together, I am struck by the sophistication of the model that they have created. Specifically, they have found a way to leverage the focus and energy of a university course by connecting it to an international network, a public lecture series, and faculty workshops. In effect, the program design opens up the class to input from international experts as well as to an ongoing local dialogue on visual studies. Finally, the program's website and workshops will enable the project to disseminate its progress to a larger audience.

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I am currently working on a film about the young people who move from the farms of New England to major urban areas such as Boston, New York in the 1830's. The film focuses on how popular media such as the penny press, almanacs, comic books, minstrelsy, and theatre were instrumental in forming the new personal, social, and political identities of these youth. The more I have come to understand this 19th century process, the more I reflect on our own time when the media, much of it visual, operates to perform the same function for the youth of the world. For me, the ultimate value of the VS@UH program is its relevance and timeliness in allowing our community to discuss and understand the increasing visuality of contemporary social life.

I appreciate your consideration of the VS@UH proposal and hope that you will agree with me that it is worthy of support.

Sincerely,


Edward T. Hugetz

Associate VC/VP for Planning & Outreach

U N I V E R S I T Y of H O U S T O N

Department of Philosophy

513 Agnes Arnold Hall
Houston, TX 77204-3004
www.uh.edu/phil713/743.3010
Fax: 713/743-5162

September 25, 2006



Dear Drs. Karner, Crowder and Mintz,

I am delighted to see that you will be developing a program in visual studies at the University of Houston. Visual studies will connect with a large number of interests on campus, of both faculty and students, and with those of an external community that has proved itself very supportive of the visual arts. Your team and the resources available mean this will be a stellar addition to the educational opportunities available to our students and others.

Your plan for bringing in cognitive science will link very well with the cognitive science faculty here at UH, particularly those in the Center for Neuro-Engineering and Cognitive Science. Our group formed in 1996, and since then has been the source of some of the most interdisciplinary education and research at the university. It has been a goal of mine as founding chair of the group to increase the appreciation among our students of the conceptual revolution that cognitive science is creating. VS@UH will help a great deal in achieving that goal.

Our membership includes, as you know, world-class vision scientists; they work in an interdisciplinary matrix that involves Optometry, Engineering and Psychology. For example, Dr. Haluk Oğmen from Engineering and Dr. Bruno Breitmeyer from Psychology have recently published two books together. One is a collection of conference papers from an NSF sponsored conference held here; it was published by MIT Press in 2004. Another is a second edition of Dr. Breitmeyer's classic study of visual masking; it has just come out from Oxford University Press. Dr. Breitmeyer is also working on vision and art, and will be a particularly valuable resource for your initiative.

I should also mention some of my own philosophical work on vision science, part of which was given at an American Philosophical Association conference and scheduled also for an interdisciplinary conference in England. I have provided a non-Cartesian interpretation of vision science that draws in part on the work that I have seen done at UH. Since my work is concerned with the actual practice of vision scientists, I am excited to think that it could provide a humanities bridge between vision science and vision studies.

Additionally, I have been working with Dr. Read Montague of Baylor College of Medicine and Prof. Chew Soo Hong of Hong Kong University of Science and Technology to develop a tri-institutional center for social neuroscience and computational psychiatry. Dr. Montague has a long-standing interest in fMRI studies of viewing art, and I would expect work at the center could also be a resource for your program.

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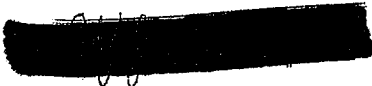
PHILOSOPHY DEPARTMENT - UH

FAX NO. : 7137435162

Sep. 29 2006 02:40PM P3

I am impressed by the team you are forming. I note that you are all well known on campus for your innovative, many-faceted work. Let me mention especially Dr. Mintz's contributions to interdisciplinary education at UH. He will bring a great deal of experience in successfully building cross-cutting programs, in addition to his skill at producing highly respected web resources for students and faculty.

