



Video #1: A CLOSER LOOK

TRT: 21:11

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Produced by Oregon Public Broadcasting for Annenberg Learner

TIME CODE	AUDIO
01:00:46	<p>NARRATOR: PHOTOGRAPHS CAN INFORM AND ILLUMINATE OUR LIVES – IF WE KNOW HOW TO LOOK AT THEM.</p> <p>WITH THE AID OF SOME SIMPLE TECHNIQUES, THE DOOR TO NEW PERSPECTIVES CAN BE UNLOCKED.</p>
01:00:56	<p>NARRATOR: IN THIS VIDEO, YOU’LL MEET THREE PEOPLE WHO’LL PROVIDE A CLOSER LOOK AT WHAT A PHOTOGRAPH CAN OFFER.</p> <p>...PHOTOGRAPHY HISTORIAN MAKEDA BEST, MUSEUM CURATOR JULIA DOLAN AND EDUCATOR JULIE KEEFE.</p>
	DR. MAKEDA BEST
01:01:12	<p>MAKEDA BEST: I love to look with students at images that seem very simple and then we begin to look more closely and ask questions of why we see what we see.</p>
01:01:23	<p>MAKEDA BEST: My name’s Makeda Best and I’m a historian of photography at the California College of the Arts.</p>
01:01:28	<p>NARRATOR: DR. MAKEDA BEST IS A STRONG ADVOCATE FOR TEACHING WITH PHOTOGRAPHS.</p>

	<p>TODAY SHE'S COME TO THE ANNENBERG SPACE FOR PHOTOGRAPHY IN LOS ANGELES – A DEDICATED PHOTOGRAPHIC CULTURAL CENTER OPEN TO THE PUBLIC.</p> <p>MAKEDA WILL WORK WITH A GROUP OF TEACHERS AND GUIDE THEM THROUGH THE EXPERIENCE OF ANALYZING A VARIETY OF PHOTOGRAPHS FOR USE IN THE CLASSROOM.</p> <p>SHE WILL MODEL HOW TO ASK PROBING QUESTIONS AND HOW TO LEAD DISCUSSIONS TO ARRIVE AT A DEEPER UNDERSTANDING OF A SUBJECT THROUGH PHOTOS.</p>
01:01:59	<p>MAKEDA BEST: This is a photograph that was made in 1936 by the photographer Berenice Abbott and it depicts the Collegiate Church of St. Nicholas, here in the center and in the back it's Rockefeller Center. And this is the Time Life Building here. What do you think she's trying to convey with this image?</p> <p>MALE TEACHER #1: Old and new.</p> <p>MAKEDA BEST: Old and new. Can someone add to that?</p> <p>MALE TEACHER #2: I think kind of growing, adding, expansion.</p> <p>MAKEDA BEST: Anything else.</p> <p>MALE TEACHER #3: Geometry.</p> <p>MAKEDA BEST: Geometry.</p> <p>FEMALE TEACHER: How this might be the center of the town or the city.</p> <p>MAKEDA BEST: The role of the church in the city.</p> <p>MALE TEACHER #4: Yeah, and even that the church is not gonna be overshadowed or is being overshadowed by everything that's growing—you know like a decline in the religion.</p>
01:02:44	<p>MAKEDA BEST:</p>

