

Text Title	Author	Publisher	Genre/Format	Use	Location
<i>Eyes of the World: Robert Capa, Gerda Taro, and the Invention of Modern Photojournalism</i>	Marc Aronson and Marina Budhos	Henry Holt and Co.	Book	Core	Tradebook
<i>Migrant Mother</i>	Dorothea Lange	TIME, Inc.	Photograph	Core	Digital Access
<i>Birmingham, Alabama</i>	Charles Moore	TIME, Inc.	Photograph	Core	Digital Access
"Looking at Dorothea Lange's <i>Migrant Mother</i> "		<i>Conscientious Photography Magazine</i>	Article	Core	Digital Access
"Chapter 1: Snapping an Iconic Photo," "Chapter 2: A Nation Fallen on Hard Times," excerpts from <i>Migrant Mother: How a Photograph Defined the Great Depression</i>	Don Nardo	Capstone	Book Excerpt	Core	Unit Reader
"How Photography Defined the Great Depression"	Annette McDermott	A&E Television Networks, LLC.	Article	Core	Unit Reader
<i>Photographers of the Dust Bowl</i>	Ken Burns	PBS	Video	Core	Digital Access
"Unraveling the Mysteries of Dorothea Lange's 'Migrant Mother'"	James Estrin	The New York Times Company	Article	Optional	Unit Reader
<i>Get the Picture</i>	Cathy Pearson	YouTube	Video	Core	Digital Access
"The History of Photojournalism. How Photography Changed the Way We Receive News"	Jessica Stewart	My Modern Met	Article	Core	Unit Reader
"Dorothea Lange's 'Migrant Mother' Photographs in the Farm Security Administration Collection"		Library of Congress	Article	Core	Digital Access
"The Story of the 'Migrant Mother'"	Ben Phelan	PBS	Video	Optional	Digital Access
"Verifying Conflict: Anastasia Taylor-Lind and the EyeWitness to Atrocity App"	Colin Pantall	<i>Medium</i>	Article	Optional	Digital Access
"D-Day and the Omaha Beach Landings"		<i>Magnum</i>	Article	Core	Digital Access

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"Society of Professional Journalists Code of Ethics"		Society of Professional Journalists	Article	Optional	Digital Access
"Letter from Birmingham Jail"	Martin Luther King, Jr.	Writers House	Letter	Core	Unit Reader
"No More: The Children of Birmingham 1963 and the Turning Point of the Civil Rights Movement"	McKay and Miranda Jessop	YouTube	Video	Core	Digital Access
<i>Artist Charles Moore</i>	Charles Moore	International Center of Photography	Photo Collection	Core	Digital Access
"What the Photo Still Does Best"	Hank Klibanoff	The New York Times Company	Article	Core	Unit Reader
"Introduction," excerpt from <i>Imprisoned in a Luminous Glare: Photography and the African American Freedom Struggle</i>	Leigh Raiford	University of North Carolina Press	Book Excerpt	Core	Unit Reader
"Photos of the Year 2019"		Dallas Morning News	Photo Collection	Core	Digital Access
"Houston Chronicle Photojournalists' Best Photos from 2019"		<i>Houston Chronicle</i>	Photo Collection	Core	Digital Access
"A Chronicle Visual Essay: Imelda's Fury Soaked, Surprised Southeast Texas"		<i>Houston Chronicle</i>	Photo Collection	Core	Digital Access
"The Best of The Texas Tribune's Photojournalism of 2019"	Miguel Gutierrez Jr. and John Jordan	<i>Texas Tribune</i>	Photo Collection	Core	Digital Access
Smithsonian Photo Contest - Texas		<i>Smithsonian Magazine</i>	Photo Collection	Core	Digital Access

