Art 154A
Being Social: Photography and Engagement

This class meets on Tuesday/Thursday via Zoom 11:00-2:00 PM

Lecturer: Jack Chapman
jackfoto@ucsc.edu
Zoom Office Hours: Tuesdays 2:00-3:00pm by appointment only

COURSE DESCRIPTION
This course explores the historical and contemporary ways in which photography has been used to examine social issues and invites students to produce work that responds to issues that are important to them. We will learn about photography’s historical significance in raising social awareness, analyzing the aesthetic and methodological strategies of modern and contemporary photographers seeking to catalyze economic, political and cultural change through the production of images.

Concurrently throughout the course, we will consider and construct different definitions for the term social, looking at academic, artistic and informal contexts to gain critical insights into what it means for an issue to be social.

Students will be tasked to produce one medium sized project that responds to social issues they are interested in exploring through the medium of photography, and will present their work for critical feedback. The class will create a group object that challenges to define what social engagement in photography is today.

The course will be based around central themes and critical texts rather than following a purely chronological approach. In addition to fine art photography, popular forms of the medium will also be considered including documentary photography, museum exhibitions, field research, photojournalism, family photo albums, scientific documentation, postcards and advertising.

Prerequisites: 20i + Art 150 or 156. Enrollment restricted to art majors.

Learning Objectives/Student Outcomes
● Demonstrate the ability to recognize and analyze similarities and differences between at least two disciplinary perspectives or modes of knowing

● Through lectures, discussions and critical readings, students will understand the History of Social Photography from both an art historical and social science perspective.
• Students will understand the characteristics and terminology associated with social engagement

• Students will be able to visually identify the work of key photographers and place the work in an aesthetic and social historical context.

• Through class discussion and lectures, students will analyze various bodies of work through the lens of both sociology and art history and will distinguish between the conclusions and methods of each.

• Students will complete a photo based research project that illustrates their ability to integrate different disciplinary approaches to explain or solve a social issue

TIME COMMITMENT
Classroom hours: 5 hours
Expect to spend 25 hours per week outside class to complete your assignments, readings and research.

STUDENT RESPONSIBILITIES
• Creation of new work on a weekly basis even if there is no critique that week for Final Project.
• Active participation in class discussions; everyone needs to be prepared by reading
• Active research of historical and contemporary artists. Be prepared to share your findings in class.
• Oral presentation of your quarter’s work and group reading
• Completed final projects in time for Open Studio
• Lab time to produce on site work
• Regular punctual attendance

ALL ASSIGNMENTS:
1. Midterm Critique of Work in Progress (100 pts): 20% of grade
   • Students will present a proposal of their socially engaged topic and present 10-15 photographic images of their chosen course project. Critique.

2. Individual meeting with professor to discuss project (100pts): 20% of grade
3. Cumulative Project- socially engaged photo based documentary project (200pts) : 40% of Grade

4. Attendance / Participation / Growth (100pts): 20% of Grade
   - Quality and quantity of productivity – regular working habits / Experimentation and risk taking / Idea development. Regular and punctual attendance. Critical development from course readings is reflected in student projects.

LECTURES:
Active participation and engagement with the professor and visiting guests during class lectures and artist talks is required. Ask questions.

ACADEMIC INTEGRITY
The University Rules, including the Student Code of Conduct, and other documented policies of the department, college, and university related to academic integrity will be enforced. Any violation of these regulations, including acts of plagiarism or cheating, will be dealt with on an individual basis according to the severity of the misconduct.

SPECIAL NEEDS AND ACCOMMODATIONS POLICY
UC Santa Cruz is committed to creating an academic environment that supports its diverse student body. If you are a student with a disability who requires accommodations to achieve equal access in this course, please submit your “Accommodation Authorization Letter” from the Disability Resource Center (DRC) to me privately during my office hours or by appointment, as soon as possible in the academic quarter, preferably within 1 week. I also am open to and want to encourage you to discuss with me ways I/we can ensure your full participation in this course. If you have not already done so, I encourage you to learn more about the many services offered by the DRC. You can visit their website (http://drc.ucsc.edu/index.html), make an appointment, and meet in-person with a DRC staff member. The phone number is 831-459-2089 or email drc@ucsc.edu.

