

Photojournalism & Documentary Photography Year 1 2018/19

Documentary Practice Module Handbook

module code: M4X01631

lecturer:
Siân Addicott

contact:
sian.addicott@uwtsd.ac.uk



Swansea
College of Art
Founded 1853

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module description

This module gives an overview into wide-ranging documentary practices. By focusing on developing your own practice, the module fosters self-reliance and self-motivation. Students will learn skills of personal research and develop the ability to identify research sources which can be utilised in a problem solving capacity.

Self-motivation and self directed study developed throughout the module is important for the development of professional employability skills.



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module aims

- To introduce students to the theory and practice of social documentary and reportage photography
- To instigate assignments that allow students to develop an understanding of contemporary debates and practices within photojournalism and documentary photography

learning outcomes

Upon the successful completion of this module, the student should be able to demonstrate the ability to:

- Initiate, plan and deliver a range documentary assignments using a range appropriate techniques.
- Exhibit an understanding of the history and traditions of photojournalism and investigate the challenges to these traditions within contemporary practice.
- Evaluate the progress of their own work in relation to the requirements of prescribed briefs and self-initiated projects

'I took a deep breath and listened to the old
brag of my heart. I *am, I am, I am.*'

Sylvia Plath

week by week schedule

WEEK 1

Induction Week

WEEK 2

Introduction to Self & Society Brief

Self & the Other

WORKSHOP (Monday) – Intro to darkroom, photograms

WORKSHOP (Wednesday) – Pin hole cameras

WEEK 3

Introduction to Documentary Practice module

Ryan Moule – talk

WORKSHOP – Making acetate contact – digital

WEEK 4

Genius of Photography - discussion

WORKSHOP – B&W printing for Crit

WEEK 5

Table top crit – Self Project

WEEK 6

Introduction to Society Project

WEEK 7

Exploring traditional and alternative portraiture in contemporary documentary practice.

APPROACH

1991-5077-9-202

BE MORE AGGRESSIVE

GET MORE INVOLVED (TALK TO PEOPLE)

STAY WITH THE SUBJECT MATTER
(BE PATIENT)

TAKE SIMPLER PICTURES

SEE IF EVERYTHING IN BACKGROUND
RELATES TO SUBJECT MATTER

VARY COMPOSITION? 9 TIMES
MORE.

BE MORE AWARE OF COMPOSITION

DON'T TAKE BORING PICTURES

GET IN CLOSER (USE FLASH)

WATCH CAMERA SHAKE
(about 250mm or above)

DON'T SHOOT TOO MUCH

NOT ALL EYE LEVEL

NO MIDDLE DISTANCE

WEEK 8

Individual Tutorials

WEEK 9

Research books / blog group tutorials

WEEK 10

Individual Tutorials

WEEK 11

Crit: Society Project

WEEK 12

Brief: Christmas Project

WEEK 13

Individual Tutorials

WEEK 14

Christmas Project submission

reading list

“If your pictures are not good enough, you aren't reading enough.”

Tod Papageorge

BIBLIOGRAPHY

Essential

Stallabrass, J (2013) *Documentary (Documents of Contemporary Art)* London: Whitechapel Art Gallery

Wells, L (Ed.) (2015) *Photography: A Critical Introduction* (5th edition) London: Routledge

Recommended

Bull, S (2009) *Photography* London: Routledge

Kozloff, M (2001) *Lone Visions, Crowded Frames* Albuquerque: University of New Mexico,

Sontag, S (2004) *Regarding the Pain of Others* London: Penguin

background

Bogre, M (2011) *Photography as Activism: Images for Social Change* Waltham, MA: Focal Press,

Hurn, D & Jay, B (2008) *On Being a Photographer* Anacortes: Lenswork Publishing,

Scott, C (1999) *The Spoken Image* London: Reaktion Books

journals

Photoworks

European Photography

Source

websites

<http://www.foto8.com/live/>

www.magnumphotos.com

time.com/lightbox

Lensculture.com

www.agencevu.com

additional information

attendance

All students are required to attend scheduled classes and Faculties will record academic attendance on a weekly basis. After three consecutive missed contacts, the Faculty will write to you and ask you to meet with the appropriate programme representative. If you have two further consecutive missed contacts you will be sent a final warning by the Faculty Office.

If you have legitimate reasons for absence (including the instance of illness or injury) you must produce evidence. Authorised absence will not be counted against you.

The confirmation of the authorised absence will be lodged.

If you cannot provide reasonable justification for absence or you fail to attend after receiving a final warning, the Faculty will ask the Registry to withdraw you from the programme within two months of the last recorded date of attendance.

Any student with a cumulative attendance for the academic year below 70% will be sent an end of year warning letter by the Faculty to formally record that attendance is below the level expected by the University and, if poor attendance continues, this may lead to students being withdrawn from the programme.

If you miss a session it is your responsibility to contact your tutor to obtain any handouts/notes etc

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The information in this handbook is intended as a guide, the content of scheduled sessions maybe changed by your tutor to accommodate local events (eg pop-up exhibitions) or current news stories/debates.