Personal Statement

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After twenty years at the School of Journalism at Indiana University Bloomington, I am presenting myself for promotion to full professor based on excellence in teaching. Since achieving tenure in 2000, I have aspired to establish coherence among my teaching, research and service. My research informs my teaching, even as interaction with students suggests new research topics. I have conducted research on my teaching. Since 2004, I have done a longitudinal study of engagement, motivation and learning in one of my courses. Much of my service involves teaching my discipline to audiences beyond the university and helping others learn to teach. My academic life feels integrated and satisfying. As I look toward the next phase of my career, I hope to increase this coherence. This statement details my achievements in teaching, research and service, with emphasis on activities that have contributed to my national and international reputation.

TEACHING

National reputation for excellence in teaching

I believe the record outlined below shows I have attained a national reputation for excellence in teaching in journalism education and my discipline of visual communication.

1. Each year the Elected Committee on Teaching of the Association for Education in Journalism and Mass Communication (AEJMC) sponsors a competition on best practices in teaching. In 2010, the committee issued a call for best practices in teaching critical thinking. My proposal, "Fostering generic and discipline-specific critical thinking in large courses through oppositional readings and web-based pedagogy," was awarded first place. It details my use of the Just in Time Teaching (JiTT) method to foster critical thinking in my History of Twentieth Century Photography course. I will receive an award and present my method at AEJMC's annual convention in Denver on August 4. My proposal, which will be published in an AEJMC brochure, is included at T3.

2. In fall 2009, Northwestern University Press published my book, *American Photojournalism: Motivations and Meanings*. A copy is included. It is the first comprehensive history of photojournalism in America. The closest comparable work ended with the 1930s.

The book synthesizes primary and secondary sources, and my interviews with important photojournalists, but its principle contribution is the conceptual framework in which I position photojournalism. Without neglecting major developments, important figures and iconic images, the book emphasizes three traditions that motivate most contemporary American photojournalists: the desire to witness and record history, to advance social justice by exposing problems and to celebrate the human condition. A fourth major factor — the continuous evolution of photographic technology — has driven the medium since it was announced in 1839. Every change in technology produces new modes of photographic seeing, new possibilities for making images and changes in photojournalistic practices. The book traces these traditions and technology from a period of proto-photojournalism in the Nineteenth Century, through several wars, the development of mass-circulation picture magazines, the professionalization of photojournalism, including the development of a code of ethics, and the impact of digital technology on vision, practices and ethics.

Although the book includes original research and conceptual analysis, I place it in the teaching category for two primary reasons. I have expertise in American photojournalism based on my professional career, my writing of a book on the founding of the National Press Photographers Association and my teaching, but it is not my primary field of research. My research specialization focuses on French magazine photojournalists working in the humanist tradition. Second, the book is intended primarily as a supplementary textbook for photojournalism courses and as a source for professional photojournalists or any lay person interested in the subject. It is written to be accessible to a general, educated reader with no specialized knowledge of the field.

The editor of the Medill School of Journalism's Visions of the American Press series invited me to write this peer-reviewed book, which was published by Northwestern University Press. The press has published 19 titles in the series, which examines the institutions, individuals, issues and historical developments that have shaped journalism in this country. Two more are forthcoming this fall, and several additional volumes are planned. The series promises to be the most comprehensive treatment of American journalism.

I was invited to present *American Photojournalism* at the Joint Journalism Historians Meeting, sponsored by the American Journalism Historians Association and the AEJMC History Division in New York, on March 13, 2010.

3. I have become part of an *ad hoc* national movement that has coalesced around the Just in Time Teaching (JiTT) method. Developed in the 1990s by physics professors at IUPUI, it asks students to answer problem sets or respond to study questions via the Internet shortly before class. The instructor reviews the responses and adjusts her / his lecture to address any problems or misconceptions the responses reveal. The method is used primarily in mathematics, and the physical and social sciences. I am one of the few instructors in the humanities using JiTT and the only one who has researched and published on its application in the humanities.

My book chapter "Using Just-in-Time Teaching to Foster Critical Thinking in a Humanities Course," was published in *Just In Time Teaching,* in fall 2009. Editors Scott Simkins and Mark Maier, who invited me to write the chapter, became aware of my research because of two peer-reviewed papers I presented at the International Society for the Scholarship of Teaching and Learning (ISSOTL) annual conference in Washington, D.C., November 10, 2006.

4. At this ISSOTL conference, I was lead author of "The effects of Just in Time Teaching on motivation and engagement in a history of photography course," researched and written with two associate instructors in the course. I was second author of "A comparison of Just-in-Time Teaching across disciplines and course levels," with Prof. Laura A. Guertin who teaches earth science at Penn State University, Delaware County. I met Prof. Guertin at a JiTT workshop at the U.S. Air Force Academy in Colorado Springs, where we launched a plan to compare applications and outcomes of the JiTT method across three variables: a science course compared to a humanities course, lower level undergraduates compared to seniors and masters students, and a commuter campus compared to a Research 1, residential university. Our study found remarkable similarities in JiTT's power to motivate and engage students.

5. I was sole author of "Improving Students' Critical Thinking Skills Through Internet Technology: Just In Time Teaching in a History of Photography Course." I presented this peer-reviewed conference paper at the ISSOTL conference at IU Bloomington, October 23, 2004.

6. I have published two other book chapters related to teaching. The first, entitled "Transforming students into historical researchers: A Photographic Historian's Perspective," appeared in *The Scholarship of Teaching and Learning in Higher Education: Contributions of Research Universities*, edited by William E. Becker and Moya L. Andrews, and published by Indiana University Press in 2004. It discusses how I teach not just the content of the history of photography but also a methodology that helps students construct their own histories of

photography. The chapter and a review of the book including favorable comments about my contribution are at T4.

Where the first two book chapters function at the level of pedagogical theory, the third has a more practical focus. "Presenting Quantitative Data," (T4) in *Mass Communication Research and Theory*, 2003, explains how to create charts and graphs that ethically and effectively present the results of quantitative research. Previous editions of the book had not included this information.

7. At the international level, I gave an invited lecture, "Informational Graphics: where numbers, pictures and words align," and taught a one-day computerized workshop on creating informational graphics at the University of Leiden, in the Netherlands, October 13 and 14, 2005.

8. When the ERIC Clearinghouse on Reading, English and Communication wanted an article on the impact of new digital technologies on photojournalism education, an editor invited me to write it. The article, entitled "The Evolving Status of Photojournalism Education," is online at this URL: http://www.indiana.edu/~reading/ieo/digests/d184.html. A printed version is at T5.

9. I have been active in the conversation about teaching within AEJMC, serving as a panelist, workshop presenter or moderator of five national convention sessions since achieving tenure. The topics, which include convergence, the rapidly changing media environment, photography and typography, show the range of my teaching interests and expertise.

10. The William Allen White School of Journalism at the University of Kansas in Lawrence, invited me to conduct a two-day workshop on creativity and critical thinking on October 30 and 31, 2003. Professor Bob Basow enthusiastically described the results of implementing a creativity idea, called "making the problem worse," that I presented in the workshop at Kansas. His letter and an e-mail from Professor Sharon Bass, (T8) who invited me, suggest my workshop infused new enthusiasm into the discussion of teaching and learning at the William Allen White School of Journalism.

11. The Teaching Resources Center at the University of Virginia in Charlottesville invited me to facilitate a workshop, "Fostering Creativity Across the Curriculum," on March 3, 2000. Judith Reagan, associate director of the center, reported my workshop "was rated at 4.65 (on a 5-point scale), one of the highest scores noted for workshops we have sponsored." She continued, "The session was packed full of useful information and techniques, yet offered at a great (i.e. human, not rushed) pace, so that real learning could take place." Asked what could be done to make the workshop better, two participants suggested increasing it from a half-day to a full-day session.