GRADING CRITERIA

CRITIQUES & CLASS PARTICIPATION
Critiques and participation are very important to your success in this class. Critiques are a time to exchange ideas openly and to give feedback to the artist as to the success of their project. This time will also give you an opportunity to analyze critically and to interpret content and technique. You can not make up a missed critique or lab time.
Please be sure to be on time and attend all critiques. You must attend and participate in critique even if you have not finished your project.

**ATTENDANCE POLICY**
Regular and punctual attendance is mandatory in lecture. With the exception of extreme circumstances each absence above two will result in the lowering of your grade 10%, and missing three or more class meetings can result in failure of the course. Three tardy arrivals are equivalent to one absence. Incompletes will be considered only under extreme circumstances.

**GRADING**
Attendance is required for all lectures. Attendance is also mandatory to all museum visits. Assigned readings from the course text are mandatory.

Grades will be figured on the conventional percentage scale. More importantly, grades are an important indication of how well you are doing in the course. “C” represents the minimum acceptable completion of the work and should be considered “average”. **You will have to do above average work or superior work to get a “B” or an “A”, respectively.**

A = Outstanding; pushing the limits of both the student’s creativity and the assignment.
B = Thorough, thoughtful, and creative approach to the assignment.
C = AVERAGE; minimum project requirements met.
D = Poor; does not meet minimum requirements.
F = Fail; failure to complete the assignments

**IMPORTANT SUMMER SESSION REMOTE 2020 INFORMATION**

Session 1:
Drop: Monday, June 28
Request for “W”: Friday, July 9

Summer is unique. **You will not be dropped for non-attendance or non-payment.** You must drop yourself. Dropping before the deadline results in a full-tuition reversal/refund. Withdraw posts a W for the grade and full tuition is charged (no refund).

For all dates and deadlines, including ‘change of grade option’ (P/NP) and grades due, here is the summer academic calendar: [https://summer.ucsc.edu/studentlife/index.html](https://summer.ucsc.edu/studentlife/index.html)
For questions about dropping, requesting a W grade for a course, or withdrawing from the summer quarter, email summer@ucsc.edu.

**DRC Remote Accommodations:**

The Disability Resources Center reduces barriers to inclusion and full participation for students with disabilities by providing support to individually determine reasonable academic accommodations. Operations continue via remote appointments. If you have questions or concerns about exam accommodations or any other disability-related matter, email the DRC Schedulers at drc@ucsc.edu for an appointment.

**Small Group Tutoring**

Small Group Tutoring (SGT) supports students academically to advance educational equity by designing inclusive learning environments outside of the classroom. In SGT, you can expect the Tutor to facilitate cooperative group activities designed to have students work together on the course content and develop study skills for the course. SGT is offered at least three times each week for the entire quarter. The Tutor is an undergraduate student who took the class, did well, and is trained to facilitate group sessions to focus on students' needs to succeed in the course. SGT is open to all students enrolled in the class and they must sign up on our online system: TutorTrac. When students sign up for SGT, they are committing to attend every week.

Want SGT to be successful for you? Bring your books, lecture notes, questions, and be open to working collaboratively with your peers. You can sign up using this link: https://ucsc.go-redrock.com/tracweb40/NoAccess.4sp?errText=insufficient%20credentials%20to%20view%20content

You can also find the link on our website: https://lss.ucsc.edu/index.html

**Academic Dishonesty**

Academic integrity is the cornerstone of a university education. Academic dishonesty diminishes the university as an institution and all members of the university community. It tarnishes the value of a UCSC degree. All members of the UCSC community have an explicit responsibility to foster an environment of trust, honesty, fairness, respect, and responsibility. All members of the university community are expected to present as their original work only that which is truly their own. All members of the community are expected to report observed instances of cheating, plagiarism, and other forms of academic dishonesty in order to ensure that the integrity of scholarship is valued and preserved at UCSC.

In the event a student is found in violation of the UCSC Academic Integrity policy, he or she may face both academic sanctions imposed by the instructor of record and disciplinary sanctions imposed either by the provost of his or her college or the Academic Tribunal convened to hear the case. Violations of the Academic Integrity policy
can result in dismissal from the university and a permanent notation on a student’s transcript.

