PHOT 8H: HONORS PHOTOGRAPHY OF AMERICAN CULTURES

Foothill College Course Outline of Record

<table>
<thead>
<tr>
<th>Heading</th>
<th>Value</th>
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<tbody>
<tr>
<td>Effective Term</td>
<td>Summer 2022</td>
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<tr>
<td>Units</td>
<td>5</td>
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<tr>
<td>Hours</td>
<td>4 lecture, 3 laboratory per week (84 total per quarter)</td>
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<tr>
<td>Advisory</td>
<td>Not open to students with credit in PHOT 8.</td>
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<tr>
<td>Degree &amp; Credit Status</td>
<td>Degree-Applicable Credit Course</td>
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<tr>
<td>Foothill GE</td>
<td>Area VI: United States Cultures &amp; Communities, Area I: Humanities</td>
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<tr>
<td>Transferable</td>
<td>CSU/UC</td>
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<tr>
<td>Grade Type</td>
<td>Letter Grade (Request for Pass/No Pass)</td>
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<td>Repeatability</td>
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Student Learning Outcomes

- A successful student will identify the photographic process, describe the visual elements, and interpret the meaning of a photograph.
- A successful student will synthesize the course material on photography’s role in shaping ideas about race, class, gender, sexuality and national identity in America.

Description

Examination of photography’s role in shaping ideas about race, class, gender, sexuality and national identity in America, from its historical roots to the present. Includes a wide variety of genres, such as commercial photography, portraiture, social documentary, photojournalism, ethnographic and scientific photography, erotica, and fine-art photography. Students will look at images from ethical, cultural, and critical perspectives as they develop visual literacy skills. The honors course offers an enriched and challenging experience for the more talented student, including deeper content, more rigorous grading, and more demanding and creative assignments requiring application of higher-level thinking, writing, and communication skills.

Course Objectives

The student will be able to:

a. Demonstrate detailed knowledge of the historical development of photography in American culture in relation to the political, economic, social, and religious developments of the time.
b. Apply knowledge of photography techniques, historical periods and genres from American culture to representative examples of photography.
c. Compare and contrast photographs through familiarity with a broad sampling of images, photographers, styles and genres.
d. Analyze and interpret messages conveyed in a photograph through understanding the language of photography.

e. Determine and assess the role the photographer, the subject, and the viewer have on the photographic image.
f. Discuss, with insight and understanding, the social and personal implications of photography, such as how photographic representation of minority groups in America has either affected or reflected the treatment of these groups by society.
g. Demonstrate self-managed learning in a comprehensive journal, in which they reflect upon, evaluate, and describe their own learning process.

Course Content

a. Reading the visual world
   i. Revolutions in the field of communications
   ii. Development of a visual culture
   iii. Ways of seeing
   iv. How humans process visual data
   v. Shortening of human attention span
   vi. Risk of the use of stereotypes to facilitate faster communication
   vii. The importance of visual literacy
   viii. The language of photography

b. Looking at and interpreting photographs
   i. Learning to look
   ii. Describing photographs (visual elements, subject matter, form, medium, style)
   iii. Analyzing photographs
   iv. Methods of interpreting photographs in photography criticism

c. Issues of representation
   i. Regime of representation
      1. Evolution and implications of “whiteness” as the norm in America (rich, white, male, heterosexual, U.S. citizen)
      2. Role of the “other” (class, race, ethnicity, gender, sexuality, legal status, religion)
   ii. Power relationships of representation (photographer, subject and viewer)
   iii. Photographs and the construction of an archetype or stereotype
   iv. Catalysts for the deconstruction of an archetype or stereotype
      1. Introduction of new and alternative representations (e.g., “New Negro” image)
      2. Social and artistic movements
      3. Introduction of hand-held 35mm cameras
      4. Development of mass-market magazines, such as Life, that incorporated photography for their substance
      5. Great Depression and the creation of federal agencies that used photography for documentation
      6. Cultural minorities reframing the view of America
   v. Effects of representation
      1. Self-image
      2. Outsider perception
      3. Treatment in life
      4. Poverty
      5. Harassment
      6. Discrimination (housing, jobs, educational opportunities, etc.)
      7. Assimilation and isolation
   d. Interplay of class, race, ethnicity, gender, sexuality, legal status in American history
i. Historical and social context of Native American experience
ii. Historical and social context of African American experience
iii. Historical and social context of Chicano/Latino American experience
iv. Historical and social context of European immigrant experience
v. Historical and social context of Asian American experience
vi. Social change during the progressive era: Jacob Riis and Lewis Hine