Independent Reading Text Options

Text Title	Author	Genre/Format
<i>Eyes of Time: Photojournalism in America</i>	Marianne Fulton and Estelle Jussim	Nonfiction
<i>Digital Photojournalism</i>	Susan Zavoina and John Davidson	Nonfiction
<i>Kiosk. A History of Photojournalism</i>	Bodo von Dewitz, Robert Lebeck, and Cordula Lebeck	Nonfiction
<i>Photojournalism: 150 Years of Outstanding Press Photography</i>	Reuel Golden	Nonfiction
<i>American Photojournalism Comes of Age</i>	Michael L. Carlebach	Nonfiction
<i>Photojournalism, Sixth Edition: The Professionals' Approach</i>	Kenneth Kobre	Nonfiction
<i>Things As They Are: Photojournalism in Context Since 1955</i>	Mary Panzer and Christian Caujolle	Nonfiction
<i>Get the Picture: A Personal History of Photojournalism</i>	John G. Morris	Nonfiction

Text Icons

The following text icons are used on the website in the Texts tabs. To find digital access texts on the Internet, complete the following steps:

1. Locate the reference information for the text (text title, author, date of publication, and publisher) found on the Text tab for the section, lesson, or activity.
2. Highlight and copy the reference information.
3. Paste the information into a search engine.
4. The text will appear as one of the first search results.
5. Verify the result by comparing the reference information on the website to the information on the Text tab.



Unit Reader Texts



Digital Access Texts



Tradebook



Multimedia Text

Critical and Sensitive Learning Environments

This unit, like many in the Texas HSLP, contains texts that discuss or approach complex topics and might include language or characterizations that will be challenging to some students for a variety of reasons. Discussions regarding stereotypes, biases, and inequities might be uncomfortable at times; thus, educators should strive to promote and foster the ability of students to engage in conversations with civility and sensitivity. Engaging in such conversations affords students opportunities to expand perspective and increase knowledge, while also deeply analyzing text. Educators should also be aware of topics that are inherently sensitive to students, given their lived experiences, and they should prepare to introduce these topics carefully and with consideration.

To help foster an analytical yet sensitive classroom environment, the Texas HSLP Program Guide's section on Representation & Awareness, as well as Appendix C: Guidelines & Ground Rules to Facilitate Challenging Conversations, provide guidance on how to approach and facilitate challenging yet vital conversations in the classroom.

Eyes of the World: Robert Capa, Gerda Taro and the Invention of Modern Photojournalism

Marc Aronson and Marina Budhos

Overview

Robert Capa and Gerda Taro were two young Jewish refugees in love. Together, they captured the fight against fascism in photographs. They chronicled iconic scenes from the Spanish Civil War and World War II. Refusing to passively observe events, they often entered the fray of battle in order to obtain the optimal shot. As a result, their photographs (especially Capa's) were not perfect in terms of photographic aesthetics; they were often grainy or blurred. But their refusal to shy away from the action—a breaking of the conventional rules of the medium—established the duo prominently in the annals of photojournalism. Hence the title's reference to their role in “the Invention of Modern Photojournalism.”

Text Use Options

Before starting the unit, it is advised that you think about and decide whether or not to expect all students to read *Eyes of the World* in its entirety.

This text is a beautifully written and complex example of historical nonfiction. In telling the story of Capa and Taro, and their influence on modern photojournalism, it delves deeply into the European historical context in which they worked in the 1930s and 40s, and specifically into the Spanish Civil War. Most ninth grade students are unlikely to have much background knowledge about this context and the events the photographers covered, making a complete study of the book a task that might be worthy of a full unit in itself.

Because *Eyes of the World* is studied in the greater context of photojournalism in this unit, the lessons and activities of Section 2 have been designed and organized so that students closely read key passages from the book, ones which help them understand who Capa and Taro were, how they fell in love, how they came to be involved in the Popular Front movement that was at the heart of the Spanish Civil War, how their photos redefined photojournalism and impacted the world's perception of events in Europe, and what the challenges, controversies, and dangers of their work were. The section does not deeply study the historical context, and it does not lead students through the book in a linear manner. Rather, it includes lessons in which students study passages and images that are worthy of close examination for their craft and central to the unit's topic of photojournalism.