For the full policy and disciplinary procedures on academic dishonesty, students and instructors should refer to the Academic Integrity page at the Division of Undergraduate Education.

Title IX:

The university cherishes the free and open exchange of ideas and enlargement of knowledge. To maintain this freedom and openness requires objectivity, mutual trust, and confidence; it requires the absence of coercion, intimidation, or exploitation. The principal responsibility for maintaining these conditions must rest upon those members of the university community who exercise most authority and leadership: faculty, managers, and supervisors.

The university has therefore instituted a number of measures designed to protect its community from sex discrimination, sexual harassment, sexual violence, and other related prohibited conduct. Information about the Title IX Office, the online reporting link, applicable campus resources, reporting responsibilities, the UC Policy on Sexual Violence and Sexual Harassment, and the UC Santa Cruz Procedures for Reporting and Responding to Reports of Sexual Violence and Sexual Harassment can be found at titleix.ucsc.edu.

The Title IX Office is actively responding to reports and requests for consultation. If you are not currently working with someone in the office and want to make a report/request a consult, you can expect the fastest response by using our online reporting link.

For more information please visit the Title IX Operations under Covid-19 page.

ART DEPARTMENT SYLLABUS ADDENDUM COVID-19 VERSION

UC SANTA CRUZ is committed to creating an academic environment that supports its diverse student body. If you are a student with a disability who requires accommodations to achieve equal access in this course, please submit your Accommodation Authorization Letter from the Disability Resource Center (DRC) to me via email, preferably within the first two weeks of the quarter. At this time, I would also like us to discuss ways we can ensure your full participation in the course. I encourage all students who may benefit from learning more about DRC services to contact DRC by email at drc@ucsc.edu.

LATE ASSIGNMENTS will be accepted with a reduction in grade for lateness for only one week after assignments are due (Please notify me of DRC accommodations before assignments are due so that we can agree on a manageable accommodation.)
In this class we abide by the UCSC Principles of Community, so please familiarize yourself with these important principles. 
https://www.ucsc.edu/about/principles-community.html

GRADE DISPUTES (highly recommended for lower-division and large lecturer course syllabi) If you have questions about the grading of your work, please make arrangements to meet with your teaching assistant (TA) if applicable. If your questions are not resolved, please email me.

ACADEMIC MISCONDUCT POLICY Academic misconduct includes but is not limited to cheating, fabrication, plagiarism, or facilitating academic dishonesty. Acts of academic misconduct during the course, including plagiarism, can and usually do result in failure of the course, at the sole discretion of the instructor of record. Your case will be reported to the College Provost as per the Academic Integrity guidelines found on the web at: https://www.ue.ucsc.edu/academic_misconduct

COURSE EVALUATIONS for faculty will be available online for students to complete towards the end of quarter. There is a new system called WDYT (What Do You Think) and you will be sent emails to your @ucsc.edu email from that system to complete your evaluations online for all of your classes. Please be thoughtful in your responses, as we take these evaluations seriously. Course evaluations help faculty consider ways to improve instruction and are completely confidential.

GRAPHIC CONTENT: In Art courses you will often be assigned images, films or other material that could contain difficult ideas, uncomfortable language, or graphic depictions of sex or violence. You will be asked to treat these portrayals critically, to consider what is being expressed by the maker, or to examine the potential social impact, and to evaluate the works in a given context. Instructors are always happy to speak with you about your work, and might direct you to CAPS (Counseling and Psychological Services) at 831-459-2628 or the Disability Resource Center (drc@ucsc.edu or 831-459-2089) should you need additional support in order to do your best work.