Reagan's letter is included at T8.

12. My teaching has been featured in a video and written about in two articles. At the national level, I am one of eight instructors interviewed and shown teaching in the classroom in a video entitled *More Award-Winning Tools, Tips and Techniques for Classroom Instruction*. My segment discusses my use of active learning strategies in my J210 Visual Communication course. The video is produced by Starlink Training for the Dallas County Community College District.

At the campus level, when Jeanne Sept, then dean of the faculty at IUB, launched the *Teaching & Learning Magazine*, my teaching was featured in the first issue. The article discussed my informational graphics course and emphasized how I inculcate the highest ethical standards for the use of infographics in my students. In fall 2009, my use of technology in teaching was featured in the Oncourse Faculty Spotlight. Both articles are at T7.

13. One teaching project overlaps my pre- and post-tenure periods. As a member of the planning committee for the 1997 FACET retreat, I proposed making a video of Professor James Mumford, then director of IU's African American Choral Ensemble, as he transformed a group of novice FACET members into a gospel choir. I became the project director. As coproducer I conducted interviews with Prof. Mumford and several choir members, and wrote the narration. Drawing on literature on the affective domain of learning, I shaped the video's pedagogical themes around two crucial questions: How can we get students to try something they are afraid they will not succeed at? How can we get them to persist in the face of initial failure? Although much of the work was done before I presented my case for tenure in the summer of 1999, the final editing and the writing of a study guide came after I submitted my case. In addition, I presented this 40-minute video, *What's a Teacher For? Master Teachers reflect on a Profound Learning Experience*, at two national events: the Professional Organization Development conference in October 1999 and the American Association of Higher Education's Faculty Roles and Rewards Conference, in February 2000. The video was picked up for national and international distribution by Films for the Humanities & Sciences in 2004.

14. I have received three grants to support my teaching. At the national level, in 2004, the Pew Inquiry Circle supported my development of a course portfolio on my History of Twentieth Century Photography course. It is hosted by the Peer Review of Teaching Project at the University of Nebraska at Lincoln, at this URL: http://www.courseportfolio.org/peer/pages/index.jsp?what=portfolioObjectD&portfolioObjectId=189

A print version of the course portfolio and appendix are at T6.

At the campus level, the Office of the Academic Affairs and Dean of the Faculties awarded me a Scholarship of Teaching and Learning grant for a study of Just in Time Teaching in a History of Twentieth Century Photography course during 2006-07. This grant supported the research that led to the ISSOTL conference paper and the JiTT book chapter. In 2001, Instructional Support Services awarded me an Active Learning Grant to support creating a Web site for my history of photography course.

15. I have received two teaching awards since presenting my case for tenure: the Teaching Excellence Recognition Award from Indiana University, 2000, and the Gretchen A. Kemp Teaching Fellowship, from the School of Journalism, 2007.

Since presenting my case for tenure, I have presented at a total of 23 panels or workshops on teaching, some of them multiple times:

16. I have been a regular presenter at a teaching workshop conducted every summer at the IU School of Journalism. Despite the campus venue, this is a national workshop that brings participants from universities across the country. Typically, I conduct two or three sessions on pedagogical theory and how participants can incorporate it in their teaching statements.

17. At the university level, I facilitated a workshop session entitled "Academe's neglected child: Fostering your students' creativity" at the Eighth Annual Associate Faculty and Lecturers Conference, at the IUPUI campus, October 18, 2003. I have also taught photography workshops at retreats of the Faculty Colloquium on Excellence in Teaching (FACET), a university-wide organization that promotes excellence in teaching and learning.

18. At the campus level, I have participated in workshops sponsored by SOTL, Preparing Future Faculty and Campus Instructional Consulting, some of them multiple times. The range of topics includes constructivism, critical thinking, creativity, student motivation and engagement, classroom discussion techniques and integrating active learning experiences with intellectual standards. To highlight one such event, I have presented two sessions each year for 2007–2009 at Campus Instructional Consulting's "First Day of Class and Understanding IU Students" workshop. They combine practical strategies for a successful first day of the semester with a discussion of four approaches to critical thinking. I model those strategies by actively involving participants in the four thinking approaches.

In addition to these presentations, beginning teachers and teaching development staff

members regularly observe my classes and seek my counsel on teaching issues.

As an example of my integration of teaching and service, I have given 16 invited lectures on topics in photography or the history of photography in the post-tenure period. They constitute an extension of my teaching to audiences beyond the classroom.

New courses

I have developed two new courses and conducted one *ad hoc* seminar during my post-tenure period. After trying for several years to help our School hire a faculty member with professional experience in multimedia, I decided to stop waiting and launched J360 Multimedia Storytelling myself in Spring 2008. I have taught it four times to a total enrollment of 75 students. The term multimedia has been applied to many formats over the years. In this course, it means combining sound with images, and presenting the resulting stories on the Internet. Multimedia Storytelling is an active-learning course with four hands-on assignments. Despite the course's dependence on technology, it emphasizes core journalism skills such as story conceptualization, interviewing techniques, and the collection and editing of images and sound into effective narratives. Students begin by producing a radio story or podcast. They continue developing their sound skills on the next two assignments: an audio slideshow and a video. The course culminates as they create a Web site to present their first three assignments on the Internet. The syllabus and other course materials for J360 Multimedia Storytelling are at T1.

Multimedia Storytelling has evolved. I tried to do too much in the first offering by including a unit on computer animation. Students did not have time to accomplish the learning or produce the level of products they were capable of. On the second offering, I dropped the animation unit. Because I teach animation in two other courses, I consider this decision justified. I also made adjustments in software. In the first offering, students produced their slideshows with Soundslides. This is a relatively easy application, but does not allow fine control of the product. On the second offering, I taught students to edit their slideshows using Final Cut Express, which lets them incorporate pans, tilts, zooms and other visual effects. In addition, I have changed the sound editing software. I am not finished refining the course. In addition to presenting their assignments on the Web, I want students to learn to present them on DVD disks and portable devices. We have tried disks at a rudimentary level, but I am searching for more sophisticated software that will give students greater control in their presentation design.

Signature course. In 2002, I launched the History of Twentieth Century Photography as an

experimental course, cross listed in Journalism and the Department of Art History. In 2004, it achieved permanent status in both units. It is offered in the spring semesters of even numbered years. I have taught it five times in the lecture format to a total of 617 students. It has become my signature course. In the symbiotic ideal of Research 1 universities, my teaching in this course simultaneously draws on and stimulates my research.

Before launching this course, I had taught three graduate seminars in history photography topics, two undergraduate courses in French photography, in Paris through IU's Overseas Studies, and a survey of the entire history. The impetus for the new course was a request from Professor Jeff Wolin, who directs the studio photography program in the Hope School of Fine Arts. He wanted a history course for studio photography majors in the BFA and MFA programs. In discussions between Journalism and the College of Arts and Sciences, it was decided to cross list the course, offering undergraduate and graduate sections in Journalism and the Art History Department. In COAS, it has become a required course for BFA and MFA majors. During the post-tenure period, 20 MFA students who took the course subsequently asked me to be a member of their qualifying exam committees. In Journalism, it qualifies as one of nine research electives, from which all majors must choose one. Beginning with Spring 2008, Journalism stopped offering its graduate section.