k. Staging orientalism in picture postcard of San Francisco Chinatown
   i. Arnold Genthe and Isaiah West Taber documenting SF Chinatown and establishing artistic conventions on how Chinatown would be portrayed
   ii. Rise of SF Chinatown as a travel destination
   iii. Postcard eras
   iv. Golden Age of picture postcards
   v. Photographers and publishers
   vi. Stereotype methods
   vii. Widespread postcard distribution
   viii. Racially charged handwritten messages
ix. Correlation to increase in violence attacks on Chinese Americans

l. Looking like the enemy
   i. WWII and the racism of anti-Japanese propaganda
   ii. U.S. Government’s photographic documentation of wartime evacuation, detention, and internment of the Japanese
   iii. Photographs of Dorothea Lange, Ansel Adams, Toyo Miyatake
   iv. Redress movement
   v. Parallels between the post-September 11 treatment of Arab Americans and Muslims in this country with treatment of Japanese Americans after the start of World War II

m. Reframing America
   i. Artistic contributions European photographers made to American photography between the 1930s and 1960s
   ii. The Image of Freedom Exhibition
   iii. Edward Steichen and The Family of Man
   iv. Robert Frank and The Americans

n. Lynching photographs
   i. The spectacle of lynching
   ii. Consumption of lynching photography

o. Civil Rights Movement
   i. Photography ignites the Civil Right Movement
   ii. Gordon Parks: African American life in the mid-late 20th century
   iii. Documenting integration of the Little Rock Nine
   iv. Ernest C. Withers: An Informed Observer
   v. The impact of images by Charles Moore, Danny Lyon and Moneta Sleet Jr.

Lab Content
Lab activities are provided for students to practice visual literacy skills (observe, describe, analyze and interpret) and apply theoretical knowledge regarding each topic area’s photographs using the language of photography (elements of art and principles of design), technique, genre, and important photographers. Activities consist of online laboratory worksheets correlated with viewing examples. Examples for Part 1/Topic 4 (Anthropology and Settler Colonialism) and Part 1/Topic 5 (Exhibiting the Savage) illustrate the quantity and quality of photography examples provided.

Representative viewing examples for Part 1/Topic 4 (Anthropology and Settler Colonialism):
   a. Renty, frontal and profile, 1850 (Joseph T. Zealy)
   b. Delia, frontal and profile, 1850 (Joseph T. Zealy)
c. Portrait of Frederick Douglass, 1844/52 (Samuel J. Miller)
d. Portrait of Frederick Douglass, 1895 (C.M. Battey)
e. Portrait of Sojourner Truth, 1863 (Photographer unknown)
f. Portrait of Sojourner Truth, 1863 (Photographer unknown)
g. Peter (formerly identified as “Gordon”), 1863 (Mathew Brady Studio, after McPherson & Oliver)
h. Illustration in Harper’s Weekly, July 4, 1863
i. Tom Torino, before and after, 1882 (John N. Choate)
j. In the Badlands, c. 1905 (Edward S. Curtis)
k. In a Piegan Lodge, original and retouched, 1911 (Edward S. Curtis)
l. The Vanishing Race, 1904 (Edward S. Curtis)

Representative viewing examples for Part 1/Topic 5 (Exhibiting the Savage):

a. Chang and Eng, conjoined twins, seated, ca. 1860
b. William Henry Johnson, ca. 1860-1870 (Mathew Brady Studio)
c. Summit Avenue Ensemble, Atlanta, Georgia, 1899 or 1900 (Thomas E. Askew)
d. African American girl, half-length portrait, with right hand to cheek, with illustrated book on table, 1899 or 1900 (Thomas E. Askew)
e. Four young men posed on outdoor steps, Fisk University, Nashville, Tenn., ca. 1899 (Thomas E. Askew)
f. Students at work on house built largely by them, 1899 or 1900 (Frances Benjamin Johnston)
g. Louis Firetail (Sioux, Crow Creek), wearing tribal clothing, in American history class, Hampton Institute, Hampton, Virginia, 1899 or 1900 (Frances Benjamin Johnston)
h. Hampton Institute, Va. - a graduate (dining) at home, 1899 (Frances Benjamin Johnston)
i. The Missing Link #1 and #2, ca. 1904 (Gerhard sisters)
j. Mrs. Wilkins teaching an Igorot boy the cakewalk at the 1904 World’s Fair, 1904 (Jessie Tarbox Beals)
k. Igorots Killing a Dog, 1904 (Jessie Tarbox Beals)
l. Bagabo Chief, 1904 (Gerhard sisters)
m. Ota Benga at the Bronx Zoo, 1906

Special Facilities and/or Equipment

1. Classroom with computer and audio/video equipment.
2. Access to comprehensive digital photography library for representative viewing examples.
3. When taught via Foothill Global Access: ongoing access to computer with email software and capabilities, email address.

