Documentary Photography & Visual Activism Year 2/Level 5

Developing A Unique Voice
Module Handbook

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M5X01634

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Martina Bacigalupoal

module description

In this module you are required to develop your individual practice with an emphasis on risk-taking and experimentation.

You will be encouraged to view your work in the context of current documentary photographic practices, demonstrated by the submitted work and your visual diary.

This project is designed to encourage you to push yourselves and experiment at a crucial point in the second year of your studies.



Incoming
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module aims

- To develop appropriate specialist skills and techniques and understanding to produce an effective photographic outcome in relation to individual practice.

- Develop the ability to communicate, engage constructively and present ideas effectively.

learning outcomes

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

- Exercise significant judgement across a broad range of issues relevant to personal research formulating responses to theoretical knowledge and practical situations

- Apply the methods and techniques learned to consolidate a body of work that demonstrates a command of specialised skills, personal growth and development



Hippocratic Betrayal and Obstetric Violence
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SEMESTER ONE - BLOCK 1

28 September - 19 November

Ryan L Moule RLM

Paul Duerinckx PD

Siân Addicott SA

Hamish Gane HG

Unless otherwise stated, all sessions are delivered on TEAMS.

Sessions times are;

Thursday Afternoons 13.00

&

Friday Mornings 10.00

“It is more important to click with people than to click the shutter.”

Alfred Eisenstaedt

DEADLINE

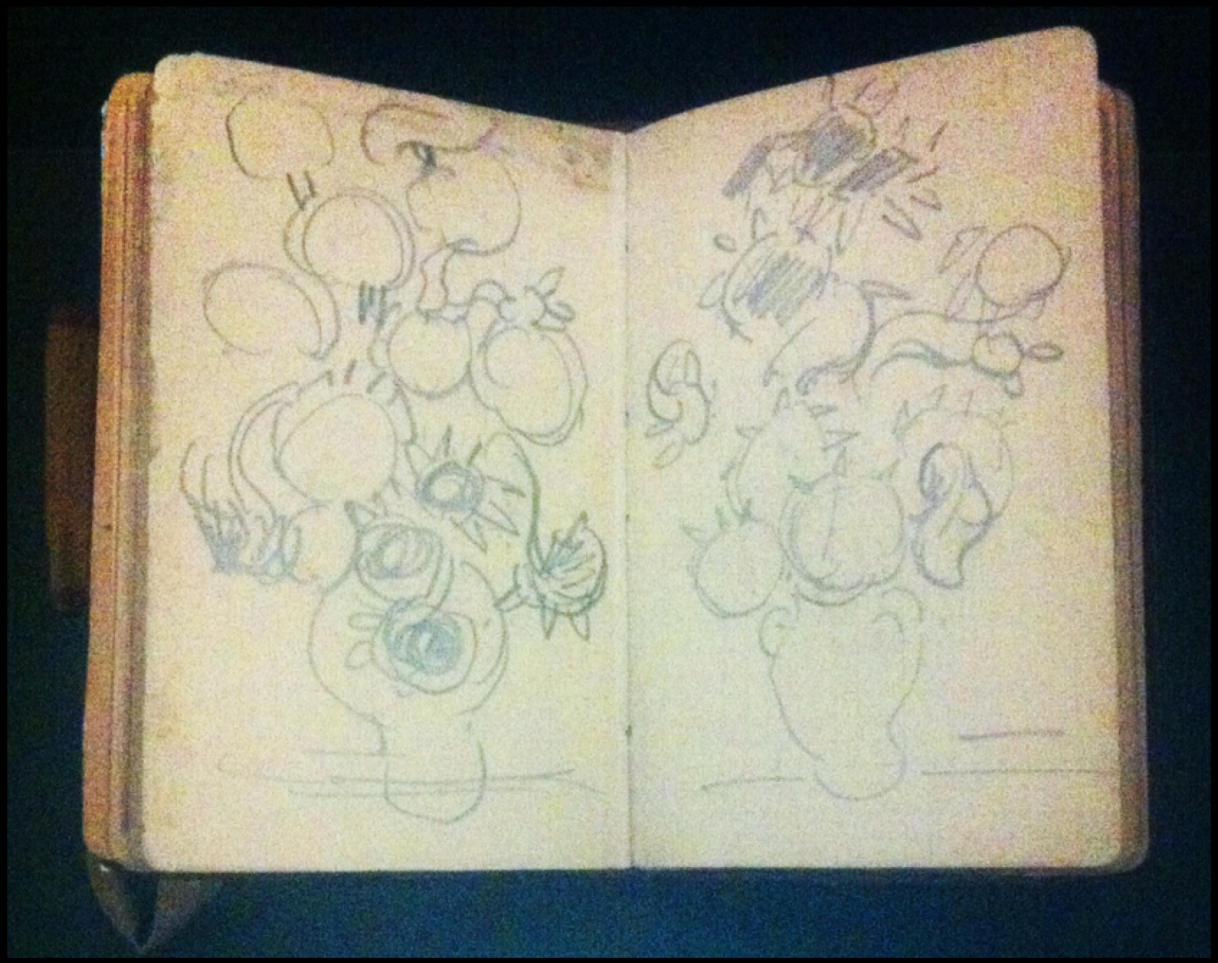
Thursday 19 November 2020
10am

ASSESSMENT DETAILS

1. VIVA (TIMES TBA)

2. PDF PORTFOLIO & RESEARCH VIA MOODLE

3. 500 WORD EVALUATION VIA MOODLE



Sketchbook,
Vincent Van Gogh

Recommended Reading List

Barthes, R. (1993). *Camera Lucida* [1981], London: Vintage Classics

Bogre, M (2019) *Documentary Photography Reconsidered*. London, Bloomsbury

Curran, J & Hesmondhalgh D (2019) *Media and Society*. London, Bloomsbury

Good, J & Lowe P (2017) *Understanding Photojournalism*. London, Bloomsbury

Hall, S. (Ed.) (2013). *Representation: Cultural Representations And Signifying Practices* (2nd Edition). London: Sage

Ritchen, F. (2013). *Bending The Frame: Photojournalism, Documentary, And The Citizen*. New York: Aperture

Sutton, D. (2009). *Photography, Cinema, Memory: The Crystal Image Of Time*, Minneapolis: University Of Minnesota Press

Other useful sources:

www.acurator.com
www.lensculture.com
www.time.com/tag/photography

additional information

attendance

All students are required to attend scheduled classes and Faculties will record academic attendance on a weekly basis. If your attendance falls below 70% 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.

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.

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 may be changed by your tutor to accommodate local events (eg pop-up exhibitions) or current news stories/debates.

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