In response to these considerations, you have several choices and decisions to make:

1. Follow the sequence of Section 2 lessons, focusing on key passages and images that are related to the set of investigative questions that guide the Section. With this option, students will not be expected to read the entire book and learn more deeply about its historical and social context. They will mostly focus on the two central characters and how they “invented” modern photojournalism, the key aspect of the book that relates directly to the other photographs and photojournalists they study in Sections 1, 3, and 4.

2. Have some or all students begin reading the book independently at the start of the unit in place of the independent reading expectation. Students can then begin Section 2 knowing something about the book and its story and can finish their reading during later sections of the unit. See the note about how to do this and the optional Activity 6 in Lesson 1 of Section 1.
3. Require all students to read the book during Section 2, and devote additional homework and class time to the study and discussion of events and information in the book. If you choose this option, it is recommended that you follow the optional homework guidelines at the end of each Section 2 lesson and then precede close reading activities in the following lesson with a supplemental activity in which students discuss several chapters of the book, to build their literal comprehension of its story and their background about the events it presents. These activities are outlined for you as optional, with activity and teacher notes that can guide you as you facilitate overall discussion of the homework readings. These review discussions can serve as a prelude to the activities that follow, which feature close reading of key passages and discussion of the set of investigative questions that organize learning in Section 2.

Analysis

This text is at the higher end of the quantitative text complexity band for Grades 9–10, which makes it challenging but still appropriate for Grade 9 students. The following qualitative analysis and instructional design demonstrate how the text is accessible to students.

Text structure is moderately complex.

The book begins with images of Robert Capa taking risks in order to capture photographs of Allied troops on D-Day in June 1944. Then, the present-tense narrative shifts to Paris in 1934, to the first meeting of Capa and Gerda Taro, his future professional and romantic partner. It moves chronologically through the dangers the couple encounter in Spain as they support the Loyalists and work to establish themselves as photojournalists. Interspersed among these chronological chapters are “Interlude” chapters that highlight the development of photojournalism and international participation in the war. The complexity of the text is further enhanced by the inclusion of advanced pertinent topics, including war refugees, artistic collaboration, the connection between soldiers and journalists, and the relationship between photojournalism and propaganda. The text is enhanced by corresponding black-and-white photographs that appear on almost every page.

Language features are very complex.

Much of the vocabulary throughout the book is accessible, but students will lack knowledge about some of the places named and the political concepts connected with the Spanish Civil War and World War II, a complexity that is tied to knowledge demands as well. Further, the authors incorporate figurative language throughout the text, despite its informational nature: “The Navacerrada Pass must feel like a cocoon of quiet.” The syntax is varied, ranging from short, simple sentences to longer, more detailed sentences connected by em dashes: “The ease of her shots is

striking—far different from the more composed and heroic shots she took when she and Capa first set out into the Aragon countryside last August—almost a year ago.

Purpose is moderately complex.

Aronson and Budhos’s purpose is fairly straightforward but has multiple facets, which contribute to its complexity. While the primary intention is to show the importance of Capa’s and Taro’s photojournalistic endeavors, they also seek to show the brutality of war, to reveal the historical context surrounding the documentary camerawork of Capa and Gerda, and to convey the intertwined lives of the photojournalistic pair in the midst of both their vocation and their romantic relationship.

Knowledge demands are very complex.

At the ninth-grade level, most students will have little or no knowledge of the historical setting, making the knowledge demands very complex. Students will need to learn about the political aspects and ideologies of the war. As the authors write, “Socialists, communists, fascists all believe in an ever stronger government. Anarchists think just the opposite. They want to eliminate central government entirely so that people would live in small collectives where their voices could be heard and where all would work together for the good of all.” Students will then need to know how these ideologies intersected and influenced the war events that were the subject of Capa’s and Taro’s photojournalistic images. The geography, including primarily the European countries of Spain and France, will likely be unfamiliar to most students at this level, as well as some of the central figures involved in the events and crucial to the period, including Ernest Hemingway, Langston Hughes, and Pablo Picasso.