	<p>One of the first things to do is just to allow students the time to look, to observe and to describe.</p> <p>The next thing that you would want to engage students in is exploring the formal attributes of the image so that might be the vantage point.</p> <p>And then the next thing that you would do is to ask students to make inferences or to speculate about what they see—raise questions.</p> <p>And then finally, you use all those observations and then you begin to look further at the context or at the photographer's intentions.</p>
01:03:18	<p>MAKEDA BEST:</p> <p>Let's think about some of the formal attributes of the photograph that support those observations that you just made. So we think about formal aspects we think about textures, we think about shapes, we think about the composition. So if we think about those couple of things, how would you apply those to that image and support what you just stated?</p> <p>MALE TEACHER:</p> <p>Well, obviously the style of this/the architecture of the church is, ah, from an earlier time, whereas if you look about, ah, Rockefeller Center and these kind of buildings you see modern skyscrapers which—what—weren't you know very recent addition with steel and everything so...</p>
01:03:57	<p>MAKEDA BEST:</p> <p>I think one of the benefits of using photographs to teach is that students are asked to look at something and to make some observations and then during the process of further investigating that image, their opinions and ideas are often upended and so they have to kind of reframe what they thought about an image and then also they learn something else about the image's historical, cultural, political, scientific context.</p>
01:04:29	<p>MAKEDA BEST:</p> <p>How do you think that time is conveyed in this image? What elements can we point to that show us a sense of passage of time?</p> <p>MALE TEACHER #1:</p> <p>The shadowing. Shadowing obviously the time of day the shadows would be different so...</p> <p>MAKEDA BEST:</p> <p>So there's time of day indicated by the shadow. Anything else?</p> <p>MALE TEACHER #2:</p> <p>The building is not finished. I was gonna say that same colors.</p> <p>MAKEDA BEST:</p> <p>So the building is in progress. We understand that that's an element of time in and of itself.</p> <p>Notice in the very foreground we have these cars passing by, right, so they are literally in blur and so there's a sense of immediate sense of time, right, that time is literally passing by and these cars are blurred.</p>

01:05:03	<p>MAKEDA BEST:</p> <p>So does anyone have any ideas about how you might use a photograph like this in your classroom?</p> <p>MALE TEACHER #2:</p> <p>So when you brought this out I immediately thought, <i>Okay, this is for the math teachers</i>. I can see parabolic curves in the window. I see so many geometric shapes. Um. Of course, I mean right now I'm teaching finding the slope of lines, of straight lines, and [CHUCKLES] I mean instead of just looking at a graph after graph it's, 'Wow, we get to look at something real and maybe find the slope of this window or this doorway' or something like that.</p> <p>MALE TEACHER # 4:</p> <p>I was thinking you know we're transitioning right now to the Common Core standards and it's a lot more application, especially in math. So I was thinking of an assignment giving this as an example and giving students different requirements to make their own type of church and saying, 'You need to have you know this shape, this shape, you know the slope needs to be these angles' so they can incorporate all the different elements of math into creating something like this that eventually they'll draw and present.</p>
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01:06:04	<p>MAKEDA BEST: So here we have two portraits, two abolitionists, John Brown, and Sojourner Truth. Any responses to these images?</p> <p>MALE TEACHER #1: What is the substance that she's selling the shadows to?</p> <p>MAKEDA BEST: Yeah, for.</p> <p>MALE TEACHER # 4: Why did we put these two together? I mean they're, I guess, they're both abolitionists but why these two particular abolitionists?</p> <p>FEMALE TEACHER: One thing I would ask is we have one of the striking colors of blue there in the flag. I would ask why is that blue? And what does that flag represent?</p> <p>MALE TEACHER # 4: What stood out to me was their eyes. There's like a softness to her eyes and there's like a fire — Like he is going at you in this picture like there's a determination in John Brown's eyes and there's a calmness in Sojourner Truth's eyes.</p> <p>MALE TEACHER # 2: I think John Brown's portrait could be found in like his study or in his home or something - - whereas this was obviously used as some kind of advertisement or something for a lotta people to see.</p>
01:07:10	<p>MAKEDA BEST: So here we have an example of how the 19th century abolitionists turned to the technology of photography in order to support their cause, in order to promote their cause. So this one is from 1846 or '47—about that time— and this one's from 1862. So this one takes advan— This is a daguerreotype so it's one of the first types of photography. It's a single image. It's made on metal, made by Augustus Washington, one of the few African-American photographers at the time.</p> <p>And here is Sojourner Truth in an image that we call a <i>carte de visite</i> which was made to be sold and disseminated. Ah. It is a cheaper process that, ah, allowed people to make images themselves and distribute them quickly and cheaply.</p> <p>So here we have John Brown here. So in 1859 he does one of the most amazing things in history. He leads the raid on Harpers Ferry, a federal arsenal, and he attempted to create this slave revolt in that, in that raid. So he wanted to inspire slaves to revolt against slavery. And he does this ten years after this portrait.</p> <p>So here he is ten years before pledged his life right, to the cause of abolition.</p> <p>MALE TEACHER # 4: Right. This makes sense like he's selling himself like he's selling who he is, like that's he wants himself to be the focus of the picture.</p>