Yours,



Anne J. Jacobson
Professor of Philosophy and Electrical and
Computer Engineering
Director of the Center for Neuro-Engineering and
Cognitive Science



CENTER FOR ADVANCED STUDY IN THE BEHAVIORAL SCIENCES

September 28, 2006

Professor Tracy Karner
 Department of Sociology
 University of Houston
 483 Philip G. Hoffman Hall
 Houston, TX 77204-3012

Dear Professor Karner,

In our image saturated world, visual literacy is not an extravagance; it is a necessity. It is as important, in its own way, I am convinced, as numeracy. Cultural literacy today depends not only on facility with words and numbers, but on an understanding of visual culture.

It is my great pleasure to be a part of this tremendously exciting initiative. Half a century ago, C.P. Snow argued that the academy in the West had divided into two antagonistic subcultures: one rooted in the humanities, the other in the natural sciences. Snow expressed deep concern about the widening gulf of misunderstanding, suspicion, and mistrust between scientists and humanists who had "almost ceased to communicate at all." According to Snow, the cultures of scientists and humanists offered opposing ways of perceiving and understanding the world, each enveloped in a distinctive intellectual style and self-image.

The Visual Studies program that you are developing seeks to overcome the divide between Snow's two cultures. This program, deeply rooted in the humanities, seeks not only to teach students how to read visual images critically and to situate them in historical and cultural context, it also explores what recent developments in cognitive science and the science of light and vision teach us about perception, consciousness, creativity, representation, and emotion. It both shows how visual images can be used as primary sources for the study of culture, but also how scholars and students can use photography and new media technologies as investigative tools. I find this truly exciting; it is a project that I very much want to be a part of.

I believe that I can contribute to this initiative in a variety of ways. Much of my own scholarship and teaching focuses on the history of film and the scholarly uses of media. I have published in this area, including an anthology entitled *Hollywood's America*; I have also organized conferences, including a special event in New York City entitled "Bringing the Past to Life: Historians and Documentary Filmmaking," featuring Orlando Bagwell, Ric Burns, and David Grubin. As the founder of Fi-Film, the scholarly discussion list on film history, I sought to bring

specialists in communication, film theory, history, and literary and media studies into interdisciplinary dialogue.

I have also sought to use new technologies to enhance history teaching and research. As president of H-Net, which sponsors 160 scholarly discussion lists reaching 175,000 scholars worldwide, and as creator of the Digital History website (<http://www.digitalhistory.uh.edu>), my goal has been to use new visual technologies to disseminate high quality historical resources at no charge and to transform students from passive learners into active researchers who actually do history.

I am committed, in every way I can, to help this initiative succeed. I am convinced that this program is critically important to our university. It holds out the prospect of forging an intellectual community among a fragmented faculty and of better preparing our students to better understand the visual culture they inhabit.

But this initiative is also significant, I believe, for the humanities as a whole. It transmits a powerful message that, I hope, will resonate with faculty members at other colleges and universities: that the humanities—especially the disciplines of history, literary criticism, and philosophy—can play a central role in the study of visual culture and can work in close cooperation with other disciplines, including anthropology, art history, psychology, and sociology, in interpreting visual sources and understanding the role and significance of visual images in social and cultural life.

Sincerely yours,



Steven Mintz

Fellow, Center for Advanced Study in the Behavioral Sciences

John and Rebecca Moore's Professor of History, University of Houston

September 28, 2006

Professor Tracy Karner
Department of Sociology
University of Houston
450 Philip Hoffman Hall
Houston, TX 77204-3012

Victoria Ramirez
School Programs Manager

Dear Professor Karner,

On behalf of the Museum of Fine Arts Houston, I am delighted to support your NEH grant to develop a Visual Studies Program at the University of Houston.

As a museum and art educator, I approach visual arts through a liberal arts and humanities perspective which emphasizes the ways in which all of the arts are interconnected. In my experience, in order for students to make sense of the arts, they must experience this interconnectedness through courses that bring together the often separated disciplines. Thus, I believe the visual arts need to be taught not only in the art and art history department, but through the lens of other disciplines like sociology, history, and philosophy.

I have had the opportunity to be a part of a project that utilized such an interdisciplinary approach when I team-taught an undergraduate history, composition, and technology course at the University of Houston. Working with faculty from the University's Writing Center, History Department, and College of Education, we designed a course based on an interdisciplinary approach to teaching American history. The success of this course confirmed my belief in the importance of an interdisciplinary education.