“Unraveling the Mysteries of Dorothea Lange’s ‘Migrant Mother’”

James Estrin

Overview

This newspaper article offers some of the history and little-known details behind Dorothea Lange’s iconic Depression-era photograph through a discussion of information gleaned from the Museum of Modern Art’s 2018 book, *Migrant Mother*. The article, drawing upon the book, clarifies some widely promulgated misinformation about the photo and reveals a few facts about the photo, such as its alteration and retouching by various media, including *The New York Times*, prior to its 1936 publication.

Analysis

This text is in the mid-range of the quantitative text complexity band for Grades 9–10. The following qualitative analysis and instructional design demonstrate how the text is accessible to students.

Text structure is slightly complex.

The article intersperses the revelation of little-known facts about Lange’s most famous photograph, along with other versions of the same photo in the *Migrant Mother* series and quotes from Sarah Meister, Museum of Modern Art photography curator and author of the book that is the subject of the article.

Language features are slightly complex.

The author uses vocabulary and sentence structure that is characteristic of a newspaper whose readers are inclined to be highly educated, but because of the more general readership of the publication in which the article appears, its style is not as elevated as that of an academic journal or textbook.

Meaning/Purpose is slightly complex.

The purpose of the article is fairly straightforward: to elucidate some of the undisclosed facts regarding Lange’s photo series, *Migrant Mother*. The article reveals, for instance, the Native American background of Florence Owens Thompson, the subject of the photo, as well as some of the retouching that was done to the photo, later causing its authenticity to be questioned.

Knowledge demands are moderately complex.

Students should have some awareness of the Great Depression, including instrumental organizations such as the Farm Security Administration, which made possible the photo exhibit that included the *Migrant Mother* photo and the corresponding images in the series. Understanding of the article is also facilitated by basic knowledge of other associated organizations and terms, including MoMA and the Library of Congress.

“The History of Photojournalism. How Photography Changed the Way We Receive News”

Jessica Stewart

Overview

This informational text hearkens back to Matthew Brady’s Civil War-era photography and the photographic innovations of the Danish photographer Jacob Riis, who immigrated to the U.S., where he invented halftone printing and flash powder. The text offers an overview of photographic developments between the 1930s and 1970s, the “golden age” of photography, in which the medium witnessed much of its essential development. It briefly mentions Robert Capa, another photojournalist referenced in this unit. Ultimately, the text moves into the modern era, covering the impact of digital technologies, photo manipulation, and social media on photojournalism.

Analysis

This text is at the high end of the quantitative text complexity band for Grades 9–10. The following qualitative analysis and instructional design demonstrate how the text is accessible to students.

Text structure is slightly complex.

The text is organized primarily in chronological fashion. It offers an introduction and then delves into the first section, titled “War Photography and the Origins of Photojournalism.” The following section, “Social Documentation and Advances in Technology,” attends to photography of the latter half of the 19th century. This segues into “Photographers of the Golden Age,” which offers an overview of photojournalism from 1930 to 1970. The final section, “Photojournalism Now,” begins with the late 1960s and includes the impact of more advanced photographic technology, as well as social media.

Language features are moderately complex

The complexity of the language of the text is enhanced by its syntactic variety. For instance, the author writes, “While war photography has a history of staged photos, especially due to historic limitations in technology, photojournalists work with the idea that scenes must not be staged or manipulated.” The complexity of the diction of the text appears to be on target at grade level.

Purpose is slightly complex.

The purpose of the text, to offer some historical background on photojournalism and its impact on news, is enhanced by its chronological structure. As it develops, it ties together the technological advancements of photojournalism and the way new technologies have affected news media and delivery of information.

Knowledge demands are moderately complex.

Some details are helpful for students to know, including technology processes such as halftone printing, flash powder, and the flashbulb. Further, a number of prominent photojournalists are referenced, including some discussed elsewhere in this unit, such as Dorothea Lange, Robert Capa, Henri Cartier-Bresson, and Margaret Bourke-White. It also refers to more contemporary photographers, such as Benjamin Lowy, who uses an iPhone as his photographic medium. The

knowledge demands are facilitated by the accompaniment of photographs by a number of the photographers mentioned in the text.

