

COURSE CONTENT

Course Code	DP3011
Course Title	Documentary Practices
Pre-requisites	DN1012 Black and White Film Photography <u>OR</u> DP2000 Photo Imaging I: Black & White Film Photography <u>OR</u> DP2001 Digital Photography
No of AUs	3
Contact Hours	39 hours studio contact

Course Aims

In this course you will combine practice and theory of documentary photography as you investigate the documentary role of the photograph today. You will explore alternative ways of seeing, recording and understanding the events and situations that shape the world in which we live in through new documentary photography approaches. You will examine the history of documentary as a distinct aspect of photographic practice, and apply this learning in the ideation and production of a documentary project. This learning will form the foundation for further, more advanced studies and projects in the field of documentary photography.

Intended Learning Outcomes (ILO)

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

1. Apply research, field work, and a range of methods in contemporary documentary photography to produce a collected body of work.
2. Develop a workflow specific to your own artistic practice in response to a format of documentary photography.
3. Apply a range of approaches and production methods to the process and final production of an intended photographic series.
4. Present, evaluate and reflect on the effectiveness of a documentary photographic work that communicates a concept and situation.
5. Constructively discuss and critique concepts, research findings, formats, techniques and media employed by peers in documentary photography

Course Content

In this class you will learn about the history of documentary as a distinct aspect of photographic practice, and the various forms and types of documentary with key examples of works and photographers. You will then apply this knowledge in the ideation and production of a documentary project, practicing and developing essential practical and conceptual skills.

This course will be introducing five key components across the semester. In the introduction, a lecture will feature a comparative study between photojournalism and documentary, and their respective roles, history and significance in photography. This will be followed by a series of introductions of various photographers and their works, as well as group presentations on selected photographers. In the study of the development of documentary photography, you will also discuss in depth various aspects such as documenting war, documenting society, as well as new methodologies of documentary photography. Topic areas include:

- Photojournalism vs Documentary

- The problematic nature of documentary in relation to ideas about truth
- The use of series of photographs to build the way we 'read' works
- The impact of documentary photography on contemporary art practice
- The role of the viewer and how we are implicated in the images we look at

Assessment (includes both continuous and summative assessment)

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
Continuous Assessment 1 Research Journal	1,2,4,5	N.A	20	Individual
Continuous Assessment 2 Proposal, Presentation, Artist Statement, Project Development	1,2,4,5	N.A	20	Individual
Final Project: Self-initiated Final Project	1,2,3,4	N.A	40	Individual
Participation	5	N.A	20	Individual
Total			100%	

Reading and References

1. Bogre, Michelle. *Documentary Photography Reconsidered*, Bloomsbury 2019
2. Flusser, Vilém. *Towards a Philosophy of Photography*, 2000, Reaktion Books. 2000
3. Linfield, Susie. *The cruel radiance: photography and political violence*. University of Chicago Press, 2011.
4. Papageorge, Tod. *Core Curriculum: Writings on Photography*, Aperture 2011
5. Stallabrass, Julian. *Documentary (Whitechapel: Documents of Contemporary Art)*. London: Whitechapel Art Gallery 2013.
6. Tagg, John. *The Burden of Representation*. University of Minnesota Press. 1993

Course Policies and Student Responsibilities

(1) General

You are expected to complete all assigned readings, 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*

Week	Topic	Course LO	Readings/ Activities
1	<p>- Course Introduction Learning Objectives Research Journal</p> <p>- Discussion:</p> <p><i>Photojournalism vs Documentary</i></p>	1,4,5	<p>Introductory Lecture</p> <p>General overview, creative projects, policies and grading</p>
2	<p>Lecture / Discussion :</p> <p><i>The problematic nature of documentary in relation to ideas about truth</i></p>	1,2,4,5	<p>Students respond to lecture in discussions. Discussion with instructor.</p> <p>Students form groups to select, prepare and give presentations based on selected photographers - August Sander, Walker Evans, Paul Graham, Robert Frank, Lee Friedlander, Boris Mikhailov, Michael Schmidt</p>
3	Group Presentation	1,2,4,5	Students respond to presentations. Discussion with instructor.
4	Lecture / Discussion :	1,2,4,5	Students respond to lecture in discussions. Students develop a

	Occupied Spaces		personal approach to deal with issues raised on Occupied Spaces. Discussion with instructor. Prepare presentation for following week on proposed idea
5	Lecture / Discussion : <i>The use of series of photographs to build the way we 'read' works</i>	1,2,4,5	Students respond to lecture in discussions. Students develop a personal approach to deal with issues raised. Discussion with instructor. Project commencement
6	Lecture / Discussion : <i>The impact of documentary photography on contemporary art practice</i>	1,2,4,5	Students report to instructor and demonstrate progress. Students respond to feedback, and carry forward to next meeting
7 & 8	Individual Presentation on Project updates	1,2,3, 4 & 5	Students give individual presentations to class. Followed by discussion with instructor and demonstrate progress. Students respond to feedback, and carry forward to next meeting
9	Lecture / Discussion : <i>The role of the viewer and how we are implicated in the images we look at</i>	1,2,4,5	Lecture and discussion. Students report to instructor and demonstrate progress. Students respond to feedback, and carry forward to next meeting
10	Individual presentation and Group Critique	1,2,3, 4,5	Students give individual presentations to class. Followed by discussion with instructor and demonstrate progress. Students respond to feedback, and carry forward to next meeting
11 & 12	Individual consultation	1,2,4,5	Students report to instructor and demonstrate progress. Students respond to feedback, and carry forward to next meeting Students prepare for final submission
13	Final Presentation and Submission	1,2,4,5	Final Presentation and Submission