



PHOT 182 - Photography in a Multicultural United States Course Outline

Approval Date: 03/11/2021

Effective Date: 08/13/2021

SECTION A

Unique ID Number CCC000553779

Discipline(s) Anthropology
Art
Photography

Division Arts and Humanities

Subject Area Photography

Subject Code PHOT

Course Number 182

Course Title Photography in a Multicultural United States

TOP Code/SAM Code 1011.00 - Photography / E - Non-Occupational

Rationale for adding this course to the curriculum Update SLO, content, text

Units 3

Cross List N/A

Typical Course Weeks 18

Total Instructional Hours

Contact Hours

Lecture 54.00

Lab 0.00

Activity 0.00

Work Experience 0.00

Outside of Class Hours 108.00

Total Contact Hours 54

Total Student Hours 162

Open Entry/Open Exit No

Maximum Enrollment 40

Grading Option Letter Grade or P/NP

Distance Education Mode of Instruction On-Campus
Hybrid
Entirely Online

SECTION B

General Education Information:

SECTION C

Course Description

Repeatability May be repeated 0 times

Catalog Description Examination of photography's role in shaping ideas about race, class, gender, sexuality and identity. The course emphasizes critical analysis of images from a wide range of genres including: commercial photography, portraiture, social documentary, photojournalism, ethnographic and scientific photography, and fine-art photography.

Schedule Description

SECTION D

Condition on Enrollment

1a. **Prerequisite(s):** *None*

1b. **Corequisite(s):** *None*

1c. **Recommended:** *None*

1d. **Limitation on Enrollment:** *None*

SECTION E

Course Outline Information

1. Student Learning Outcomes:

- A. Critically analyze and evaluate photographic images.
- B. Demonstrate an understanding of how ideas are expressed through photographic images.
- C. Demonstrate an understanding the ways photographic images engage in, and affect, social issues and change.

2. Course Objectives: Upon completion of this course, the student will be able to:

- A. Develop a basis for understanding and evaluating photographs in terms of their production and aesthetics.
- B. Understand the diversity of other cultures through the photographs of those cultures. By studying the artwork of differing cultures students will be able to appreciate and make more informed decisions as to how these cultures define themselves through their art.
- C. Apply historical, philosophical, and critical concepts learned in the lecture to the lab assignments to create four individual projects showing understanding of aesthetic principles and concepts. This involves identifying and interpreting information, recognizing relationships, and formulating a conclusion by way of an individual project.
- D. Participate in group and individual critiques, both verbal and written.
- E. Learn to apply historical, philosophical, and critical concepts to the photographs by the various cultures studied to recognize relevant relationships between cultures to identify the similarities and differences.

F.

3. Course Content

Historical Perspectives

- Understanding Visual Culture
 - Iconology
 - Form
 - Ideology
 - Semiotics
- The Chinese and the Gold Rush
 - Migration
 - Life in the camps
 - Foreign Mining Tax
- The face of slavery and emancipation
 - Civil War portraits
 - Civil War to WWII
- Curtis and the Native American
 - Edward Curtis portraits
 - A. Zeno Shindler: The Smithsonian catalog
- The FSA and migrant labor
 - Dustbowl and the Great Depression
 - The Bracero Program
- Japanese American Internment
 - Ansel Adams' Manzanar
- The Harlem Renaissance
 - James VanDerZee

Contemporary Experiences

- Asian American perspectives
 - Masumi Hayashi
 - Wing Young Huie
 - Dinh Q Le
- African American perspectives
 - Robert Sengstacke
 - Carla Williams
 - Carrie Mae Weems
- Native American perspectives
 - Malcolm MacKinnon
 - Pamela Shields
 - Carm Little Turtle
- Feminist perspectives
 - Ciny sherman
 - Sarah Hart
 - Theresa Harlan
- LGBT perspectives
 - Jeff Scheng
 - Joan Biren
 - Scott Pasfield
 - Robert Mapplethorpe

4. Methods of Instruction:

Activity: Analysis and research on topic under discussion.

Discussion: Large and small group discussion of topic in consideration.

Lecture: Formal lecture of topic under discussion

Online Adaptation: Activity, Discussion, Group Work, Lecture

Explain how the online adaptation of the methods of instruction aligns with the course

outcomes: Activity, Discussion, Group work and Lecture will enable student to achieve SLO

1 Activity, Discussion, Group work and Lecture will enable student to achieve SLO 2 Activity,

Discussion, Group work and Lecture will enable student to achieve SLO 3

4. Methods of Evaluation: Describe the general types of evaluations for this course and provide at least two, specific examples.

Typical classroom assessment techniques

Exams/Tests -- Test that can consist of objective and essay style questions

Quizzes -- Quizzes that can consist of objective and essay style questions

Papers -- Written analysis of topic under discussion: Based on the readings, respond to the following : 1. Where do you agree or disagree with the authors? 2. Which issues are most relevant and interesting to you? Aim for 500 words After looking at the photographers mentioned in the content page, and the exhibition: 1. Find two photographers not mentioned in the content page, who you feel create images that question the nature of photography and the photograph. Select 1 images PER PHOTOGRAPHER (a total of 2 images) and label each photograph with the ARTIST, TITLE, AND DATE. 2. In what way does the photograph question the nature of the photograph? 3. Based on the photographers in this assignment and all the others we've seen during the semester, What do you think a photograph is?

Letter Grade or P/NP

5. Assignments: State the general types of assignments for this course under the following categories and provide at least two specific examples for each section.

A. Reading Assignments

1. Read and be prepared to discuss "Twelve High School Students, a Teacher, a Professor and Robert Mapplethorpe's Photographs: Exploring Cultural Difference Through Controversial Art," by Terry Barrett and Sharon Rab, from the Journal of Multicultural Education.

2. Read and be prepared to discuss "Ghost in the Machine" by Paul Chaat Smith, in Strong Hearts: Native American Visions and Voices, (Aperture, 1990), pp. 6-9.

B. Writing Assignments

Written critical analysis of a single or group of photographs.

1. Write a one page critique of a photograph as it relates to the topic under discussion and related reading material.

2. Students are to write a term paper covering some aspect of a period or topic covered in the course this semester. This paper is designed as a research project, and students are expected to go beyond the level of information found in the course textbook. Students must find a minimum of five sources for this paper. Of those five, no more than two may be periodical sources and no Internet sources are allowed, except where students can demonstrate the academic verifiability and validity of a source. Paper will be in the MLA format using parenthetical citations. The body of the text must be a minimum of 7 pages and no more than 15.

C. Other Assignments

1. Verbally analyze, compare/contrast and assess photographs in group critiques applying appropriate terminology and theoretical considerations.

2. Each student must complete one gallery visit to a gallery exhibiting contemporary art aligned with the course content, and submit a 2 page report. College, non-for-profit and commercial galleries are considered accepted art venues.

6. Required Materials

A. EXAMPLES of typical college-level textbooks (for degree-applicable courses) or other print materials.

Book #1:

Author: Sturken, Marita

Title: Practices of Looking: An Introduction to Visual Culture

Publisher: Oxford University Press

Date of Publication: 2017

Edition:

B. Other required materials/supplies.