The course surveys twentieth century photography as a medium of art and communication. It explores the work of more than 125 photographers, situating their images in the context of the major ideas and events of a tumultuous century. It traces the development of the medium and considers such genres as portraiture, the nude, color, landscape, advertising, fashion, war photography, social documentary and the magazine picture story. Besides its emphasis on critical thinking, another primary objective is to help students develop an historical consciousness.

The course has evolved during its five iterations. In 2002 and 2004, I was still using transparency slides. A major breakthrough came in 2006 when the advent of PowerPoint let me combine words with images on the same slide. This prompted me to completely rethink the content and reconfigure its presentation. Other refinements deserve mention: First, although I practice a traditional art historical approach, I have increased and refined the theoretical components of the course, particularly in the postmodern unit. Second, each semester I typically add another three or four photographers to the lineup. Third, this past semester, I constructed graphical time lines that helped students better visualize photographic milestones in their

historical context. Fourth, I administer my own questionnaires. Recent responses indicate the course includes too many photographers and images, and too much information. In 2012, I will simplify the course where possible and prioritize the remaining contents. The syllabus, assignments and handouts are included at T1.

Regarding adjustments in teaching, I made a mistake in 2006 in expecting too much from the JiTT component. In addition to using JiTT to foster critical thinking and acquisition of knowledge, I tried to use the assignments to promote academic writing standards including language mechanics. This and the fact that I left the length of responses open-ended made some students feel overwhelmed by these assignments. A small number developed a negative attitude toward the course. Sensing this problem, I conducted a survey a third of the way into the course and adjusted the JiTT component, but it was too late to reclaim some students. Their attitudes are reflected in the course evaluations for 2006. I have described this situation and how I reconfigured the JiTT component in 2008 in the book chapter entitled "Using Just-in-Time Teaching to Foster Critical Thinking in a Humanities Course," T4. By accepting informal writing in 2008 and 2010, I was able to require 17 JiTT assignments instead of the 12 I required in 2006. In addition, students expressed a much more positive response. Responding to the question "What could the instructor do to improve the course," several students said the work load, particularly the JiTT assignments, is too heavy. Even so, a large majority expressed satisfaction with the course. As discussed in the JiTT book chapter, most said the learning they acquire is worth the work they have to invest.

Theory seminar. Although it does not officially qualify as a new course, I led an *ad hoc* seminar in critical readings in photography during the fall semester of 2008. At the end of the History of Twentieth Century Photography course that spring, several graduate students expressed their desire to explore photographic theory. I agreed to sponsor independent study projects for four MFA graduate students, one art history graduate student and one IMP student. We met weekly for three hours to discuss readings on topics that ranged from semiotics to Marxism, feminism, structuralism and post-structuralism. I chose the readings and led discussions for the first three sessions, then the students, working in teams of two, took responsibility for the subsequent sessions. Each student also wrote a seminar paper and a learning evaluation essay. Because of the collaborative nature and small size of the group, this was an intense learning experience for all participants. I incorporated the knowledge I gained about

critical issues in photography into the lecture course when I taught it again during Spring 2010.

Improvement of existing courses

IU's School of Journalism was one of the first and remains one of the few journalism programs in the nation to require all its majors to take a core course in visual communication. Since 1995, when Professor Will Counts who created the course retired, I have been the senior instructor of J210 Visual Communication. Its format includes two 75-minute lectures and one 75-minute lab a week. Since presenting my case for tenure, I have taught this course seven times to a total enrollment of 1,034 students. In the late 1990s, I led a group of colleagues who redesigned the course to include an introductory unit on the theory of visual literacy, followed by units with hands-on assignments in still photography, graphic design and video.

My refinements did not stop there. The video assignment created by the School's broadcast faculty asked students do make short sequences, which they edited in camera as they shot. I found the results unsatisfactory, and most students felt frustrated with their projects. I began requiring students to shoot complete stories of 90 to 120 seconds and taught them to edit their stories in iMovie. Over several semesters, the AIs and I helped students improve the quality of their shots, sequences, cuts, editing and visual narratives. Recently, we have emphasized improving soundtracks, including better natural sound, interviews and voice overs, layering sound, and matching sound to visuals. Considering most J210 students are creating soundtracks and videos for the first time, they achieve impressive products.

In the early 2000s, our School was a leader in teaching writing for multiple platforms and audiences. At an AEJMC conference in 2004, as my colleagues presented their approach to convergence at the verbal level, it struck me that a key element was missing from our visual course. It had no Web component. Working with our technical staff, I corrected that in Fall 2004. I expanded the three hands-on assignments so after creating picture stories, graphic designs and videos, students would present them on the Web, using templates I had created. Every student who takes J210 with me completes the course with a personal Web site, comprising a home page with a self portrait and biography, and branch pages showcasing the three assignments.

At first, students presented their picture stories as thumbnail images that revealed full-size images when clicked, but the advent of the audio slideshow outdated the thumbnail format. In the fall of 2008, I asked students to create an audio slideshow instead of a traditional picture story. This required them to learn to use digital audio recorders and editing software to produce

soundtracks. In the first iteration, we used Amadeus as the sound-editing software. The following year, an AI with extensive experience in radio convinced me the Soundbooth application was superior. With his help, I adopted and taught this new software.

This account unduly emphasizes the technological aspects of J210. I keep technology in perspective, presenting it as a tool, while insisting visual literacy and visual storytelling are more important. As one example, the old picture story assignment required 10 to 15 photographs. The audio slideshow assignment requires 35 to 40. Beyond new technology, my AIs and I have helped students learn new ways of thinking about the kinds of photographs they are shooting and new storytelling strategies.

Such improvements may seem expected, but one detail puts them in perspective. J210 normally enrolls 160 students. In the lectures, I present visual theory. In the nine lab sections, the AIs and I teach students how to use still and video cameras and six software applications to produce the assignments. Students take weekly quizzes and write three five-page essays. In short, J210 is rigorous. The large class size adds to the challenge for students and instructors alike.

On the first class of every semester I show several examples of the three assignments by former students. The apprehension is palpable, but I promise students if they try, they will create projects as good or better. With very few exceptions, all of them do succeed, and in questionnaires and course evaluations most express satisfaction at what they accomplished. (T10)

My approach is a simple one of challenge and support. The challenge is to produce three projects that are complex but impart desirable skills. As an example of the complexity, a checklist for the audio slideshow includes 47 steps. The support includes numerous handouts, analysis of professional and student models, exercises that walk students through all the necessary skills and extensive one-to-one instruction. This interaction includes spending several hours coaching students in the computer labs as they complete their assignments. Some support materials have resulted from suggestions by students. In fall 2009, for example, students requested a checklist on the first assignment. This struck me as a good idea, so I wrote checklists for the other two assignments as well. I am not satisfied with the current software handouts. All are written from a perspective that explains how the program works. For the next iteration of the course, I plan to revise them to explain how students can accomplish necessary tasks and solve common problems.

Other courses. I have taught J555 Teaching Mass Communications in College, our school's pedagogy course for graduate students, once since tenure. It enrolled 10 students including two

from the School of Health, Physical Education, and Recreation and one from the School of Library and Information Science.

My other courses have been J463 and J465 Computerized Publication Design I and II, our School's two-course graphic design sequence, and J464 Informational Graphics. I have greatly increased the computer animation component in the latter course. Students do print and animation versions of three assignments: a combination graph, a map/timeline and an explanatory diagram. As with Visual Communication and Multimedia Storytelling, these courses require staying current with numerous graphic software applications. Each time an application is upgraded — typically every two years or less — I must update all the handouts and step-by-step exercises.