	<p>MAKEDA: And his passion.</p> <p>MALE TEACHER # 4: And his passion, right.</p> <p>MAKEDA: And he wants his passion to inspire others to act, right, and his dedication. I am here pledging so you should pledge, too, right?</p> <p>And so here we have Sojourner Truth, right, sitting here, a woman who was known for extraordinary strength, for her extraordinary bravery, for her extraordinary oratorical skill. And here she is presenting herself as kind of a simple woman. She's knitting. She's got some books here, some papers here, some flowers here, a very simple setup. But she was actually this very powerful woman.</p> <p>And so what is she doing? "I sell the shadow to support the substance."</p> <p>MALE TEACHER #1: That would make sense. Now it's more clear because she's selling the shadow, this picture, to support my or our mission, this important thing.</p>
01:09:13	<p>NARRATOR: SCIENTIFIC PHOTOS PRESENT AN OPPORTUNITY FOR STUDENTS TO LEARN MORE ABOUT OBSERVING AND HYPOTHESIZING.</p>
01:09:18	<p>MAKEDA BEST: So here we have an image that's actually in detail.</p> <p>MALE TEACHER # 4: Yeah, I'm not sure what it is, though. [CHUCKLES]</p> <p>MALE TEACHER # 3: But it is really good for the imagination.</p> <p>MALE TEACHER # 4: Yeah.</p> <p>MAKEDA BEST: Why is it confusing?</p> <p>MALE TEACHER # 4: It seems really zoomed in like we're missing the totality of it. We're seeing— We're zooming in on a piece, I think.</p> <p>MAKEDA BEST: And we have— And we have no sense of scale. So if there was something there we have no sense of what it is,</p>

	<p>the scale of it.</p> <p>FEMALE TEACHER: I was thinking maybe it's somewhere on a planet. Um. That's zoomed in. That's the only thing I could think of.</p> <p>MALE TEACHER # 4: When I looked at it I thought the moon, like we're zoomed in on a piece of the moon.</p> <p>MALE TEACHER #1: Yeah. In Panama we have some beaches that are like - - when I was a kid you see the water go out and then these beautiful shapes and so I thought beach, too.</p> <p>MAKEDA BEST: Because there's no sense of scale we really don't know. It could be faraway, it could be close-up. It's actually from, a detail of an image of Mars from 2007.</p> <p>But it's very interesting to look at because of all these questions. It's very disorienting so it raises all of these interesting responses.</p>
01:10:30	<p>MAKEDA BEST: It is a crater so here we have something that's hit the surface of the planet here at this major area. But notice also that there're other little spots where we begin to notice that other little objects also hit at around the same time. So we have this one spot and then we other smaller spots. This image is really interesting to look at in terms of texture. So if we think about all the different textures what kind of textures do you see here? Or where the different textures that you see? This one?</p> <p>MALE TEACHER # 2: This impact crater it's so interesting how it looks like half of it is so smooth, almost like a desert like you'd see in - - and then the other half of the impact inside is so rocky and looks totally different texture.</p>
01:11:15	<p>MALE TEACHER # 4: You know I was thinking I don't I don't teach English or creative writing, but if you did teach creative writing you could give groups a photo like this and have them come up with a story just from this photo and it'd be very interesting to see what they came up with.</p> <p>MAKEDA BEST: Or a poem.</p> <p>MALE TEACHER # 4: Yeah.</p> <p>MAKEDA BEST: Yeah, or a poem as well.</p> <p>WOMAN: What would be great especially because I teach a creative writing class [ALL CHUCKLE] so a lotta my</p>