Method(s) of Evaluation

The student will demonstrate detailed knowledge of the historical development of photography in the United States in relation to the political, economic, social, religious developments and values of the time in module/chapter-level quizzes and a comprehensive examination. The student will demonstrate ability to apply knowledge of photography techniques, historical periods and genres to representative examples of photography in module/chapter laboratory worksheets and quizzes. The student will demonstrate ability to compare and contrast photographic representations of different cultural/ethnic groups in module/chapter-level quizzes and a comprehensive examination. The student will demonstrate ability to discuss, with insight and understanding, the social and personal implications of photographic representation in society through participation in on-campus and/or online discussions and in brief essays posted in a comprehensive journal (see below). The student will demonstrate self-managed learning in a comprehensive journal, in which they reflect upon, evaluate, and describe their own learning process by writing two reflections on each module/chapter-level topic area: a pre-reflection that includes what the student already knows about the topic and a post-reflection in which students summarize what they learned and want to remember, clarify, or pursue in more depth. The student will demonstrate deeper level of understanding requiring application of higher-level thinking, writing, and communication skills through a contemporary issues journal. In this journal, students look for recent events or developments in the “real” world that are related to the course’s readings and assignments, then analyze these current affairs to identify the connections to course material in entries that they write in a journal that they maintain throughout the term.

Method(s) of Instruction

Methods of Instruction may include but are not limited to the following:

1. Classroom with computer and audio/video equipment.
2. Access to comprehensive digital photography library for representative viewing examples.
3. When taught via Foothill Global Access: ongoing access to computer with email software and capabilities, email address.

Method(s) of Evaluation

The student will demonstrate ability to apply visual literacy skills to representative examples of photography in module/chapter laboratory worksheets and quizzes. The student will demonstrate ability to discuss, with insight and understanding, the social and personal implications of photographic representation in society through participation in on-campus and/or online discussions and in brief essays posted in a comprehensive journal (see below). The student will demonstrate self-managed learning in a comprehensive journal, in which they reflect upon, evaluate, and describe their own learning process by writing two reflections on each module/chapter-level topic area: a pre-reflection that includes what the student already knows about the topic and a post-reflection in which students summarize what they learned and want to remember, clarify, or pursue in more depth. The student will demonstrate deeper level of understanding requiring application of higher-level thinking, writing, and communication skills through a contemporary issues journal. In this journal, students look for recent events or developments in the “real” world that are related to the course’s readings and assignments, then analyze these current affairs to identify the connections to course material in entries that they write in a journal that they maintain throughout the term.

Representative Text(s) and Other Materials


Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

a. Reading assignments: One textbook chapter for each of the topics (e.g., Part 1, Chapter 1: Reading the Visual World; Chapter 4: Anthropology and Settler Colonialism; Chapter 5: Exhibiting the Savage; Chapter 8: Looking Like the Enemy).

b. Writing assignments: Comprehensive journal, in which students first reflect upon what they already know about the topic, and then after they have completed all the learning activities associated with that topic, summarize what they have learned, what they need to clarify, and what they wish to pursue in more depth. Participation in formal threaded discussion, that includes written responses to prompts for each topic.
i. Example for Anthropology and Settler Colonialism: Edward Curtis has been accused of dressing up Native American people in regalia and outfits they no longer wore, presenting false and stereotyped images of a vanishing race. Do you think this is an accurate assessment? Why or why not? How do you feel about the continued appropriation of the headdress in non-native communities (for example, Victoria's Secret and Chanel runway shows, Halloween costumes, and Pharrell's cover on Elle UK)? How does this make you feel?

ii. Example for Exhibiting the Savage: Photographic imagery has been used to construct negative stereotypes of African Americans. What role does photography play today in shaping the narrative of how people of color are perceived? Do you think it is important that you have some control over, or contribute to how you are visually represented? Why or why not?

c. Discussion postings are assessed on the following criteria:
   i. Appropriateness: Did the student “answer” the question and address all components of the question?
   ii. Thoughtfulness and accuracy: Does the posting include correct information and demonstrate that the student is thinking about and understanding the material?
   iii. Organization: Does the student’s posting form a coherent paragraph with main statements, support statements, conclusion, and so forth?
   iv. “ESWE” (edited standard written English): Does the student’s posting contain correct grammar and spelling?

Discipline(s)
Photography