Excellence in teaching at the classroom level

Since presenting my case for tenure, I have taught 2,447 students.

Course evaluations. When normed against the IUB campus and the School of Journalism, my quantitative evaluations are consistently high. (T10) Typically, the mean averages range from low-middle to high 3's on a 4-point scale. In evaluations for 76 sections taught since Fall 1999, among the three global items — "Overall I would rate the quality of this course as outstanding." "Overall, I would rate this instructor as outstanding." "Overall, I would recommend this instructor to others." — the lowest mean was 2.4. Only six of these 228 global means were below 3.0. IU's Bureau of Evaluative Studies and Testing breaks out the three lowest and three highest means for all measures. The lowest among these 228 means was 2.25. Of these 228 lowest means, 21 were below 3.0. By contrast, among the highest 228 means, 67 were 4.0. To put these numbers in perspective, until 2007 I taught numerous skills courses that were offered at the 400 and 500 levels. This made the N on graduate sections particularly small, ranging from a few 1's to numerous 5's, up to some 9's. Outliers in these sections may have skewed the evaluations. It is important to note that despite the low N's, these were not small enrollments. In most classes, combined undergraduate and graduate enrollments totaled at least 18 students.

However these numbers are interpreted, students' written responses to the open-ended questions are consistently laudatory. Among responses to the prompt, "Describe the strongest aspect of the instructor's teaching," two themes recur semester after semester: Students describe me as a caring teacher who takes a personal interest in them, even in large courses. Typical comments include: "Claude is so kind and caring toward his students. I never feel like I'm in a

large lecture class." (J210, Fall 2008) "Claude cares so much about his students. You want to do well for him." (J210, Fall 2007) "He cares like no other teacher I've ever had." (J210, Fall 2007)

Second, they appreciate my enthusiasm for the subject and say it motivates them to learn: "He is enthusiastic and passionate about his teaching and does everything he can to motivate students. He motivated me to work hard and do everything possible to succeed." (J210, Fall 2009) "The strongest aspect was that his enthusiasm and interest in the subject matter was contagious. I wanted to learn because he wanted to teach." (J210, Fall 2007) "He really enjoys teaching and really loves the topic he is teaching us. His enjoyment motivates me to come to class and learn." (J462, Spring 2004)

In addition, some students comment positively on my emphasis on learning for its own sake and on self-directed learning. "He motivates students by appealing to their desire to learn. Sounds simple, but not many do." (J563, Spring 2005) "I appreciated the freedom to direct my own learning …" (J565, Spring 2004)

These statements from course evaluations are corroborated by letters, notes and e-mail messages I have received from former students. Comments from workshop participants and teachers who have taken courses with me are consistent with those of IUB students. (T8, 9)

These and similar comments speak to the University's expectation that an excellent teacher should have "a vital interest in teaching and working with students, and, above all, the ability to stimulate their intellectual interest and enthusiasm."

It may seem odd to have to defend good course evaluations, but there is an attitude among some in the university that positive evaluations only result from pandering to students. In response to such claims, I have examined my own practices and studied the students' written comments. I believe their positive evaluations result from something quite different. First, I genuinely care about my students' learning, their personal growth and their success in my courses. Although I assign F's to the few students who do not do the work, I take no pleasure in this. At a public university, I see my job as helping every student — not just the promising ones — succeed. I want to help them realize they can succeed — even excel — to discover how satisfying it feels and to figure out how to repeat the experience. Second, I work hard to assure my students I am accessible and welcome them to use me as a resource. Many do, and the personal bonds that result make teaching extremely rewarding. Third, I give students the maximum possible control over their learning in the belief this is the best way to prepare them for life-long learning. Most

embrace this self-directed-learning approach. Fourth, I present myself to my students as a fellow learner. Several years ago, when University Chancellor Ken Gros Louis retired, I wrote a letter to the *Indiana Daily Student*, applauding him for reminding us in every speech that the university is a place dedicated to the mind. In the spirit of Gros Louis, I try to model the life of the mind for my students, attempting to persuade them they can attain this intellectual plane and they should want to do so. Finally, embracing the wisdom of my grandmother who taught me as a child, "You catch more flies with honey than vinegar," I work hard to make learning fun.

Questionnaires. The departmental evaluations do not provide the information I need to examine and improve my courses. Since the early 1990s, I have administered my own questionnaires at the beginning, middle and end of each semester. On the first day in J464 Informational Graphics in Spring 2009, for example, the questionnaire included this prompt:

Please rate your level of expertise in the following areas:

	Low		Medium		High
a. Knowledge of graph principles	1	2	3	4	5
b. Excel skills	1	2	3	4	5
c. Adobe Illustrator skills	1	2	3	4	5
d. Computer drawing skills	1	2	3	4	5
e. Flash skills	1	2	3	4	5
f. Knowledge of animation concepts	1	2	3	4	5
g. Knowledge of map/cartography principles	1	2	3	4	5

At the end of the semester, I hand back this questionnaire to remind students where they started and ask them to rate their current expertise on the same scale. Comparing the change helps me identify what areas need more emphasis.

I take course objectives seriously. I never include an objective in a syllabus unless I have a plan to help students accomplish it. Throughout the semester, I refer repeatedly to the objectives. On every exercise and assignment I point out the objectives it should instill. On the final questionnaire, I ask students to evaluate how well they achieved the objectives. Below is an example from my History of Twentieth Century Photography course in Spring 2010.

The syllabus listed five course objectives. Please evaluate how well this course helped you achieve these objectives.

2. I acquired a broad knowledge of the history of twentieth-century photography through readings, lectures, discussions and other active-learning experiences?	A. strongly agree B. agree C. uncertain D. disagree E. strongly disagree

Responses to such items help me stay focused on teaching to the course objectives.

The middle questionnaire lets students affect the course before it ends. It includes such questions as: "Is the course meeting your expectations? If not what would you like to see included?" "Is the pace of instruction … too fast? too slow? about right?" "Do the classroom instruction, the handouts, the exercises and the one-to-one coaching prepare you adequately to do the assignments?" "Please share with me any comments or suggestions you have to make the rest of this semester a better learning experience for you." Responses to these questions help me identify and correct problems while the course is still in progress.

Learning outcomes. The course evaluations and letters from students would be meaningless if my teaching did not produce positive learning outcomes. Because much of my students' work involves sound and motion it cannot be fully appreciated in print versions. Instead, I have created a Web page with selected examples of work from J210 Visual Communications. Please find the page at this URL: http://journalism.indiana.edu/syllabi/ccookman/j210/pages/models.htm

As you view these projects, please keep in mind that, with very few exceptions, they represent the first time the students had worked in these media formats. I believe the following approaches contribute to the quality of their projects: (1) Aware of the technophobia that still afflicts many students, I offer ample support through course materials and one-to-one coaching. (2) From exercises to assignments, all work is carefully graduated to insure initial success and continued growth. (3) Rather than simplifying the course, I have made it complex so it works on many levels including visual storytelling principles, photography, sound, graphic design theory, creative problem solving, good writing and computer skills. Students rise to the expectations, synthesizing these disparate challenges in their projects. (4) I let my students own their own learning, primarily through choosing their own projects and writing self evaluations. (5) Although I present professional standards as the ideal, I give students space to be less than perfect on their first attempts. I consider they have succeeded if they make significant personal progress.

The projects that result from this approach and the learning those projects entail represent the primary bases for my claim of excellence as a teacher.