	students are English language learners so they create their own story with no limitations and I think that's really beautiful they can do that.
01:11:49	<p>NARRATOR: THE TEACHERS COME TO REALIZE THAT PHOTOS CAN BE USED IN UNEXPECTED WAYS AND THAT THEY CAN CHANGE AND ENERGIZE THE CLASSROOM DYNAMIC.</p>
01:11:56	<p>MAKEDA BEST: One of the things that happens is when you pull images for students to look at - or anyone to look at – you begin to see connections.</p> <p>MALE TEACHER # 4: You know what's interesting, as a teacher when you give them photos like this and kinda step back, they lead the discussion and you just kinda like what you're doing here. Like we're kind of leading the discussion and you're kinda helping, like guiding us through it. But we're much more engaged by looking at this and talking about it.</p> <p>MAKEDA BEST: Well, one of the things reasons why I like using photographs and objects in the classroom is because it does shift the roles. All of a sudden I'm learning from you, right? I might have never learned that you grew up in Panama if I wouldn't have shown you that image, right? But all of a sudden there's this sharing that goes on and we all learn from each other and sometimes I'm the not expert, necessarily.</p>
01:12:38	<p>NARRATOR: USING PHOTOGRAPHS IN THE CLASSROOM CAN BE A CHALLENGE AT FIRST. STUDENTS LIVE IN AN INTENSELY VISUAL WORLD AND MAY THINK THEY ALREADY UNDERSTAND HOW TO READ A PHOTO.</p>
01:12:49	<p>MAKEDA BEST: The distinction is that they're bombarded by imagery and not the context. They're only used to seeing the image and reacting to it. But the question to engage them in is: why are we reacting to that? They need to also understand that there is a history and a context that they don't necessarily see in the image itself, so to go beyond the image and to begin to look at those other aspects.</p>

	DR. JULIA DOLAN
01:13:12	<p>JULIA DOLAN: When you walk over sand, you leave a mark in the sand that says that your foot was there in that place and time. And a photograph is like that, too. Someone was there. A camera was there in that place and time recording that event, recording that moment.</p>
01:13:30	<p>JULIA DOLAN: I am Julia Dolan. I'm the Minor White Curator of Photography at the Portland Art Museum.</p>
01:13:37	<p>NARRATOR: IN HER ROLE AS CURATOR, DR. JULIA DOLAN IS RESPONSIBLE FOR THE EXHIBITION OF PHOTOGRAPHIC WORKS THAT WILL ENGAGE A WIDE SPECTRUM OF THE MUSEUM-GOING PUBLIC.</p> <p>WHAT'S MORE, SHE IS THE CHIEF STEWARD OF A COLLECTION OF MORE THAN 7000 PHOTOGRAPHS.</p>
01:13:53	<p>JULIA DOLAN: The word to "curate" actually means to care for. So I am a caretaker of a collection and it's not just about the present moment or three months from now. I need to think about what is important 50 years from now or a hundred years from now. We're almost like a time capsule in some ways. What are the things that our future generations will need from us?</p>
01:14:25	<p>NARRATOR: RIGHT NOW, JULIA IS PREPARING FOR A NEW EXHIBITION CALLED "DUSK THROUGH DAWN: PHOTOGRAPHY AT THE EDGES OF DAYLIGHT". HER WORK BEGINS BY COMBING THROUGH THE MUSEUM DATABASE.</p>
01:14:36	<p>JULIA DOLAN: I noticed that we had a lot of photographs that would work with that theme, photographs that were made at dusk, at night and then at dawn when light is particularly fascinating and can be beautiful and mysterious and I thought that people would be interested in seeing those.</p>
01:14:52	<p>JULIA DOLAN: I think photographs are wonderfully complex because we all bring something to them that may not have been there when the photograph was created. What is the photographer trying to say? Can I learn from what the photograph is telling me? Does the person next to me see the photograph differently from what I see?</p>