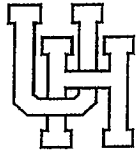
I would be pleased to lend have the opportunity to lend my expertise in the planning of the program or teaching of the courses. Please consider myself, and the Museum of Fine Arts Houston as an enthusiastic partner in the project.

Sincerely,

Victoria Ramirez, Ed.D.

Museum of Fine Arts, Houston
1001 Bissonnet, Houston, Texas 77005
PO Box 6826, Houston, Texas 77265-6826

Telephone 713/639-7584
Telefax 713/639-7707
Email: vramirez@mfa-houston.org



UNIVERSITY of HOUSTON

Bernard R. Robin, Ph.D. • Farish Hall – Room 343

Department of Curriculum and Instruction

Houston, TX 77204-5872

Voice: (713) 743-4952 • Fax: (713) 743-4990

E-mail: brobin@uh.edu • Web: <http://www.coe.uh.edu~brobin>

September 24, 2006

Tracy X. Karner, Ph.D.
Associate Professor
Department of Sociology
University of Houston
Houston, TX 77204-3012

Dear Dr. Karner,

I am pleased to write a letter of support for your pursuit of an NEH grant to create an interdisciplinary team-taught introductory course in Visual Studies at the University of Houston. As a faculty member in the University of Houston College of Education, I am very excited about the program you are developing I teach undergraduate and graduate courses that focus on the educational uses of digital photography, digital video and digital storytelling. My work with digital storytelling has been quite exciting and I have recently completed work on "The Effective Uses of Digital Storytelling as a Teaching and Learning Tool," a forthcoming chapter in the *Handbook of Research on Teaching Literacy through the Communicative and Visual Arts, Second Volume*.

In addition, I have been working with University of Houston faculty members, including Steven Mintz and Joseph Pratt (History), Jerome Crowder (Anthropology), Terry Sultan and John Reed (Art) to explore ways to integrate multimedia technology into the undergraduate and graduate curriculum at the University as well as the K-12

community of public school teachers and students in the Houston area.

I am most excited about being able to collaborate with you in the Visual Studies program you are creating and feel that your plan is a perfect fit with my own work with digital media tools. In my own work, I have been a strong proponent of interdisciplinary instruction and I hope that I would be able to contribute to the program you are developing in helping develop and deliver curricula that will provide innovative educational opportunities for some of my students. Furthermore, I would be glad to discuss with you ways that the College of Education could help share some of our resources to help support the technology needs of the Visual Studies program, including digital camera equipment, software, video equipment and computer servers to make web-based materials accessible to more students and educators both at the University of Houston and beyond.

In closing, I would like to reiterate how impressed I am with the plan you are developing. It is gratifying to see you create a model for invigorating dynamic scholarly exchange with world-class educators and bring new educational opportunities to our students. I am delighted to write this letter of support, however, I hope that I may do even more by contributing to the program when it begins. I truly believe it can make a difference on our campus and I would like to participate in any way I can.

Sincerely,

A black rectangular redaction box covering the signature of Bernard R. Robin.

Bernard R. Robin, Ph.D.
Associate Professor of Instructional Technology
University of Houston - College of Education

U N I V E R S I T Y of H O U S T O N

Division of Educational Technology and Outreach

711 C. N. Hillier Hotel
& College
Houston, TX 77204-3051713/743-3327
Fax: 713/743-3300www.uh.edu/undistance/

September 28, 2006



Tracy X. Karner, Ph.D.
Associate Professor
Department of Sociology
University of Houston
Houston, Texas 77204-3012

Dear Dr. Karner:

I am writing to express my strong support for the University of Houston (UH) proposal requesting funding from the National Endowment for the Humanities. The request for Teaching and Learning Resources and Curriculum Development support will greatly enhance UH's outreach efforts by creating a visual studies curriculum that is widely accessible through distributed technologies. This project will significantly enhance local efforts to raise awareness of the importance of visual arts and build upon our own recent experiences with dance and art. In 2001, UH successfully developed and delivered a course on our local PBS affiliate, 20th Century Aesthetic in Dance that received national recognition and grant funding by bringing nationally known choreographers to Houston to work with our own faculty. In 2003, UH partnered with the Museum of Fine Arts Houston (MFAH) to develop a series of lectures using MP3 technology to be used by students and the public when touring the collection at MFAH. In both cases, collaboration, curriculum innovation and new media technologies allowed us to extend the intellectual capital of the university into the broader community.