Philosophy of teaching and learning

The above record springs from a deeply held philosophy of teaching and learning that informs my practice. For several years, I have facilitated a session at a teaching workshop on pedagogical theory and teaching philosophies. The participants are former professionals making the transition from the newsroom to academe. Many come with a practical orientation that causes them to question the purpose of such a session. I try to convince them that, however much it may smack of the ivory-tower, thinking our way toward such a philosophy is very practical. I remind them of the old truism that we cannot succeed if we haven't decided what we're trying to accomplish, and I suggest all philosophy should begin with primary objectives. I impress on them the value of reflecting on their teaching practice and discuss how that reflection can be incorporated into their teaching statements. I argue they are ill prepared to teach if they have not considered how students learn, studied the levels of cognitive skills and understood the stages of intellectual development. Most of all, I argue ideas permeate education, especially in an era when politicians roil the debate at every level from kindergarten through college. I insist ideas drive our educational practices and they are all the more powerful when we do not recognize their presence. This half day of pedagogical theory is not enough to master the field, but I hope it tantalizes participants to explore theory further and to reflect on their own ideas and practice.

What follows are the results of my attempts to reflect on my teaching and to construct a philosophy of teaching and learning, and apply it consistently.

My philosophy begins with the unshakable belief that learning is a fundamental dimension of what it means to be a human. Every person is born a learner. Infants do not need to be taught how to sit up, crawl, stand and walk. Without direction they work hard at developing their bodies, intellects, psyches and social natures. Learning is as natural to them as breathing. Children are eager to imitate everything they see their parents do. Young adults, despite the sometimes stifling effects of institutionalized education and despite the seductions of the entertainment industries, are naturally curious to learn about themselves and the world. My job is to connect students' natural penchant for learning to the objectives of my courses. I do this by emphasizing the intrinsic value of learning for its own sake. That frees me from having to depend on the extrinsic motivation of grades.

From this foundational belief in the primacy of learning, I move to a single objective — to help each individual student develop her or his full potential. My insistence on having only

one objective requires an explanation. In *The Educated Mind,* Kieran Egan explains that all the objectives for education articulated throughout history can be reduced to three fundamental ones: to socialize young people into the adult society; to transmit civilization's accumulated knowledge from one generation to the next, and to foster the personal development of each individual as a uniquely valuable being. Egan argues these objectives are mutually exclusive. He maintains, for example, that socialization is necessarily in conflict with rational thinking, that personal development falls victim to the transmission of knowledge. Although I have not completely embraced this exclusionism, I recognize the tensions that exist among these objectives in a professional school, especially if one considers education to be more than job training. As one obvious example the need to socialize students into the journalism and mass communication industries does not always coincide with the developmental interests of individual students.

I have decided, with a fierce concentration, to foster the personal development of my students. How I define that development shapes my teaching practice. I want my students to become intellectually mature by taking responsibility for, and authority over, their learning at Indiana University and for the rest of their lives. They cannot learn in four years everything they will need to know throughout their careers. Even if they could, I would fail if I did not instill in them a love of life-long learning — that is to say, the desire for continual intellectual growth. From this one belief and one objective flow a multitude of attitudes, practices and methods:

I believe learning is maximized when it is enjoyable or satisfying, when it is as free of stress as possible, when the learner is in control and when it is done for its own sake, not for extrinsic rewards. Many of my students, especially young women, fear the computer and the manually-controlled camera. Thus, my first task is to construct a classroom climate where students feel safe to take risks and where they find interesting and challenging work to accomplish. I practice an approach called scaffolding and folding, which means offering ample support as students enter a potentially threatening area. As they begin to master the knowledge, skills and technology, I gradually withdraw the support. I see my primary role as designing active-learning experiences in which I embed my learning objectives. This is documented in the exercises and assignments included in the course materials, T1.

I try to persuade students to take charge of their own learning, to become their own teachers, to engage in self-directed learning. In syllabi, lectures and conversations, I tell them they must break the dependency on teachers that American public education inculcates — they must

become their own authorities. This statement from one of my syllabi captures this message:

> You own your own education. You are responsible for it here at Indiana University and for the rest of your life. I will derive great pleasure from helping you achieve as much as you choose to accomplish this semester. But I refuse to push, prod, bribe, shame, trick, cajole or otherwise manipulate you into working and learning. I hope you will learn for the personal satisfaction of learning — not for a grade and not to please anybody but yourself.

I help students realize they can set their own learning goals. I urge them to take risks, to explore new subjects outside their spheres of confidence. I help them understand they need time to learn, that they should not feel intimidated when their classmates appear to do things better and faster than they can. I try to convince them the ability to do something difficult or creative — to take good photographs, for example, or design publications or conduct research in the history of photography — is not a talent people are born with, but rather a skill anybody can learn. Finally, I give my students space to make mistakes they can learn from without the fear of being punished by a grade, especially when they are doing something for the first time. Their response to this freedom and responsibility, as measured in the products they produce, convinces me I have found the right approach.

As much as possible within the scope of my courses, I give students control over their own learning. My assignments are open ended, allowing students maximum choice in subject and methodology. As John Dewey made clear, the deepest learning results from doing. Students work harder and longer on what interests them. They feel more investment in their education when they control it.

As valuable as this personal investment is, there is a deeper pedagogical purpose for helping students take charge of their own learning. It requires them to engage in problem finding and problem solving. As they brainstorm for project ideas, do their initial research, refine their hypotheses, marshal the resources to write and rewrite their papers or to create and refine their designs, they must continuously engage in higher-level thinking. I place high value on the cognitive work this process requires and the learning it produces. I was an officer in the U.S. Army. I know it is possible to condition young people, however grudgingly, to follow orders. It is more difficult to help them identify meaningful work they want to do. It is this level of intellectual and creative independence I attempt to foster in my students.

Student self evaluation. To the extent that many students depend on teachers to tell them

what to do, how to do it and how well they did it, they never learn to evaluate their work for themselves. I believe higher education should instill the habit of self evaluation, so I ask students in my skills courses to write an essay analyzing each assignment. At first, I asked them only to critique their products, but then I saw a link between self evaluation and metacognition, the strategic act of monitoring their thinking. Now, I ask them to observe and analyze their learning process as well. I prompt them to think less about "How good is your work?" and more about "What did you learn doing this assignment that you can use in the future? What successes did you have that you can build on? What glimpse did you gain of your learning process that you can transfer to other endeavors?"

In several courses and all independent studies, I go beyond self evaluation on assignments, asking students to reflect on their learning across the semester in an essay. The assignment begins with this challenge:

> Self reflection. Self analysis. Self criticism. Self evaluation. Whatever you choose to call it, the act of stepping outside yourself and examining your thinking, your working process and your tangible product is a valuable habit to cultivate as you prepare yourself for life-long learning. Soon you will leave higher education where professors and peers give you constructive criticism on how to improve your work, your skills, yourself.… Most of what you learn after school you must teach yourself. Most improvement in your work and your life, you must generate.… If you have never thought about yourself as a learner, never studied your learning style, this is an opportunity to begin.

Collaboration. Higher education's insistence on individual work counters the fact we are social beings who learn best in groups. As an alternative to the ethos of the rugged individualist and to the destructiveness of competition, I build collaborative learning experiences into all my courses. Students work in teams of three to five to process course content and to support each other in achieving course objectives. For example, in spring 2010, students in my advanced computer design course worked in teams to hypothesize a restaurant and conceive of its theme, cuisine and clientele. At that point, I asked them to write and design its menu, finding the typography, color combinations and design style that effectively evoked that theme, and creating computer-drawn illustrations for it. Several students said the exercise helped them discover how collaboration can enhance their creativity. As another example, students in my visual communication course compare their interpretations of photographs and debate the ethical issues

raised by disturbing news pictures. These small-group discussions let students connect new ideas and information to their cognitive maps of the world. They give reticent students a chance to formulate and test ideas in small, non-threatening groups before expressing them in a large class.

