

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>

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>

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

Discussion

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/>

New York Times Lensblog: http://lens.blogs.nytimes.com/?_r=0

TIME Magazine <http://time.com/photography/>

International Center of Photography <https://www.icp.org/interviews>

The Great Leap Sideways: <http://www.thegreatleapsideways.com>

Library of Congress FSA: <http://www.loc.gov/pictures/collection/fsa/>

Luminous Lint: <http://www.luminous-lint.com/app/home>

Art 21 Videos: <http://www.pbs.org/art21/videos>

Conversations with Photographers:

<http://www.johnpaulcaponigro.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®i_id=125555247§ion=longRead&segment_id=25289&te=1&user_id=95ed996c54a99e1fa4334b1b20ad767b

'Still Lives', NY times.

https://www.nytimes.com/interactive/2020/04/21/us/coronavirus-photographers-diary.html?campaign_id=9&emc=edit_NN_p_20200421&instance_id=17817&nl=morning-briefing&egi_id=125555247§ion=whatElse&segment_id=25631&te=1&user_id=95ed996c54a99e1fa4334b1b20ad767b

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

<https://www.nytimes.com/2020/04/21/travel/coronavirus-transformative-travel.html?action=click&module=Top%20Stories&pgtype=Homepage>

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

<https://www.nytimes.com/2020/04/21/arts/design/art-during-coronavirus.html?action=click&module=Features&pgtype=Homepage>

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

<https://www.nytimes.com/2020/04/22/travel/a-glimpse-inside-the-secluded-world-of-a-georgian-convent.html>

Barry, John M. *The Great Influenza: The Epic Story of the Deadliest Plague in History*. New York: Viking, 2004. Print.

'13 Creative Exercises for Photographers at Home', B&H

https://www.bhphotovideo.com/explora/photography/tips-and-solutions/13-creative-exercises-for-photographers-at-home?utm_medium=Email%201802932&utm_campaign=NewAnnouncement&utm_source=Sony%20200425&utm_content=Explora&utm_term=13-creative-exercises-for-photographers-at-home&encEmail=40BB44F2166348298BBFAEE885E DD6FE497F7332F40F4CD292C562B83686EC8C

'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/dorothea-lange-moma-exhibition/?redirect_mongo_id=5ea71ed81eb6f52d8c0d56bb&utm_source=Springbot&utm_medium=Web&utm_campaign=Email

<https://www.nytimes.com/2020/04/29/nyregion/coronavirus-nyc-hospitals.html?action=click&module=RelatedLinks&pgtype=Article>

Patients Have Panic in Their Eyes': Voices From a Covid-19 Unit. NY Times

<https://www.nytimes.com/2020/04/29/nyregion/coronavirus-nyc-hospitals.html?action=click&module=RelatedLinks&pgtype=Article>

Yale Pop Up Lectures:

<https://www.youtube.com/playlist?list=PLIAOLJLSY5DNsaFyxWTjXd3ZiAyd70ZLS>

EMT photojournalist, 'Three weeks in April'. NY Times

<https://www.nytimes.com/2020/05/11/health/coronavirus-EMT-worker.html?action=click&module=RelatedLinks&pgtype=Article>

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.

<https://www.nationalgeographic.com/photography/proof/2016/08/blind-photographer-expression/>

Gerardo Nigenda- website

<https://www.gerardonigenda.org.mx/en/>

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

<https://medium.com/high-museum-of-art/creativity-during-crisis-magnum-live-lab-in-quarantine-8367eeb7ab4b>

Magnum Contact Sheets

<https://www.magnumphotos.com/theory-and-practice/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

https://pro.magnumphotos.com/C.aspx?VP3=CMS3&VF=MAGO31_6_VForm&ERID=24KL53Y_H

Josef Koudelka, Invasion 68. Magnum

<https://www.magnumphotos.com/newsroom/josef-koudelka-invasion-prague-68/>

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/>

Lewis Watts, and Pepin, Elizabeth. *Harlem of the West : the San Francisco Fillmore Jazz Era* . Ojai, CA: Aina A Me Kai Ltd. LLC, DBA On The Water Front, 2017. Print.

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

Lewis Watts and Eric Porter. *New Orleans Suite : Music and Culture in Transition* . Berkeley: University of California Press, 2013. Print.

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/>

Parks G. *A Choice of Weapons*. New York, N.Y.: Berkley Pub; 1967.

<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=edit_orial::add=Photography_20200626&rid=95ED996C54A99E1FA4334B1B20AD767

James Van Der Zee- represented gallery website

<http://www.howardgreenberg.com/artists/james-van-der-zee>

Basquiat by James Van Der Zee:

<https://twixnmix.tumblr.com/post/168733561316/jean-michel-basquiat-photographed-by-james-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.omarvictor.com/project-diaspora>

Dawoud Bey_ represented gallery websites

<http://stephendaitergallery.com/artists/dawoud-bey/>

<https://www.skny.com/artists/dawoud-bey?view=slider>

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.html>

Zora Neale Hurston. *Their Eyes Were Watching God* : [a Novel]. First Harper Perennial Modern Classics ed. New York: Harper Perennial Modern Classics; 2006.

<https://melvyl.on.worldcat.org/oclc/63178181>

Zora Neale Hurston. *Mules and Men*. 1st Harper Perennial Modern Classics ed. New York: Harper Perennial; 2008.

<https://melvyl.on.worldcat.org/oclc/190964184>

Ta-Nehisi Coates. *Between the World and Me*. New York: Spiegel & Grau; 2015.

<https://melvyl.on.worldcat.org/oclc/912045191>

Frederick Douglass. *Narrative of the Life of Frederick Douglass, an American Slave*. Bicentenary 1818-2018 ed. (Bernier C-M, ed.). Peterborough, Ontario, Canada: Broadview Press; 2018.

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

Ellison R. *Invisible Man*. Random House, Inc., 2002 ed. New York: Random House; 2002.

<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®i_id=125555247&segment_id=29201&user_id=95ed996c54a99e1fa4334b1b20ad767b

'Human Rights Watch calls for Tulsa Race Massacre reparations a century after violence', DeNeen L. Brown. Washington Post

<https://www.washingtonpost.com/history/2020/05/29/human-rights-watch-calls-tulsa-race-massacre-reparations-century-after-violence/>

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

<https://www.latimes.com/opinion/story/2020-05-30/dont-understand-the-protests-what-youre-seeing-is-people-pushed-to-the-edge>

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

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