It is important to note that the interdisciplinary and international nature of this proposal aligns with strategic goals of the University of Houston. For the last three years, our office has administered an internal grant program that encourages interdisciplinary curriculum development using instructional technology. Some of these projects have allowed us to develop "integrated courses" that engage students by presenting material in a more holistic way that spans the disciplines. The members of the core team (Mintz, Karner, and Crowder) have received internal support for their efforts and are recognized as innovators. In addition, the University of Houston System has identified expanding its "international footprint" as a major element of its strategic plan. This proposal seeks to accomplish this goal in a very innovative way by bringing international expertise to Houston to work on content that can be leveraged to reach a global audience.

We are excited about the UH proposal and will support it with instructional design and technical assistance. Our office will collaborate with the core team to set up faculty workshops that will be recorded and streamed. In addition, we will also dedicate a graduate technology assistant to work with the faculty to develop and distribute web resources.



Learning. Leading.™

If I may provide further assistance regarding our support for this proposal, do not hesitate to contact me at (713) 743-0749.

Sincerely,

A large black rectangular redaction box covering the signature of Marshall Schott.

Marshall Schott, Ph.D.
Executive Director
Educational Technology and University Outreach
University of Houston



UNIVERSITY OF HOUSTON SYSTEM
UNIVERSITY OF HOUSTON

Office of the Senior Vice Chancellor for Academic Affairs
UH System

Office of the Senior Vice President for Academic Affairs and Provost
University of Houston

September 29, 2006

Professor Tracy Karner
Department of Sociology
University of Houston
450 Philip Hoffman Hall
Houston, TX 77204-3012


Dear Professor Tracy Karner:

I am writing in support of your application to the National Endowment for the Humanities for the curriculum development grant, *Visual Studies @ University of Houston*. Your integration of disciplines and comprehensive approach to the curriculum components of cognitive science, science of light and vision and the visual arts; philosophy and visual arts; visual arts as rich cultural texts; and visual media as investigative and research tools are commendable and brings together a cadre of international scholars to accomplish the task.

The curriculum development plan will examine the historical, ethical, aesthetic, and social issues inculcated in visual images and will bring many traditional disciplines into play to accomplish the goals of the grant. My specific discipline is vision science and I look forward to the opportunity to provide advice and counsel as needed. The large group of vision scientists at this university will also provide a rich scientific resource that you may depend upon for topical consultations, in the full breadth of the sciences of vision.

Professor Karner, I look forward to the opportunity to work with you and your interdisciplinary team to provide, or acquire for you, vision science resources for the grant. I will be pleased to serve in a volunteer capacity to provide advice and counsel to the *Visual Studies @ University of Houston* grant team.

Cordially,



Jerald W. Strickland, OD, Ph.D.
Professor

Assistant Vice Chancellor for International Studies and Programs

Learning. Leading.™

Department of English

Houston, TX 77204-3012

Fax: 713/743-3215
713/743-3004To: The National Endowment for the HumanitiesFrom: Lois Parkinson Zamora
Departments of English, History and Art
University of Houston

Date: September 29, 2006

I enthusiastically support the proposal for the creation of a program in Visual Studies at the University of Houston. Over the past ten years, the University of Houston has encouraged interdisciplinary programs and inter-departmental teaching, and is well equipped for a formal program, in terms of faculty, facilities, and administrative support.

Forgive me if I start with my own case.

