

# PHOT-182: PHOTOGRAPHY IN A MULTICULTURAL UNITED STATES

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**Effective Term**

Fall 2025

**CC Approval**

01/21/2025

**AS Approval**

02/13/2025

**BOT Approval**

02/20/2025

**SECTION A - Course Data Elements****CB04 Credit Status**

Credit - Degree Applicable

**Discipline**

Minimum Qualifications	And/Or
Photography (Master's Degree)	

**Subject Code**

PHOT - Photography

**Course Number**

182

**Department**

Photography (PHOT)

**Division**

Arts and Humanities (ARAH)

**Full Course Title**

Photography in a Multicultural United States

**Short Title**

Photo in Multicultural US

**CB03 TOP Code**

1011.00 - Photography

**CB08 Basic Skills Status**

NBS - Not Basic Skills

**CB09 SAM Code**

E - Non-Occupational

**Rationale**

non-substantive review and update of textbook.

**SECTION B - Course Description****Catalog Course Description**

An examination of photography's role in shaping ideas about race, class, gender, sexuality and identity. This 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.

## SECTION C - Conditions on Enrollment

### Open Entry/Open Exit

No

### Repeatability

Not Repeatable

### Grading Options

Letter Grade or Pass/No Pass

### Allow Audit

Yes

## Requisites

## SECTION D - Course Standards

### Is this course variable unit?

No

### Units

3.00

### Lecture Hours

54.00

### Outside of Class Hours

108

### Total Contact Hours

54

### Total Student Hours

162

## Distance Education Approval

### Is this course offered through Distance Education?

Yes

### Online Delivery Methods

DE Modalities	Permanent or Emergency Only?
Entirely Online	Permanent
Hybrid	Permanent

## SECTION E - Course Content

### Student Learning Outcomes

Upon satisfactory completion of the course, students will be able to:	
1.	Critically analyze and evaluate photographic images.
2.	Demonstrate an understanding of how ideas are expressed through photographic images.
3.	Demonstrate an understanding the ways photographic images engage in, and affect, social issues and change.

### Course Objectives

Upon satisfactory completion of the course, students will be able to:	
1.	Develop a basis for understanding and evaluating photographs in terms of their production and aesthetics.
2.	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.

3. 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.
4. Participate in group and individual critiques, both verbal and written.
5. 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.

### Course Content

1. Historical Perspectives
  - a. Understanding Visual Culture
    - i. Iconology
    - ii. Form
    - iii. Ideology
    - iv. Semiotics
  - b. The Chinese and the Gold Rush
    - i. Migration
    - ii. Life in the camps
    - iii. Foreign Mining Tax
  - c. The face of slavery and emancipation
    - i. Civil War portraits
    - ii. Civil War to WWII
  - d. Curtis and the Native American
    - i. Edward Curtis portraits
    - ii. A. Zeno Shindler: The Smithsonian catalog
  - e. The FSA and migrant labor
    - i. Dustbowl and the Great Depression
    - ii. The Bracero Program
  - f. Japanese American Internment
    - i. Ansel Adams' Manzanar
  - g. The Harlem Renaissance
    - i. James Vanderzee
2. Contemporary Experiences
  - a. Asian American perspectives
    - i. Masumi Hayashi
    - ii. Wing Young Huie
    - iii. Dinh Q Le
  - b. African American perspectives
    - i. Robert Sengstacke
    - ii. Carla Williams
    - iii. Carrie Mae Weems
  - c. Native American perspectives
    - i. Malcolm MacKinnon
    - ii. Pamela Shields
    - iii. Carm Little Turtle
  - d. Feminist perspectives
    - i. Cindy Sherman
    - ii. Sarah Hart
    - iii. Theresa Harlan
  - e. LGBT perspectives
    - i. Jeff Scheng
    - ii. Joan Biren
    - iii. Scott Pasfield
    - iv. Robert Mapplethorpe

## Methods of Instruction

### Methods of Instruction

Types	Examples of learning activities
Lecture	Formal lecture of topic under discussion. In general this class will be taught with ongoing integrated lecture. Interactive Image and video-enhanced lectures covering core concepts, terminology, and the historic development of photography followed by all-class or small-group discussions on the same topics.
Discussion	Large and small group discussion of topic in consideration.
Critique	Oral or written group critiques analyzing finished examples of photographic work related to specific course assignments. Critique and discussion reinforcing each students' capacity to think critically about photographic art, and course assignments.
Activity	Analysis and research on topic or assignment under consideration. This may include a field trip to a photographic art exhibition at a gallery or museum.

### Instructor-Initiated Online Contact Types

Announcements/Bulletin Boards  
 Chat Rooms  
 Discussion Boards  
 E-mail Communication  
 Video or Teleconferencing

### Student-Initiated Online Contact Types

Chat Rooms  
 Discussions  
 Group Work

### Course design is accessible

Yes

## Methods of Evaluation

### Methods of Evaluation

Types	Examples of classroom assessments
Exams/Tests	Test that can consist of objective and essay style questions.
Quizzes	Quizzes that can consist of objective and essay style questions.
Essays/Papers	Written analysis related to the topics under consideration will be assessed for completeness and a demonstrated ability to think critically about photographic art.  Prompts for essays or papers may include questions or activities like the following: 1. Where do you agree or disagree with the authors? 2. Which issues are most relevant and interesting to you? 3. In what way does the photograph question the nature of the photography? 4. Based on the photographers in this assignment and all the others we've seen during the semester, what do you think a photograph is?

## Assignments

### Reading Assignments

Reading assignments that encourage students to demonstrated the ability to think critically about photographic art.

For example:

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.

**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.

**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.

**SECTION F - Textbooks and Instructional Materials****Material Type**

Textbook

**Author**

Mary Warner Marien

**Title**

Photography: A Cultural History

**Edition/Version**

5th

**Publisher**

Laurence King Publishing

**Year**

2021

**ISBN #**

1786277859

**Course Codes (Admin Only)****ASSIST Update**

No

**CB00 State ID**

CCC000553779

**CB10 Cooperative Work Experience Status**

N - Is Not Part of a Cooperative Work Experience Education Program

**CB11 Course Classification Status**

Y - Credit Course

**CB13 Special Class Status**

N - The Course is Not an Approved Special Class

**CB23 Funding Agency Category**

Y - Not Applicable (Funding Not Used)

**CB24 Program Course Status**

Program Applicable

**Allow Pass/No Pass**

Yes

**Only Pass/No Pass**

No