Feedback. I base my feedback on two principles: the work and the learning belong to the student and the concrete product is just one step in an ongoing process. Using their self-evaluation essays as a starting point, I engage in a conversation with them, instead of delivering authoritative pronouncements and belaboring critical points they may have already recognized. Instead of saying what they did wrong, I offer suggestions for refining their products. Because journalism majors need polished projects for their job portfolios, they frequently do another iteration, which prolongs their learning.

Theory. At the theoretical level, I have read broadly including such authors as Mortimer Adler, Benjamin Bloom, Paulo Freire, Gilbert Highet, Ivan Illich, Maria Montessori, William Perry, Plato, Jean-Jacques Rousseau and Alfred North Whitehead, plus practical sources too numerous to cite. In the early 1990s, I heard Ernest Boyer speak at IUB and immediately acquired his *Scholarship Reconsidered: Priorities of the Professoriate*. I practice my own version of Boyer's "scholarship of teaching," which encompasses reading, experimenting and reflecting on a problem, and then presenting my own synthesis in a publication or at a conference or workshop.

My early encounter with Benjamin Bloom's taxonomy of learning objectives was transformative. I had long embraced the notion that real learning must go beyond cramming facts, parroting them on an exam, then forgetting them. Bloom's hierarchy of retention, comprehension, application, analysis, synthesis and evaluation has generated many fruitful practices in my teaching. To Bloom, I added Allen Collins' theory of cognitive apprenticeship. I discovered William Perry's theory of intellectual development with its progressive stages of dualism, multiplicity, relativism and commitment, and Chickering and Gramson's "Seven Principles for Good Practice in Higher Education." Over time, I have configured my courses to incorporate aspects of these and other theories.

I try to make my courses work on at least two levels, the ostensible knowledge and skills as detailed in the course description, and more intangible learning. In most cases, I think the latter dimension is the more lasting. For example, my advanced graphic design course emphasizes design theory and computer skills, but I have made creative problem finding and solving the intangible objectives. Drawing on the literature of creativity, I help my students bring an inchoate

process into their consciousness so they can make it a reliable part of their workflow.

Similarly, I strive to foster critical thinking wherever possible. In J210 Visual Communication, for example, I ask as an essay assignment: "Analyze the form and content of this photograph as completely as you can. Based on that analysis, construct the best interpretation of it you can." When I first assigned this question, I found students' answers disappointing. I talked with some, and their response can be characterized as: "Essays are opinions, and with opinions there is no right and wrong. One opinion is as good as another." The next time I taught the course, I explained that while essays may not be right or wrong, they can be better or worse. I stipulated four criteria by which I would evaluate their essays: clarity, coherence, completeness and correspondence to the photograph. Later, I discovered what I had done intuitively linked to two fields of theory. My attempt to nudge students beyond the relativism of "all opinions are equal" resonated with the phases of intellectual development William Perry theorizes in his 1970 book, *Forms of Intellectual and Ethical Development in the College Years: A Scheme*. My four criteria overlapped with the intellectual standards Richard Paul advocates in his 1993 book, *Critical Thinking: What Every person Needs to Survive in a Rapidly Changing World*.

Models of education. The metaphor of education held by many students, parents and even some educators is the empty container: According to this model, students arrive in the classroom with empty minds, and the teacher's job is to fill them with civilization's accumulated knowledge. I respect knowledge. In my life, I have amassed a great deal of it. Long-term and short-term memory being what they are, I have also forgotten a great deal. I understand it will be the same for my students. To help them retain knowledge from my courses, I ask them not to memorize it but to apply it, to analyze it and to synthesize it with knowledge they already have.

But I have no illusions; when they stop using this knowledge, I know it will begin to atrophy. What some might consider lamentable, I accept as natural. Because I embrace an organic model that sees learning as fundamental to human nature, I expect my students will be able to acquire the additional knowledge and skills they need as they progress through life. My job is to help them do this better by developing their cognitive skills, especially creativity, critical thinking and metacognition. I craft my courses to help my students extrapolate these skills to make their careers more productive and their personal lives richer.

Within my discipline, these skills take on specific delineations. I want my students to rediscover something as fundamental as their sense of sight. Instead of tuning out visual stimuli,

I want them to engage in concentrated, purposeful seeing. I want them to discover they have a reservoir of creativity they can use to find important problems and discover original solutions. I want them to learn to read and interpret photographs and to apply metacognitive analysis to their own writing and thinking. Finally, I want them to understand that they not only can, but must, take control of their own learning, and that self reflection is their greatest tool for self education. Although I teach in a professional school, I believe these objectives situate me in the tradition of liberal arts education that places the development of the individual above all other objectives.

Personal qualities

I hope it is appropriate to discuss a few personal qualities that affect my teaching. I had a colleague who used to joke, "I'm a recovering perfectionist." I understand her point that for some things we need to settle for less than our very best, but I cannot bring myself to do so. Every activity from crafting an assignment to delivering a lecture, counseling a student, chairing a committee or reviewing a journal article presents the same intellectual challenge: How can I do it better the next time? I apply my beliefs about natural learning and growth to myself. I continually aspire to improve, to find the best possible method to do everything I attempt. Once I have reached a plateau, it is impossible for me to retrench or cut corners. While this striving for perfection is time consuming, I believe it makes me a better academic. For example, I typically write a page or more of feedback on my students' projects. Because I teach graphic design, I feel an obligation to make sure my syllabi and course materials are well designed. In my research, I never stop searching for that elusive but illuminative fact, and typically I rewrite my conference papers and journal articles six or seven times before submitting them.

I have had colleagues who call me a "born teacher," a "natural teacher," a "talented teacher." I understand they mean their comments as compliments, so I never dispute them. But I see these labels as analogous to sports commentators whose emphasis on an athlete's "natural abilities" diminishes the thousands of hours of training she expends to attain success. Just as nobody is a "born researcher," I am certain no one is a "born teacher." Instead, I see myself as a hard working teacher. Everything I have accomplished in the classroom and at the university and national levels is the result of diligent work, guided by reading, reflection and input from colleagues and students. I consider this fact positive, because it means everybody can become a better teacher through effort. That is how I try to model myself to associate instructors and to participants in teaching workshops.

The syllabi in the supporting materials are an example of such work. In the summer of 1990, before I began teaching, I attended a workshop session on preparing a syllabus. The presenter made the case that many students consider the syllabus a contract with quasi legal guarantees about what they can expect in course content and policies. I do not neglect that dimension, but I prefer to think of my syllabi as love letters. I want them to convey my love for the subject matter and for my students' learning. There's an old concept in journalism of hooking the reader. Far from considering my students a captive audience, I try to craft a syllabus that will hook them on the course content. Instead of copying the course description from the bulletin, I explain why the students will find this course interesting, relevant, transformative, engaging, fun, lucrative, etc. I take pride in creating syllabi that reach 10 and 12 pages.

An additional word about the course materials included in this dossier. I understand many instructors consider syllabi, assignments, handouts, PowerPoint files and other materials to be their intellectual property and guard them closely. I respect that position, but I have chosen instead to freely share my materials with faculty colleagues and AIs. Our School has recently hired two contract lecturers who will teach graphic design and multimedia storytelling. I have given them disks with all my materials for the respective courses. Each semester, when I upgrade handouts, create new exercises or revise PowerPoint files in J210 Visual Communication, I share the new materials with other instructors in the rotation. Most of my printed materials bear a copyright statement. It is not intended to impede their free distribution, but rather to keep someone from appropriating my work, putting his or her own copyright on it and charging others for materials I want to make freely available.