My training is in comparative literature (contemporary US and Latin American fiction), and I have appointments, and regularly teach, in three departments. Sometimes my courses are cross-listed (e.g., Latin American History through the Novel, The New World Baroque in Art, Architecture and Literature), and sometimes they are in one department (Magical Realism, taught in the English Department; The Baroque and the New World Baroque, taught in the Art Department). In all cases I engage the theory, history, and practice of the plastic arts to make sense of relevant cultural contexts. My recent book, *The Inordinate Eye: New World Baroque and Latin American Fiction* (University of Chicago, 2006), argues for the *necessity* of interartistic studies to a full understanding of contemporary Latin American fiction, history and culture.

This is because the arts are not separate in Latin America. Rare is the Latin American novelist or poet who does not write passionately about art, artists, and visual aesthetics; furthermore, painters are often poets, and poets painters. This mobility among media is a matter of historical tradition: visual and verbal modes of communication have played complementary roles since the earliest establishment of empire in the Spanish New World. In the viceroyalties of New Spain, New Granada, New Castille (Peru and Bolivia), and later Río de la Plata, artists and writers collaborated to project a Catholic vision of reality; after independence, their images and words served to establish nations; and more recently, they have acted as the democratic conscience of oligarchic governments. The Romantic conflict between artist and society, between individual inspiration

and collective imperatives, never took hold in Latin America. Artists and intellectuals are public figures and political forces; they advocate, illustrate, educate; they accept political positions, write political journalism, paint murals on public walls. These communal functions and intentions over centuries have resulted in close contact among artists, writers, and their respective media. In short, as a professor of Latin American literature and culture, I consider myself very lucky to be in a University that allows to move so freely among disciplines and departments, and I believe that the proposed program in Visual Studies will encourage this free movement, not only among faculty but also among students.

In the proposed program in Visual Studies at the University of Houston, what will be very useful for me and my students is the scientific and technological component. Our cognitive science program is used to bridging the divide between the "hard" sciences and the humanities. I have not broached brain theory or visual physiology with my art history students, something that I should do, and will be able to do, if we put into place the Visual Studies program as it is conceived in this proposal. Furthermore, the technological component of this proposed program will enhance my own emphasis on theories of seeing. My own humanistic approach will be vastly enriched by an interdisciplinary program that looks at new media technologies in a systematic fashion. This, too, is an area that I do not touch in any depth, and that will complement my emphasis on cultural history, literature, art and aesthetics.

I like to quote the French phenomenologist Maurice Merleau-Ponty that "Every theory of painting is a metaphysics." True enough, but every theory of painting is also a physiology and a technology, and that is where the strength of this program resides: in its aim to address each of these arenas in conjunction with the others.

The collaborative work that this program envisions will energize faculty who are now working independently, and it will appeal to students in the humanities who know that they need to have a strong technological basis, as well as a strong theoretical one. The course development grants will enable faculty to spend the time necessary to create new constellations of course materials for their own courses, as well as to prepare the team-taught introductory course.

The University of Houston has wonderful working relations with the museums in Houston. This program will systematize and enhance opportunities for our students to work with the Museum of Fine Arts Houston, the Menil Collection, the Museum of Print History, the Museum of Natural History, as well as the Blaffer Gallery on campus.

In short, a Visual Studies program will allow us to concentrate our strengths in this area, and coordinate our curriculum so that students can take full advantage of what many of us already are doing individually. I give this proposal my strongest support.



U N I V E R S I T Y of H O U S T O N

COLLEGE OF LIBERAL ARTS AND SOCIAL SCIENCES
OFFICE OF THE DEAN

RECEIVED APR 20 2007

16 April 2007

To Whom It May Concern:

I am writing in support of the proposal for the Visual Studies minor to be housed in the College of Liberal Arts and Social Sciences. This is an exciting, faculty driven initiative that I am very pleased to support.

The Visual Studies proposal leverages existing University of Houston faculty and courses to create an innovative, interdisciplinary educational opportunity for our students. It brings likeminded faculty from across the university together to enhance our intellectual dialogue. The Visual Studies program will benefit the students from across the university with a new minor, and will enrich the college, the university, and the community.