“Letter from Birmingham Jail”

Dr. Martin Luther King, Jr.

Overview

This primary-source text from the civil rights era presents Dr. King’s April 1963 response to a published letter from eight White Alabama clergymen titled a “Call for Unity.” While being held in the Birmingham, Alabama, jail after being arrested with other civil rights activists, King read the clergymen’s letter and felt compelled to respond to their characterization of him as an “outsider” and to their suggestion that the non-violent protests he was leading were contributing to the “tension” in the city. King’s now-seminal letter presents an extended and emotional argument as to why protests against segregationist laws are justified and necessary. In the context of studying the iconic photos of the civil rights protests taken by Charles Moore and others, this text is used to help explain the context in which the photos were taken and their importance as catalysts for change.

As he often does in his speeches, King uses a variety of references to philosophical and religious perspectives; argumentative appeals to pathos, logos, and ethos; and rhetorical strategies, such as figurative language, parallelism, and repetition. For these reasons, the text presents complex reading challenges for students and is best read closely, with scaffolded support from the teacher. The initial lesson (Section 3, Lesson 4) that focuses on this text is primarily concerned with its first fourteen paragraphs, in which King presents his opening defense of why he and the other activists have come to Birmingham. Paragraph 14 is a particularly important and challenging one in the context of this unit because it presents a series of verbal images of “the stinging darts of segregation” that can be connected to the visual images in Moore’s photos. If you intend to study the entire letter further in Section 3, Lessons 5 and 6, paragraphs 45–47 near the end of this long text are also worth reading closely, since they address the behaviors of the police and the protesters that students starkly view in Moore’s photos from Birmingham.

Analysis

The text is above the quantitative text complexity band for Grades 9–10. The following qualitative analysis and instructional design suggestions address how teachers might make this text more accessible to students.

Text structure is extremely complex.

Though King’s text is framed as a letter, it evolves into a complex argument and philosophical dissertation that moves through a series of claims supported by other philosophers and religious thinkers, evidence from the history of segregation, and King’s own philosophy of nonviolent action. By reading the entire letter, students are expected to connect a wide range of arguments and references, which will be challenging if they have limited background.

Language features are exceedingly complex.

As in most of his speeches and arguments, King’s use of language is artful and compelling, but it is also very challenging for student readers. King’s use of figurative language to describe injustice and represent his ideas will need to be unraveled by students with support and modeling by the teacher.

He also employs the rhetorical devices of repetition and parallelism in many places, often combining them (as in paragraph 14) with long, complex syntactical structures, in which semicolons are used to link a series of images and dependent clauses, in that case beginning with “when.”

Purpose is moderately complex.

From the beginning, it should be clear that King’s purposes are to respond to recent criticisms from fellow clergymen and to justify the actions of civil rights protesters in Birmingham. Most students should be able to recognize these purposes—and King’s perspective—after closely reading the opening paragraphs of the letter (“The purpose of our direct action” is directly stated in paragraph 11). However, students might need additional background about the “Call for Unity” letter that inspired King’s reply in order to fully understand why he writes as he does from Birmingham Jail.

Knowledge demands are exceedingly complex.

This text is included in the unit to provide context for students as they study photographs of the civil rights movement. Its language and arguments are thus intended to inform and complement the study of Charles Moore’s photojournalism. However, the text itself demands significant background knowledge from its readers. To fully appreciate King’s argument, students need to have some background about the 1954 Supreme Court school desegregation decision; about the 1960’s civil rights movement and Dr. King’s advocacy for nonviolent protest; about the 1963 Birmingham protests and why King was in jail; about the context in which his letter was written as a response to the “Call for Unity” letter to the editor; about the Black Muslim movement; and about the many references to Biblical stories, scripture, religious leaders, and philosophers (such as Reinhold Niebuhr in para. 12, Martin Buber and Paul Tillich in para. 16). Thus, only the opening section of the text is focused on in Section 3, Lesson 4; if the teacher’s intent is to teach the entire letter, students are likely to need additional background building and support.