As I search for a metaphor for the kind of teacher I want to be, I keep returning to that of a nurturing parent. I feel extremely lucky to be a teacher. I am regenerated every day by the gratifying work of helping young people achieve their individual potential.

RESEARCH

Within the broad discipline of the history of photography, I specialize in French magazine photojournalists who work in the humanist tradition. This research agenda grows out of my dissertation on Henri Cartier-Bresson, a giant in this area who is widely known in Europe as the "father of photojournalism." In the early 1930s, Cartier-Bresson showed the potential for the 35mm camera to capture spontaneous action in pristine, geometric compositions. He was one

of the founders of Magnum Photos, a cooperative that quickly became and remains the most prestigious agency of magazine photojournalists. From this base, I have researched the work of other Magnum members and have branched out to study photographers at other agencies, including Gamma and Rapho.

My methodology is archival and monographic. My graduate studies at Princeton University gave me an art historical approach to studying photographs. Building on that training, I have developed my personal methodology for researching and writing about French magazine photojournalists. My unit of study is almost always a reportage. More than a single image, but less that a life's body of work, the reportage is a concentrated campaign focused on a single event, person or situation. Gilles Caron's coverage of the May 1968 rebellion in Paris provides a good example. With the photographer's permission, I work in agency or personal archives, studying such primary documents as contact sheets, original prints, field captions, memoranda, texts and lists of images selected to be distributed to clients. I also analyze the reportage's original publication in a picture magazine, and I interview those photographers, editors and colleagues, who are still living and accessible. To this data I add secondary sources to situate the content of the reportage in its historical context and the images in the photographer's biographical context. From this welter of material, I synthesize the most salient elements to create new meaning within journalistic, photographic, biographical, sociological and historical dimensions.

National and international reputation in research

In most cases, I have followed the traditional approach of presenting a research project at a peer-reviewed conference and using the feedback to revise it as peer-reviewed journal article. Two of my conference papers received honors from the Visual Communication Division of AEJMC: "Henri Cartier-Bresson reinterprets his career in magazine photojournalism," which analyzed the reasons for Cartier-Bresson's repudiation of photography in an interview with *Le Monde*, presented August 9, 2007, (R4); and "The lives of French women through the lens of Janine Niépce," which examined Niépce's coverage of the lives of French women, the French feminist movement and her relationship with Simone de Beauvoir, author of *The Second Sex*, presented August 2, 2006, (R4).

I have submitted most of my papers to this division, but have also presented at AEJMC's History Division and at the Joint Journalism Historians Meeting, sponsored by the American Journalism Historians Association and the AEJMC History Division in March 2010. All three

reviewers for the Joint Journalism conference gave my proposal a 5, the highest possible score (R4). This project investigates a reportage by René Burri, a member of Magnum Photos, who was the first western photojournalist allowed into Havana after the Cuban Missile Crisis.

Two conference papers treated reportages by Gilles Caron, a young Parisian whose meteoric career was cut short when he was captured and slain by the Khmer Rouge in 1970. They examine his coverage of the war and humanitarian crisis in Biafra in 1968 and the student rebellion in Paris in May 1968.

At the state level, I proposed, organized and moderated a research panel, entitled "Indiana images: Reading photographs as history and biography," at the Indiana Association of Historian's annual conference in 2008. As a member of this panel, I also presented a paper, entitled "How a WPA worker lives," based on photographs Margaret Bourke-White took in Muncie, Indiana, for a 1937 *Life* article.

Peer-reviewed journal articles

Since submitting my tenure case, I have published five peer-reviewed articles on French magazine photojournalists. All were published in either *Visual Communication Quarterly,* the journal of the Visual Communication Division of AEJMC, or *History of Photography*, a British journal edited at Oxford University, the premier journal in my field. Editors of both journals have put their acceptance rates at about 20 percent. Four of the articles grew out of the conference papers summarized above on Cartier-Bresson, Janine Niépce and Gilles Caron. The fifth, entitled "How Marc Riboud's Photographic Report from Hanoi Argued the Vietnam War was Unwinnable," grew out of a conference paper presented in my pre-tenure period. The article analyzes this Magnum photojournalist's reportage during October and November 1968, which showed the resilient North Vietnamese bearing up under a U.S. bombing campaign that exceeded all the tonnage dropped by Allies during World War II. Riboud's reportage was a cover story in *Look* magazine. A sixth article on Bourke-White's reportage on Muncie is under review at *Visual Communication Quarterly*. A seventh, on Burri's work in Havana, will be submitted soon to *American Journalism*. All these articles are included at (R3).

Non peer-reviewed publications

In addition to presenting my work in peer-reviewed venues, I accept invitations to speak at national and international conferences and write articles or book chapters for national and

international publications that are not peer reviewed. These invitations confirm I have achieved a reputation in my field. This invited work includes the following:

1. Mark Haworth-Booth, former senior curator of photography at the Victoria and Albert Museum in London, invited me to contribute eight essays to his book, *The Folio Society Book of the 100 Greatest Photographs*. Most of the other 42 authors, comprising the most recognized historians and curators of photography in America and Europe, wrote one or two essays. Only Haworth-Booth, another author and myself wrote eight. My essays discuss such iconic images as Robert Capa's falling soldier from the Spanish Civil War, Bourke-White's portrait of Mohandas Gandhi at his spinning wheel and Nick Ut's photograph of a young girl badly burned by napalm during the Vietnamese War. (R5)

2. When the editors of *Photo World*, China's largest photography magazine, published in Beijing, sought an article on the history of photography in America, they invited me to write it. Entitled "American photography follows two traditions: description and expression," the article goes beyond photojournalism to discuss the entire trajectory of American photography since 1839. It was published in two parts in *Photo World's* November and December 2007 issues. (R5)

3. For the past 50 years, Robert Delpire has arguably been one of the most influential figures in the French photographic world serving as a magazine editor, book publisher, film director and head of the Centre Nationale de la Photographie, France's state museum of photography. In the latter position, he curated more than 150 exhibitions. Since 1963, he has also published most of Cartier-Bresson's books and curated most of his exhibitions. Delpire invited me to contribute two items to his retrospective book, *Henri Cartier-Bresson: the man, the image & the world: a retrospective*. My essay, "Henri Cartier-Bresson: Master of Photographic Reportage," (R5) discusses his work as a magazine photojournalist. I was also lead author of the book's "Chronology and Bibliography." (R5) The book has editions in English, French, German, Italian, Japanese, Korean and Spanish.

4. When the editors of *The Journal of American History* decided to devote its June 2007 issue to the theme "American faces," they invited me to contribute an article. I chose to write on "An American atrocity: The My Lai massacre concretized in a victim's face." It contextualizes and interprets a photograph of seven Vietnamese women and children taken by Sergeant Ron Haeberle seconds before they were shot to death by American soldiers. (R5)

5. The London-based Phaidon, one of the largest publishers of art books, invited me to write

the introduction and captions for its book on Werner Bischof, the Swiss photojournalist and Magnum member, as part of its "55" series. A copy is included in the supporting materials.

6. Following the death of Cartier-Bresson, *News Photographer Magazine*, the official publication of the National Press Photographers Association invited me to write an article entitled "Cartier-Bresson's Impact on Photojournalism." This assessment of his contribution to American photojournalism is online at this URL: http://www.nppa.org/news_and_events/news/2004/08/cartier-bressons_impact_on_journalism.html. A printed version is at R5.