TITLE IX prohibits gender discrimination, including sexual harassment, domestic and dating violence, sexual assault, and stalking. If you have experienced sexual harassment or sexual violence, you can receive confidential support and advocacy at the Campus Advocacy Resources & Education (CARE) Office by calling (831) 502-2273. In addition, Counseling & Psychological Services (CAPS) can provide confidential, counseling support, (831) 459-2628. You can also report gender discrimination directly to the University’s Title IX Office, (831) 459-2462. Reports to law enforcement can be made to UCPD, (831) 459-2231 ext. 1. For emergencies call 911. Faculty and Teaching Assistants are required under the UC Policy on Sexual Violence and Sexual Harassment to inform the Title IX Office should they become aware that you or any other student has experienced sexual violence or sexual harassment.
RESOURCES FOR STUDENTS: The art department has a list of many resources on campus available to students. Please take a look at these to see what is available for you.  [https://art.ucsc.edu/links-to-student-resources](https://art.ucsc.edu/links-to-student-resources)

**ART 154A- Being Social: Photography and Engagement**

**WEEKLY CALENDAR**

**WEEK 1**

**Tuesday June 22**

Introductions, course description, and syllabus

Lecture: Isolation, Race, Resistance
Ansel Adams
Jack Chapman
Josef Koudelka
Susan Meiselas
Alex Webb
Ingeborg Gerdes
Jim Goldberg
Peter Beard
Pedro Miranda
Gerardo Nigenda
Evgen Bavcar
Mary Ellen Mark
Eugene Richards
Robert Frank
Lorna Simpson

Discussion

**Thursday June 24**

Lecture: Black American Photographers:
James Van Der Zee
Gordon Parks
Roy DeCarava
Carrie Mae Weems
Assignment: 10-15 new images

WEEK 2
Tuesday June 29
Guest Lecture: Juan Carlos Dávila
Q&A

Assignment: Review Lewis Watts’ website
https://lewiswatts.sites.ucsc.edu/

Thursday July 1
Guest Lecture: Lewis Watts
Q&A

Assignment: 10-15 new images

*DUE TUESDAY JULY 6* 10-15 edited images for review along with 3 questions to help guide feedback in group critiques so that it is both constructive and productive. Think about the direction of your social document. Pay attention to sequencing and juxtaposition. Are you working with text? How are different people reading your work? Are you communicating the vital elements of your project?

WEEK 3
Tuesday July 6
*Midterm Critique* 10-15 edited images with 3 questions
Group critique

Thursday July 8
Individual Meetings with me
Be prepared with new thoughts in response to the interactions that you had with your peers in the group critique. What is the final direction your project is going to take? How are you going to achieve your goals?

*DUE* 10-15 edited images for review along with 3 questions to help guide feedback in group critiques so that it is both constructive and productive. Think about the direction of your social document. Pay attention to sequencing and juxtaposition. Are you working with text? How are different people reading your work? Are you communicating the vital elements of your project?
Assignments: 10-15 new images

WEEK 4
Tuesday July 13
Guest Lecture: Egill Bjarnason
Q&A

Thursday July 15
Guest Lecture: Natalie Brescia
Q&A

Assignments: 10-15 new images, last chance to add work to your cumulative social document

*DUE NEXT WEEK* Your cumulative social documentation projects are due JULY 22nd.
A digital representation needs to be uploaded to Google Drive and accompanied with an artist/introductory statement. Reflect and be prepared to explain how your project has evolved and developed from the first critique.
You will be presenting your project to the class on either Tuesday, July 20 or Thursday, July 22.

WEEK 5
Tuesday July 20
Final Critique Group 1

Thursday July 22
Final Critique Group 2

Assignments: *DUE* Cumulative Visual Social Document with written artist statement uploaded to Google Drive by July 22 at 9:30am

Materials ONLINE SUPPLY:
www.bhphotovideo.com
www.freestylephoto.biz
www.samys.com
www.lightimpressionsdirect.com
PHOTOGRAPHERS AND PHOTOGRAPHY BLOGS TO CONSIDER:
TED Talks - Photography: https://www.ted.com/topics/photography
American Suburb X: http://www.americansuburbx.com
Magnum Photo Agency: https://www.magnumphotos.com/
Saint Lucy/ Mark Alice Durant: http://saint-lucy.com/about
Postcards from America http://postcardsfromamerica.tumblr.com/
TIME Magazine http://time.com/photography/
International Center of Photography https://www.icp.org/interviews
The Great Leap Sideways: http://www.thegreatleapsideways.com
Luminous Lint: http://www.luminous-lint.com/app/home
Art 21 Videos: http://www.pbs.org/art21/videos
Conversations with Photographers:
http://www.johnpaulcaaponigro.com/photographers/conversations
PBS (search Photography): http://www.pbs.org/search/?q=photography
Japan Exposures: http://www.japanexposures.com
Foam: http://www.foam.org/home