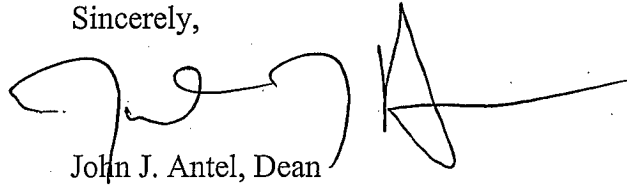
During the pre-program, outreach phase of this initiative, two Visual Studies events have been featured positively in both the *New York Times* and the *Houston Chronicle*. A recent event, a lecture by renowned photographer Sally Mann, held in the Architecture Auditorium drew a standing room only crowd.

Professors Karner and Crowder have taken the initiative in designing what will be an outstanding program. Initially, they identified an area in which our existing curriculum has many interrelated courses that parallel unique assets in our broader environment. Houston has a rich and vibrant visual community. Houston is home to one of the premier photography collections in the country, at the Museum of Fine Arts-Houston, the curator of which, Anne Tucker, is a strong supporter and partner of this initiative. Houston also hosts one of the most important photography events in the US, Fotofest, which has also agreed to be a community partner in this initiative. Karner and Crowder have worked to create meaningful linkages to a number of community organizations that will facilitate tremendous internship opportunities for our students.

Additionally, Karner and Crowder have corresponded with an impressive array of internationally known scholars in Visual Studies who have agreed to serve as an International Advisory Committee. This aspect of the proposed Visual Studies program aligns with the university's strategic goals. More than twenty UH faculty have agreed to be part of this initiative, testifying to the internal interest in being associated with something so innovative and engaging. This initiative in Visual Studies reflects a broader shift in academia toward reinvigorating the curriculum, and it capitalizes on new technology and new ways of seeing and thinking. A minor in Visual Studies will position UH graduates to take the lead in this highly relevant field in today's image saturated society.

In short, this is an exciting opportunity for the University of Houston as well as for our students. I am delighted to support this initiative for an interdisciplinary minor in the College of Liberal Arts and Social Sciences. I give the proposal for a minor in Visual Studies my strongest endorsement.

Sincerely,

A handwritten signature in black ink, consisting of a series of loops and a long horizontal stroke extending to the right.

John J. Antel, Dean

CATALOG COPY:

Visual Studies Degree

Director: Tracy Xavia Karner, PhD

Co-Director: Jerome Crowder, PhD

Overview

The University of Houston's Visual Studies program examines the aesthetic, ethical, historical, philosophical, psychological, social, and symbolic issues raised by visual images. Our primary interests involve not only the ways that creators of visual sources construct and encode images, but also how viewers perceive and interpret these images. Drawing on faculty from nearly a dozen departments, the program combines the methods and perspectives of architecture, art history, cognitive science, communication, cultural, literary, and media studies, education, history, informational technology, optometry, perceptual psychology, semiotics, visual anthropology and visual sociology.

The Visual Studies program's undergraduate curriculum divides into three sequential stages. The first foundational stage consists of the program's interdisciplinary, team-taught introductory course, VS 1300. This course, which is designed to insure a common background for the program's students, will include components on vision and light; the philosophy of art; aesthetics; modes of interpretation; and the use of visual sources in ethnographic investigation.

The second stage will allow students to choose from a series of relevant approved courses taught by affiliated UH faculty that involve the interpretation of visual images, visual methods and analytical approaches, or research employing visual sources.

The program culminates with a capstone experience, VS 4300, which will consist either of a substantial research project, under the direction of a faculty mentor, or an internship with community organizations supplemented by an essay or final project exploring the significance of this placement.

The Visual Studies minor is housed in the College of Liberal Arts and Social Sciences (483 PGH) and is directed by Dr. Tracy Xavia Karner (Sociology) and Dr. Jerome Crowder (Anthropology and TLC²).

Visual Studies Minor

A minor in Visual Studies consists of eighteen (18) hours in designated visual studies courses (12 hours (9 advanced) + VS 1300 + VS 4300). At least twelve (12), nine (9) of which must be upper division, of the eighteen (18) hours must be taken in residence. A minimum cumulative 2.25 grade point average is required for all courses completed towards the minor.