7. *The Digital Journalist*, a Webzine devoted to photography, invited me to write an assessment of the work of magazine photojournalist Peter Turnley. The article, entitled "Steady vision on a complex humanity," is online at this URL: http://digitaljournalist.org/issue0606/harpers.html. A printed version is at R5.

8. My other major national photographic publication comprises the text and captions for *An American Family: Three Decades with the McGarveys,* published by the National Geographic Society's book division and distributed by Random House in October 2009. The book presents a 32-year-long documentary photography project on an upper middle class family by Pam Spaulding, a photographer for the Louisville *Courier-Journal*. Of all my publications, this is the most journalistic. Although it includes my analysis and contextualization of the photographs, the bulk of the text is based on my interviews with five McGarvey family members and their friends and associates, including U.S. Senator Kent Conrad of North Dakota, and Jack Conway, Attorney General of the Commonwealth of Kentucky and its current Democratic senatorial candidate. A copy is included.

Invitations to lecture

9. At the international level, I was invited to present "*L'Espagne parle:* Cartier-Bresson's early reportage reveals the direction of his mature photojournalism" at the first symposium following the death of Cartier-Bresson. This symposium, which brought together the foremost American and European scholars on Cartier-Bresson, was held at the Musée de l'Elysée in Laussane, Switzerland, February 11, 2005.

At the national level, my invited lectures include:

10. "Four Threads that Bind American Photojournalism," presented at the Frazier International History Museum in Lousiville, January 9, 2007.

11. "Jacob Riis, Founder of American Social Documentary Photography," presented at Loyola

College in Baltimore, as part of its Humanities Symposium, October 12, 2000.

12. "'The Companionship of Images': Breaking Free from the Limiting Categories of Art and Photojournalism in the Work of Henri Cartier-Bresson," presented at the Worcester Art Museum in Worcester, Mass., at its symposium, "Capturing the Now: The Art of Photojournalism," May 13, 2000.

Research grants

I have received two grants in aid of research, from the Office of the Vice Provost for Research and the School of Journalism, to support my sabbatical during AY 2010-11. I plan to write a book that will pull together the threads of my specialization and serve as the culmination of my research career. The book will explain to an American audience the humanist tradition in French magazine photography from the 1930s through the 1970s, and will demonstrate how this tradition influenced American photojournalism. In five chapters, it will define and periodize the tradition, tracing its intellectual roots to the French Enlightenment; explain the agency system that facilitated the work of these humanist photographers with particular attention to the Magnum and Rapho agencies; discuss the structural changes in the French magazine industry including how humanist photojournalists have coped with financial retrenchment; and sketch biographies of the major photographers in the tradition, discussing their *oeuvres*, styles and working methods. This chapter will allow me to write about many major figures whom I have studied but not yet written journal articles about. A small sample includes André Kertesz, Brassaï (Gyula Halász), Robert Doisneau, Willy Ronis, Chim (David Seymour), Simone Weiss and Ylla (Camilla Koffler). I believe the book's most important contribution will be its discussion of how extensively this French humanist tradition has influenced American photojournalism. The grant applications, which contain a more detailed outline of the book, are at R1.

SERVICE

At the national level, I have served on 10 Accrediting Council on Education in Journalism and Mass Communications (ACEJMC) site visit teams in the post-tenure period. I was chair of one, a visit to the Department of Journalism at the University of Mississippi in 2005. Susanne Shaw, executive director of ACEJMC, assigns me to teams visiting schools that have photojournalism programs. Typically, I write the standard on curriculum. Letters from Professor Shaw and two of the team chairs describe the quality of my service in this area. (S4)

As a member of the editorial board of *Visual Communications Quarterly* since 2005, I have reviewed numerous articles and written several book reviews. I have also reviewed numerous conference papers, served as discussant for AEJMC Visual Communications Division research panels and been an external reviewer on three tenure cases.

Campus service

At the campus level, I have been a member of the board of trustees of the Kinsey Institute for Research in Sex, Gender, and Reproduction since spring 2007, and was chair of the board from June 2008 through June 2010. I have curated one photography exhibition on the erotic work of Cleveland photographer Herbert Ascherman Jr., and been co-curator of another exhibition, "Expressive Bodies: Contemporary Art Photography from the Kinsey Institute." The latter exhibition traveled to the gallery of the Herron School of Art and Design at IUPUI and to IU Northwest in Gary. I gave invited lectures on this exhibition at the two latter locations and at the Society for the Scientific Study of Sexuality's annual convention in Indianapolis in November 2007. Ratings of my presentation to the Society were unanimously excellent. (S3)

Of all my service activities, I am most proud of my work on behalf of the Kinsey Institute. I have brought important new members to the board, including the curator of photography at the Metropolitan Museum in New York. I also played a leadership roles in the drafting and passage of a board policy on acquisitions and de-accessions for the art and library collections, and in the ongoing process of combining the KI's boards of governors and trustees. Beyond these duties as chair, I have made it my personal goal to increase the holdings of art photography in the Kinsey collection. I have played a role in a collaborative effort to persuade the Robert Mapplethorpe Foundation to make a significant donation of original Mapplethorpe prints to the collection. This is still in progress, but the transfer should be finalized this fall. A letter from Julia Heiman, director of the KI, attests to the quality of my service. (S4)

I have served on the policy committee of the IU Art Museum since 1999 and am currently its chair. A letter from Adelheid Gealt, director of the Art Museum, attests to my service. (S4)

Since 2001, I have served on the advisory board for *Research & Creative Activity* magazine. A letter from Lauren Bryant, editor of *Research & Creative Activity*, attests to my service. (S4)

I have presented six sessions at IU's MINI University. The first four were lectures on photography or history of photography topics. In 2009 and 2010, I conducted a two-part session, entitled "20-20 Photographic Vision: A Workshop in Photography." This was a true workshop

that engaged the participants in active learning. On Monday, I presented several ideas on composition and color, then sent participants out with their digital cameras to put those ideas into practice. On Wednesday, they turned in their memory cards. I edited their images and used them to conduct a group critique on Thursday. A letter from Jeanne Madison, director of Mini University, attests to my service. (S4)

I have been active in Image Forum, a campus interdisciplinary group that comprises scholars from Communications and Culture, Art History and Journalism who study the image. It had long troubled me that given the importance of the visual image in our culture, there had never been visual scholar as a Patton Lecturer. I made the original suggestion to the group and played a role in our successful proposal to bring W. J. T. Mitchell, the Gaylord Donnelley Distinguished Service Professor at the University of Chicago, to deliver Patton lectures in Spring 2010.

I was the School of Journalism's representative, working with the East Asian Studies Center and other units on campus, to bring the Chinese photojournalist Li Zhensheng to speak at IUB in Fall 2009.

Service to the School of Journalism

Much of my service to the School of Journalism has been in the area of teaching. My committee assignments have typically been on the undergraduate, curriculum or teaching standards committees. I have chaired the Teaching Standards Committee for the last two years. During AY 2008-9, then Associate Dean Bonnie Brownlee gave our committee an extensive charge. I guided the committee to produce a meaningful response to each item in the charge. I feel especially proud of working with one committee member to conduct a survey of our School's adjunct instructors and make several recommendations about how to help them develop as teachers and integrate them better into the School. As a member of the Teaching Standards Committee, I have coordinated the selection of the Gretchen A. Kemp Teaching Fellow several times. This is a cumbersome process that often drags on past deadline. When I handle it, the results are always in hand in time to be announced at the School's spring scholarship ceremony.

During AY 2009-10, I was co-chair of a search committee that led to the successful hiring of five new lecturers for our School.