

COURSE CONTENT

Course Code	DP3003
Course Title	Socially Engaged Photography
Pre-requisites	NIL
No of AUs	3
Contact Hours	39 hours studio contact

Course Aims

This elective will introduce you to the theory and practice of storytelling through portraiture, which you will then apply in the creation of an original photographic work. You will explore a range of approaches to narrative portraiture in contemporary photography, as well as investigate the practices and skills needed to create impactful portrait photography with a narrative component. This learning forms the foundation for further photographic studies in narratives and portraiture.

Intended Learning Outcomes (ILO)

By the end of the course, you should be able to:

1. Articulate the various techniques and themes explored in the field of narrative portraiture by key photographers and artists.
2. Experiment with a range of aesthetic and narrative approaches to making portraits.
3. Produce a narrative portrait or series that demonstrates your technical ability and rigorously explores your chosen subject.
4. Contextualise your practical projects from an artistic perspective.
5. Constructively discuss and critique your and your peer's narrative portraits in an effective manner.

Course Content

In this course you will receive an overview of how to approach, direct and collaborate with subjects, working with different light sources, and the examination of the visual elements of portraiture such as pose, expression, props and environment through lectures, in class discussions and demonstrations. You will learn to acquire a balance between social and technical skills so that you can engage with the subject in a meaningful way and create compelling portraits.

This course will explore a range of approaches to portraiture and the narratives that emerge for this type of photographic image-making. We'll be addressing and contextualizing portraits that interrogate identity, self and family; documentary portraits. community-based narrative/portraiture projects, and highly staged narrative portraits.

Tasks and assignments will help you to build your knowledge and skills of narrative portraiture, and you will develop a practice and an approach to the form

Class assignments

- **1 main photography project:** Conceptualise and produce a narrative portrait in the form of a sequence of photographs.
- **Artist Statement – Contextualise your work and reflect on it's meaning and relevance.**

- **Artist Journal** - This should reflect your process and research leading up to your final project.
- **1 of the following: A presentation about a photographer** -10- 15 min report about the photographer's process and work. **OR Curate your own exhibition** with found images.

Classes will include mini-lectures, demonstrations, and activities that may be included in the assessment.

Assessment (includes both continuous and summative assessment)

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
Continuous Assessment 1 - Individual class assignments	1,2,4	--	20%	Individual
Continuous Assessment 2 - Artist Journal - Class Presentation	1,2,4	--	15%	Individual
Final Project: Conceptualise and produce a narrative portrait in the form of a sequence of photographs.	3,4,5	--	45%	Individual
Participation	5	--	20%	Individual
Total			100%	

Reading and References

Angier, Rosewell. *Train Your Gaze: A Practical and Theoretical Introduction to Portrait Photography*. An AVA book publisher, 2006

Campany, David. *Art and Photography*. Phaidon Press publisher. 2003

Cotton, Charlotte. *Photography As Contemporary Art*, Thames & Hudson, 2004

Bright, Susan. *Art Photography Now*, Thames & Hudson, 2005

Course Policies and Student Responsibilities

(1) General

You are expected to complete all assigned activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

(2) Punctuality

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

(3) Absenteeism

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

Planned Weekly Schedule*

*Subject to adjustment by instructor according to the teaching situation, students' progress, public holidays and unforeseeable circumstances. A revised schedule will be issued to students at the start of the semester.

Week	Topic	Course LO	Readings/ Activities
1	Introductory Lecture Writing pictures Introductions of course objectives and overview of past narrative student projects	1, 2, 5	In-class discussion on personal favourites in portraiture and visual storytelling. Assigned Project 1: Prepare a short slide show and/or actual prints/artist books etc. of your past photography projects. Share your motivations with the class.
2	Lecture: Self & Identity Introduction of selection of photographers working on themes of self and identity.	1, 2, 4, 5	Presentation of your past work to class + Examples from past Narrative Portraits students Assigned Project 2: Bring 3 photographs to class that move you. Choose one of the 3 as inspiration for a self-portrait.

3	<p>Lecture: Family Portraits</p> <p>Introduction of selection of photographers working on family and personal relationships.</p> <p>Explore adding a second image to your self-portrait. How does this affect the first? Adding meaning across two images.</p>	1, 2	<p>Assigned Project 2:</p> <p>Expand your self-portrait with a second image.</p>
4	<p>Lecture: Photojournalism & Documentary</p> <p>Exploration of strategies to construct a variety of narratives through different media connecting images in sequence</p> <p>Particular emphasis will be given to editing throughout the different media that express narratives through sequential visual storytelling.</p>	1, 2, 4, 5	<p>Presentation of images from Project 2</p> <p>Critique and feedback.</p> <p>Sharing of ideas for your potential project. Mind mapping</p>
5	<p>Lecture: Community-based projects</p> <p>Exploration of ethics, methods and strategies for developing portraiture projects in communities.</p>	1, 3, 4	<p>Assigned Projects</p> <p>Project 3: Class assignment:</p> <p>1. Brief written version of proposal</p> <p>2. Develop presentation (1 photographer OR 1 Exhibition)</p>
6	<p>Lecture: Staged Narratives</p> <p>Unique attributes of staging a scene and editing. We explore the deliberate work of photographers who set the scene for their images.</p>	1, 3	<p>Project 4:</p> <p>Develop your main personal project</p>
7	<p>Class Critique + student presentations</p> <p>Continuous review and feedback of final assignment through various stages of completion</p>	1, 3,4,5	<p>Assigned Projects</p> <p>Project 5 Final assignment: Students in studio work. Continuous assessment and feedback throughout production.</p>
8	<p>Class Critique + student presentations</p> <p>Continuous review and feedback of final assignment through various</p>	1, 3,4,5	<p>Assigned Projects</p> <p>Project 5 Final assignment: Students in studio work. Continuous assessment and feedback</p>

	stages of completion		throughout production.
9	Class Critique + student presentations Continuous review and feedback of final assignment through various stages of completion	1, 3,4,5	Assigned Projects Project 5 Final assignment: Students in studio work. Continuous assessment and feedback throughout production.
10	Class Critique + student presentations Continuous review and feedback of final assignment through various stages of completion	1, 3,4,5	Assigned Projects Project 5 Final assignment: Students in studio work. Continuous assessment and feedback throughout production.
11	Class Critique + student presentations Continuous review and feedback of final assignment through various stages of completion	1, 3,4,5	Assigned Projects Project 5 Final assignment: Students in studio work. Continuous assessment and feedback throughout production.
12	Class Critique + student presentations Continuous review and feedback of final assignment through various stages of completion	1, 3,4,5	Assigned Projects Project 5 Final assignment: Students in studio work. Continuous assessment and feedback throughout production.
13	Final Presentation	3,4,5	Student Presentations on final assignment with critique and feedback