READING:
This is an optional supplement to the class lectures and personal research you will conduct over the duration of this course. It would be nearly impossible to read all of the materials contained on this list in the 5 weeks of our time together even if that was all that you did. It is meant to give you background, insight and ideas for further research in areas that may interest you.
The first links are generally about Covid-19, historical pandemics and isolation. The contents of the list move into racial discrimination, police brutality and the protests that have been confronting these issues. There are also links to the websites of artists whose work I will be showing in lectures. This list is by no means exhaustive. If you have other recommendations, please let me know so that I can add them.

‘The Lost Diaries of War’, NY Times.
https://www.nytimes.com/interactive/2020/04/15/arts/dutch-war-diaries.html?campaign_id=9&emc=edit_NN_p_20200416&instance_id=17682&nl=morning-briefing&regi_id=125555247&section=longRead&segment_id=25289&te=1&user_id=95ed996c54a99e1fa4334b1b20ad767b
‘Still Lives’, NY times.

‘Past Into Present: 4 Journeys That Changed Us’, NY Times

‘Artists Are Hunkered Down, But Still Nurturing Their Inner Visions’, NY Times

‘A Glimpse Inside the Secluded World of a Georgian Convent’, Robert Presutti, NY Times


‘13 Creative Exercises for Photographers at Home’, B&H

‘How to Be a Photographer Right Now’, Aaron Schuman. Aperture
https://aperture.org/blog/how-to-be-a-photographer-right-now/?redirect_mongo_id=5ea71ed81eb6f52d8c0d56bb&utm_source=Springbot&utm_medium=Web&utm_campaign=Email&utm_source=Aperture&utm_campaign=dd95a15625-EMAIL_CAMPAIGN_2017_12_14_COPY_02&utm_medium=email&utm_term=0_77bf8ead35-dd95a15625-35884913

‘Dorthea Lange and the Afterlife of Photographs’, Brian Wallis. Aperture
https://aperture.org/blog/dorthea-lange-moma-exhibition/?redirect_mongo_id=5ea71ed81eb6f52d8c0d56bb&utm_source=Springbot&utm_medium=Web&utm_campaign=Email
Patients Have Panic in Their Eyes': Voices From a Covid-19 Unit. NY Times

Yale Pop Up Lectures:
https://www.youtube.com/playlist?list=PLlAOLJLSY5DNsaFyxWTjXd3ZiAyd70ZLS

EMT photojournalist, ‘Three weeks in April’. NY Times

UCSC Birdsongs- for those of you missing campus
https://www.youtube.com/watch?v=kRuG4KYVrEY

Kalaupapa, Leprosy quarantine article. National Geographic
https://www.nationalgeographic.com/travel/2020/05/hawaiian-national-park-was-once-desolate-quarantine-place/

Blind photographers article. National Geographic.

Gerardo Nigenda- website

Farm Security Administration Photographs- US government catalogue of negatives
https://www.loc.gov/pictures/collection/fsa/

International Center for Photography
https://www.icp.org/

Magnum Photo Agency
https://www.magnumphotos.com/
Magnum Live Lab in Quarantine

Magnum Contact Sheets

Raised by Wolves, Jim Goldberg. Magnum
https://www.magnumphotos.com/arts-culture/art/jim-goldberg-raised-by-wolves/

Mary Ellen Mark- website
http://www.maryellenmark.com/

Mary Ellen Mark, Ward 81. American Photographer
http://www.maryellenmark.com/text/magazines/american%20photographer/911T-000-001.html

Eugene Richards- website
https://eugenerichards.com/

Susan Meiselas- website
https://www.susanmeiselas.com/

Alex Webb blog

Josef Koudelka, Invasion 68. Magnum

Ingeborg Gerdes-website
https://ingeborggerdes.com

Kristen Emack- ZEKE award 2020
https://socialdocumentary.net/exhibit/Kristen_Emack/4986
Roy DeCarava- website
http://decarava.org/