The interdisciplinary nature of this minor requires that students not confine course work to any one department or college. No more than six (6.0) hours of approved coursework from any single department will count towards the fulfillment of the minor. A partial listing of regularly offered coursework which counts toward the minor is included below. In addition, courses listed in each semester's schedule are considered approved courses for the minor, even though those courses may not appear on the list below. A maximum of six (6.0) hours approved transfer substitutes will be accepted toward the minor.*

*No more than six (6.0) semester hours in a student's major may apply to a minor in Visual Studies.

The following is a partial listing of regularly offered courses that count toward the minor. In addition, courses

listed in each semester's schedule under Visual Studies are considered approved courses for the minor, even though those courses may not appear on the list below.

Anthropology

ANTH 4394: Visual Anthropology

Architecture

ARCH 2350, 2351 Survey of Architectural History I, II

ARCH 3340: Greek and Roman Architecture and Art in the Context of Contemporary Work

ARCH 3346: Precedents of Modernism

ARCH 3347: Evolution of Architectural Interiors

ARCH 3349: Urban Expectations

ARCH 3350: History of Pre-Christian Architecture Through Archeological Assumptions

ARCH 3351: History of the Architecture of the Ancient Mediterranean World

ARCH 3353: Architecture of the Middle Ages: Text and Building

ARCH 3356: City as Palimpsest: Paris

ARCH 3358: History of Asian Architecture and Art

ARCH 3375 Architectural Design for Non-Majors

ARCH 3380: Architecture Plus Film

ARCH 4351: Readings and Criticism in Architecture

ARCH 4352: Wright, Mies, Corbusier

ARCH 4353: Postmodern: Architecture Since 1950

ARCH 4355: Houston Architecture

ARCH 4356: American Architecture 1785-1915

ARCH 4357: Modernism in American Architecture

Art

ARTH 1380:1381: History of Art I, II

ARTH 2388: Survey of the Art of Africa, Oceania and the Americas

OR any advanced (3000/4000 level) Art History course for which the student has met the prerequisites, including--

ARTH 3378: History of Nineteenth Century Photography

ARTH 3379: History of Twentieth Century Photography

Communication

COMM 1301: Media and Society

COMM 2370: Film Appreciation

COMM 3370: History of Cinema

COMM 3372: Gender and Media

COMM 4337: Television and the Family

COMM 4370: Social Aspects of Film

COMM 4375: Propaganda and Mass Communication

COMM 4378: The Social Impact of New Information Technology

Education

ARED 3305: Art in Elementary Schools

ARED 4345: Art in the Elementary and Secondary Schools

ARED 4365: Integrative Art Teaching

English

ENGL 2315: Literature and Film

ENGL 4373: Narrative in Films

History

HIST 1380: American History Through Sight and Sound to 1877

HIST 1381: American History Through Sight and Sound From 1877

HIST 4314: American History Through Film

HIST 4396: Latin American History Through Film

Modern & Classical Languages

FREN 3318: History of French Cinema

FREN 3319: History of French Cinema

GERM 3380: German Women Film Directors

GERM 3395: Topics in German Cinema

ITAL 3305: Italian Culture Through Films

ITAL 3306: Italian Culture Through Films

MCL 4391: Latin American & Latino Cultural Studies

MCL 4392: Latin American & Latino Cultural Studies

SPAN 3386: Spanish Film

SPAN 4388: Images of Women in Spanish-American Film and Literature

WCL 2351: World Cultures Through Literature and the Arts

WCL 3351: Introduction to Latino Cultural Studies

Philosophy

PHIL 1361: Philosophy and the Arts

PHIL 3361: Philosophy of Art

PHIL 3371: Depiction, Narration, and Critical Theory

Psychology

PSYC 4343: Perception

Technology

GRTC 2350: Graphics for Digital Media

GRTC 2352: Digital Photography

GRTC 3353: Visual Communications Technology

GRTC 4390: Current Issues in Graphic Communications

Theatre

THEA 3364: Costume History I

THEA 3365: Costume History II

THEA 3385: Scenic Design I

Sociology

SOC 4383: Senior Seminar in Visual Sociology

Note: On occasion, courses are added to this approved list between editions of this catalog. For the most up-to-date list of approved courses for this minor, contact the Visual Studies Program or the website www.visualstudies.uh.edu.