

DOCUMENTARY PHOTOGRAPHY

Fall 2010

PHOTO 160 Documentary Photography. Explores documentary photojournalism in a social context. The student is required to produce a series of documentaries suitable for publications work. Emphasis is placed on documenting people in their relationships with others and their environment. The photographer must show a high level of visual awareness, technical proficiency and the ability to pursue a definite photographic direction.

REQUIREMENTS

Regular attendance of lectures and labs, as well as prompt observance of work submission deadlines, will be considered in grading. Missing more than three classes will result in a student being dropped one letter grade for the course.

30 points: Two Concept Proposals (15 points each)

Wednesday, September 8

Submit a brief, typed, synopsis of 2 ideas for documentary projects. (One paragraph each is sufficient.) Each series should be social in context, involving or related to people in society. Landscape or commercial work is unacceptable. Be prepared to give a brief synopsis of one of your project ideas to the class.

Monday, October 18

Submit a brief, typed synopsis of 2 ideas (one paragraph each is sufficient) for each documentary project. Be prepared to give a brief synopsis of one of your project ideas to the class.

30 points: Documentary Previews (15 points each)

Wednesday, September 29

Submit 3 images you are considering for inclusion in the 1st documentary project.

Monday, November 8

Submit 3 images you are considering for inclusion in the 2nd documentary project.

50 points: 1st Documentary Submission

1. Wednesday, October 13

Submit 10 - 15 digital files on CD/DVD, NO PRINTS. Specific guidelines for files will be distributed in class

2. Critique Monday, October 18th & Wednesday, October 20

To receive credit, both student and work must be on time. Attendance is required at all critique sessions. Multiple meetings are necessary to look at all class members' work.

50 points: 2nd Documentary Submission

1. Wednesday, December 1

Submit 10 - 15 digital files on CD/DVD, NO PRINTS. Specific guidelines for files will be distributed in class

2. Critique Monday, December 6 and Wednesday, December 8

To receive credit, both student and work must be on time. Attendance is required at all critique sessions. Multiple meetings are necessary to look at all class members' work.

100 points: Final Book Presentation

Friday, December 10, no later than noon

Depending on publisher allow 2- 3 weeks for book to be delivered.

Select the best of your two documentary series and create a book of 15-20 images.

Blurb, SharedInk, and A & I Books, White House Custom Color, My Publisher, Bay Photo

(See handout for relative pricing and company ratings.)

The following considerations are of primary importance in grading the photographs:

The photographs should, as a body of work, present the viewer with an understandable, engaging and cohesive story about the subject. The overall presentation, book layout, technical quality, and visual organization of the individual images will be considered in grading. You may add a written narrative to the book presentation, but it is not required. With any written submissions, be attentive to grammar, spelling and the clarity of your ideas.

LECTURE AND DISCUSSION TOPICS:

Equipment and tools for the documentary photographer

Digital Techniques

Agencies: Magnum & VII

Creating an effective and significant documentary series

Ethical issues for the documentary photographer

Creating an on-line book

Historical antecedents and contemporary documentarians will be discussed in class:

GMB Akash

Lewis Hine

Bill Owens

William Allard

Dorothea Lange

Eugene Richards

Bruce Davidson

Ken Light

Sebastião Salgado

Donna Ferrato

Mary Ellen Mark

Ami Vitale

Lauren Greenfield

Susan Meiselas

Alex Webb

Carol Guzy

James Nachtwey

GRADES

Final course grades: A: 90 - 100%, B: 80 - 89%, C: 70 - 79%, D: 60 - 69%, F: below 60%

ADMINISTRATIVE

Last day to drop: **October 7th** is the last day to drop, with department-approved petition. After this date the Dean's approval is required. Limited to students with serious and compelling reasons.

Makeup exams require a serious and compelling reason.

Requests for a makeup test must be made, in a timely manner, on or before the test date. Any make-up exams, if approved, must be taken by appointment at the Testing Center, 2nd floor Lassen Hall.

Disability Accommodations. If you require accommodation or assistance with assignments, tests, attendance, etc. please notify the instructor by the beginning of the 3rd week of the semester so that arrangements can be made.

Incomplete grades are discouraged since there is limited digital lab space available for students not registered in a photography class during a given semester.

MATERIALS EQUIPMENT

Digital DSLR camera.

Back-up: battery and sd/compact flash card

CD/DVDs for preview and critique submissions (6-10)

USB flash drive (of at least 4-8 GB) or portable hard drive 160GB or more .

The flash drive or portable hard drive will be used to transport images from your computer to the Department computer lab for editing & refining of the images.

SUGGESTED READING

Associated Press Guide to Photojournalism

Coles, Robert

Doing Documentary Work

Oxford University Press,

Bischof, Werner

Capa, Concerned Photog.

Grossman

Fink, Larry

Runway

Power House Books

Frank, Robert

The Americans

Pantheon Books

Hine, Lewis

America and Lewis Hine

Aperture

Lange, Dorothea

American Photographs

Chronicle Books

Light, Ken

Witness in Our Time

Smithsonian Institution Press

Mark, Mary Ellen

American Odyssey

Aperture

Maddow, Ben

Let Truth Be the Prejudice

Aperture

Richards, Eugene

Dorchester Days

Phaidon

Salgado, Sebastião

Migrations

Aperture

Periodicals:

Mother Jones

The Digital Journalist -- webzine-- digitaljournalist.org

Schedule Photo 160, Fall 2010

Subject to alteration; changes will be announced in class.

Lecture	Monday	August 30	Introduction
Lecture	Wednesday	September 1	Concept Submission Discussion Bill Owens. Bruce Davidson
	● <i>Holiday</i>	<i>Monday, September 6</i>	<i>Labor Day ●</i>
Lecture	Wednesday	September 8	Documentary Proposals Due, & Discussions Early 20th Century Documentarians
Lecture	Monday	September 13	Walker Evans, Dorothea Lange Digital techniques (Raw)
Lecture	Wednesday	September 15	Eugene Richards, Ken Light Ethics
Lecture	Monday	September 20	Histograms, Grayscale Conversions GMB Akash, Alex Webb
Lecture	Wednesday	September 22	Mary Ellen Mark, Donna Ferrato Color Correction
Lab	Monday	September 27	open lab
Discussion	Wednesday	September 29	Bring 3 preview images for 1st project.
Discussion	Monday	October 4	View Previews (cont.)
Lecture	Wednesday	October 6	William Allard, Ami Vitale
Lab	Monday	October 11	Open Lab
Lab	Wednesday	October 13	Open Lab / Submit 1st Documentary Project
Critique	Monday	October 18	Critique 2nd Documentary Written Proposals Due
Critique	Wednesday	October 20	Critique (cont.)
Lecture	Monday	October 25	Combat: Susan Meiselas, James Nachtwey Sharpen
Field Trip	Wednesday	October 27	Field Trip (Fifty Crows+)
Lecture	Monday	November 1	Sebastião Salgado, Lauren Greenfield, Carol Guzy
Lab	Wednesday	November 3	Open Lab
Discussion	Monday	November 8	Bring 3 preview images for 2nd project.
Discussion	Wednesday	November 10	View Previews (cont.)
Lecture	Monday	November 15	Layout & Book Discussion
Lecture	Wednesday	November 17	Layout & Book Discussion
Lab	Monday	November 22	Open Lab
Lab	Wednesday	November 24	Open Lab
Lab	Monday	November 29	Open Lab
Lab	Wednesday	December 1	Open Lab Submit 2nd Documentary Project
Critique	Monday	December 6	Critique
Critique	Wednesday	December 8	Critique

Friday, December 10, no later than Noon, final book submission due.