Carrie Mae Weems- website
http://carriemaeweems.net/

Lewis Watts- website
https://lewiswatts.sites.ucsc.edu/

https://ucsc.primo.exlibrisgroup.com/permalink/01CDL_SCR_INST/15r5I0d/alma991006594999704876

https://ucsc.primo.exlibrisgroup.com/permalink/01CDL_SCR_INST/1kt68tt/alma991025075750404876

Gordon Parks- Gordon Parks Foundation, photography archive
http://www.gordonparksfoundation.org/gordon-parks/photography-archive

“Gordon Parks’ Camera ‘Was my Choice of Weapons Against… Racism, Intolerance and Poverty’”. Greg Cook, Wonderland
https://gregcookland.com/wonderland/2019/05/09/gordon-parks/

https://melvyl.on.worldcat.org/oclc/1894360

‘Why does this legendary Black photographer’s work continue to resonate today?’, John Edwin Mason. National Geographic
https://www.nationalgeographic.com/history/2020/06/legendary-black-photographer-gordon-parks-work-still-resonates-today/?cmpid=org=ngp::mc=crm-email::src=ngp::cmp=editorial::add=Photography_20200626&rid=95ED996C54A99E1FA4334B1B20AD767

James Van Der Zee- represented gallery website
Basquiat by James Van Der Zee:
mes-van-der

Lorna Simpson- website
https://lsimpsonstudio.com/

Jonathan Calm- website
https://www.jonathancalm.com/

Erica Deeman- website
http://www.ericadeeman.com/

Omar Victor Diop- Diaspora
https://www.omarviktor.com/project-diaspora

Dawoud Bey _ represented gallery websites
http://stephendaitergallery.com/artists/dawoud-bey/

Gabriel Scarlett, ‘Flock of Doves’. Alexia Foundation
https://www.alexiafoundation.org/stories/flock-of-doves-gabriel-scarlett

‘Sources of Self-Regard, Self-Portraits from Black Photographers Reflecting on America’.
NY Times
https://www.nytimes.com/interactive/2020/06/19/arts/black-photographers-self-portraits.h
ml

Zora Neale Hurston. *Their Eyes Were Watching God* : [a Novel]. First Harper Perennial
https://melvyl.on.worldcat.org/oclc/63178181

https://melvyl.on.worldcat.org/oclc/190964184
https://melvyl.on.worldcat.org/oclc/912045191

https://melvyl.on.worldcat.org/oclc/1086133915

https://melvyl.on.worldcat.org/oclc/48045612

‘We Are Living in a Failed State’, George Packer. The Atlantic
https://www.theatlantic.com/magazine/archive/2020/06/underlying-conditions/610261/

‘I Can’t Breathe: 4 Minneapolis Officers Fired After Black Man Dies in Custody’. NY Times
https://www.nytimes.com/2020/05/26/us/minneapolis-police-man-died.html?campaign_id=60&emc=edit_na_20200526&instance_id=0&nl=breaking-news&ref=headline&req_id=125555247&segment_id=29201&user_id=95ed996c54a99e1fa4334b1b20ad767b


‘Op-Ed: Kareem Abdul-Jabbar: Don’t understand the protests? What you’re seeing is people pushed to the edge’. LA Times

An Anti-racist Reading List. NY Times
https://www.nytimes.com/2019/05/29/books/review/antiracist-reading-list-ibram-x-kendi.html

‘Zero Tolerance, Trump’s Immigration Policy at the Border’, series of articles from ProPublica
https://www.propublica.org/series/zero-tolerance
‘Street Transvestite Action Revolutionaries. Survival, Revolt, and Queer Antagonist Struggle’

‘Fearing For His Life, Ramsey Orta Filmed the Killing of Eric Garner’, The Verge

‘George Floyd Protest- Police Brutality Videos on Twitter’, Google doc spreadsheet
https://docs.google.com/spreadsheets/u/1/d/1YmZeSxpz52qT-10tkCjWOwOGkQgle7Wd1P7ZM1wMW0E/htmlview?pru=AAABcql6DI8*mlHYeMnoj9XWUp3Svb_KZA#