01:15:13	<p>NARRATOR: A MUSEUM REGISTRAR TRACKS ALL OF THE ART THAT MOVES IN AND OUT OF A MUSEUM, WHETHER THE WORKS ARE PART OF THE PERMANENT COLLECTION OR ON LOAN.</p> <p>JULIA RELIES ON REGISTRAR NOELLE MCCLURE TO PULL THE PHOTOS SHE'S INTERESTED IN FOR A MORE THOROUGH EXAMINATION OF THE WORK.</p>
01:15:30	<p>JULIA DOLAN: It's one thing for me to look at them on a screen and understand generally what the composition is like. But it's quite another thing for me to be in the physical presence of a photograph. And I can understand more. The size of the photograph is what the photographer wanted, the very specific tone of that black and white or color photograph, whether it's dark, whether it's light, is very important to the photographer. And these things really come alive when you're physically present with the object.</p>
01:16:01	<p>JULIA DOLAN: Do you wanna pass me the Karl Struss? This one I always forget is such a tiny little gem and it's so interesting actually to put it next to the Minor White which I haven't done before because this is the Brooklyn Bridge in New York in the 19-teens and then this is the St. John's Bridge right here in Portland and it's so great to see how they use similar devices like the way that the lighting is very soft and so on but they're also using symbols of modernity—bridges as large as these spans are important tools for cities and for city life.</p> <p>But it's amazing to feel the difference. This one feels a little bit more precious and the Minor White feels more firm in its rootedness and in it's standing and more kind of powerful.</p>
01:16:57	<p>NARRATOR: JULIA THEN HAS THE PHOTOS SHE'S CHOSEN MATTED AND FRAMED. BUT THERE ARE STILL DECISIONS TO BE MADE.</p>
01:17:04	<p>JULIA DOLAN: I have no idea what to put next to the Corey Arnold, which is also homes in the evening. It might work, it might not because it is black and white this is probably 1920s/1930s. The Corey Arnold is five years ago or so. It's color and this one's a lot smaller than the Corey Arnold. But it has some of the same feel to it and I don't have anything else that fits with the Corey Arnold, so I am so glad that you just brought this up.</p> <p>NOELLE MCCLURE: We'll try it.</p> <p>JULIA DOLAN: We'll try it.</p>
01:17:27	<p>JULIA DOLAN: I stand in the empty gallery with the artwork and move it around sometimes for a day or two until the works</p>

	are talking to each other in a conversation that seems rich and lovely and important.
01:17:56	<p>JULIA DOLAN: So right about there—</p> <p>PREP MAN: Be about 58.</p> <p>JULIA DOLAN: —there. Great. 58 inches.</p>
01:18:02	<p>JULIA DOLAN: I actually like to let the photographs speak to one another when they're in the space. They have their own chemistry, just like people have their own chemistry.</p>
01:18:09	<p>NARRATOR: THE CAREFULLY CURATED EXHIBITION OPENS AND AMONG THE FIRST VISITORS IS A GROUP OF HIGH SCHOOL STUDENTS. THEY'RE BEING GUIDED THROUGH THE EXHIBIT BY EDUCATOR JULIE KEEFE.</p>
	JULIE KEEFE
01:18:19	<p>JULIE KEEFE: What's something that you notice about this picture?</p> <p>FEMALE STUDENT #1: At first you only notice the front four people and then when you look more closely like I didn't even realize that there was anyone else in the picture.</p> <p>FEMALE STUDENT # 3: The eyes. All their eyes, they have like a lotta emotion.</p> <p>FEMALE STUDENT #4: Like the expression.</p> <p>FEMALE STUDENT #5: It almost seems as though there's a sense of urgency.</p>
01:18:39	<p>JULIE KEEFE: The first thing I see when I look at this is a figure and then I see shape after shape after shape. So what do you guys think of when you look at this like the composition? Think about the composition right now.</p> <p>MALE STUDENT #1:</p>

	It's almost like she's rising up out of the shadows which is very interesting to me like she's— There's just this little ledge, this little bit of light, that's sort of elevating her above the complete darkness underneath.
01:19:03	<p>JULIE KEEFE: Let's wonder about that title for a second. The title of the photo is "7:42" and it's from the series "Teenagers" by Soody Sharifi. Is the artist trying to give us information, manipulate us? What's the artist doing?</p> <p>FEMALE STUDENT #1: I think he's trying to make us wonder. Is it morning or is it night?</p> <p>MALE STUDENT #1: The fact that it's in a series called "Teenagers", you know I've gotta figure that it's of a teenage girl but also because you know the teenage times are sort of associated with isolation, I've gotta feel like that's a theme or a message that the photographer wants us to get.</p>
01:19:41	<p>NARRATOR: GETTING STUDENTS INTO PUBLIC SPACES LIKE THIS HELPS THEM CONNECT WITH ART <i>AND</i> THEIR COMMUNITY.</p> <p>AND FOR PEOPLE LIKE JULIA DOLAN, THAT'S GRATIFYING.</p>
01:19:50	<p>JULIA DOLAN: When I see students learning from it and loving it, even a quarter as much as I do, then it really makes me feel like I'm doing what I should be doing.</p>
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