‘Are Prisons Obsolete?’, Angela Davis

‘I Cover Cops as an Investigative Reporter. Here Are Five Ways You Can Hold Your Department Accountable’, Andrew Ford. ProPublica
https://www.propublica.org/article/i-cover-cops-as-an-investigative-reporter-here-are-five-ways-you-can-start-holding-your-department-accountable

‘A Short History of Law Enforcement Infiltrating Protests’, Ryan Grim, Jon Schwarz. The Intercept
https://theintercept.com/2020/06/02/history-united-states-government-infiltration-protests/

https://www.theatlantic.com/ideas/archive/2020/06/american-nightmare/612457/

Description of less than lethal weapons being used by police against protesters by Rana Nazzal
https://twitter.com/rananazzalh/status/1268583829251461122

https://www.huffpost.com/entry/new-york-protests-nypd-riot-journalist-arrest_n_5ed6eb28c5b637216742e215

‘The Police Are Rioting. We Need to Talk About It’, Jamelle Bouie. NY Times Op-ed
Oakland's Curfew in Context: The long history of curfews in anti-racist movements', Jacob Simas. Berkeleyside

‘America, This is Your Chance’, Michelle Alexander. NY Times Op-ed

‘The Pioneering Black Women Who Paved the Way for This Moment’, Keisha N. Blain. The Atlantic

‘The Police Have Been Spying on Black Reporters and Activists for Years. I Know Because I am One of Them.’, Wendi C. Thomas. ProPublica
https://www.propublica.org/article/the-police-have-been-spying-on-black-reporters-and-activists-for-years-i-know-because-im-one-of-them

UCSC Soc Doc MFA 2020 Films
https://film.ucsc.edu/socdoc/screening

Kanopy Film Library
https://ucsc.kanopy.com/

Recommendation from Missy Hart: Verso Ebooks: Look for the Free Reduced Books
https://www.versobooks.com/books/2817-the-end-of-policing

Recommendation from Missy Hart: Black Revolutionary Texts
https://drive.google.com/drive/u/0/folders/0Bz011IF2Pu9TUWIxVWxybGJ1Ync

‘The Radical Quilting of Rosie Lee Tompkins’, Roberta Smith. NY Times

‘The Black-White Wage Gap is as Big as it was in 1950’, David Leonhardt. NY Times
‘City Summer, Country Summer: A photographer and a writer separately explore black boyhood and the season.’ Andre D. Wagner, Kiese Laymon. NY Times
https://www.nytimes.com/2020/06/06/style/city-summer-country-summer.html?searchResultPosition=1

Essential Workers in CA. NY Times

Tamara Lanier suing Harvard over photos of enslaved ancestors. Connecticut Magazine

Women on the Frontline: Female War Photographers. The Guardian

John Lewis, “Michael Brown, Eric Garner, and the ‘Other America’”. The Atlantic

Ronald Brownstein. ‘Trump Brings in the Infantry for His War on Blue America’. The Atlantic
https://www.theatlantic.com/politics/archive/2020/05/trump-escalating-his-war-blue-america/611653/

Robert Evans, ‘What You Need to Know About the Battle of Portland’. Bellingcat

Tim Elfrink, ‘It’s Still a Blast Beating People’: St Louis Police Indicted in Assault on Undercover Officer Posing as a Protester’. Washington Post
Jon Meacham, ‘Jackie Robinson’s Inner Struggle’. NY Times
https://www.nytimes.com/2020/07/20/books/review/jackie-robinson-inner-struggle.html?campaign_id=9&emc=edit_nn_20200721&instance_id=20482&nl=the-morning&regi_id=12555247&segment_id=33942&te=1&user_id=95ed996c54a99e1fa4334b1b20ad767b

‘Portland Awakens: A Report from the Front Lines’. It’s Going Down
https://itsgoingdown.org/portland-awakens/

Ta-Nehesi Coates, “The Life Breonna Taylor Lived in the Words of Her Mother”. Vanity Fair
https://www.vanityfair.com/culture/2020/08/breonna-taylor

The Great Fire, Vanity Fair. September 2020