

DEREE COLLEGE SYLLABUS FOR: :	
HFP 2202 LE Documentary Photography (Previously HEL 2202) Honors Seminar (Revised Spring 2016) US CREDITS: 3/0/3	
PREREQUISITES:	WP 1010 Introduction to Academic Writing WP 1111 Academic Writing and Ethics
CATALOG DESCRIPTION:	The course teaches students to develop a meaningful relationship with lived experience through documentary photography, a form of visual storytelling that chronicles historical events and/or significant scenes of life. Through readings as well as hands-on experience, students will be guided to explore the cultural, aesthetic, political, and ethical issues involved in this artistic and journalistic genre. Major emphasis is placed on experiential learning of the subject, and for this reason much of the course is taught on site. The course presupposes only basic knowledge of photography, as well as ownership of a digital camera.
RATIONALE:	Documentary photography frames and reproduces events and scenes of life, both public and personal. In this course, students use photography as a means through which they explore as well as give shape to the world around them. They are taught to investigate photography as social text and consider its aesthetic, ideological, and ethical dimensions. Working under the guidance of the instructor on specified subjects that vary from semester to semester, students develop awareness of the language of photography and its social, moral, and political power.
LEARNING OUTCOMES:	Upon completion of this course, students should be able to: <ol style="list-style-type: none"> 1. Demonstrate awareness of the artistic dimensions of documentary photography; 2. Discuss ethical issues involved in documentary photography; 3. Identify the relationship of documentary photography to various facets of Greek social experience; 4. Demonstrate critical understanding of the political power of documentary photography; 5. Show ability to construct a story through the deployment of photographic narration;
METHOD OF TEACHING AND LEARNING:	In congruence with the teaching and learning strategy of the college, the following tools are used: <ul style="list-style-type: none"> • Textual analysis, class discussion, workshop-style pair work and group work during class meetings; • Active student-centered teaching approach in the presentation of course material to engage learners; • Critical-thinking exercises and learning activities designed to help students acquire confidence and benefit from independent study;

	<ul style="list-style-type: none"> • Student presentations of learning material to encourage involvement in the learning process; • Co-curricular activities, ranging from collaboration with student clubs and societies to debates and event organizing, to encourage students' creative engagement with the material; • Extensive instructor feedback on assignments and activities; • Individualized assistance during office hours for further discussion of lecture material, additional reading, and assignments; • Additional print and audiovisual educational material posted on the Blackboard course template. <p>Instructional time will be given to the presentation, critique, and interpretation of students' work. There will also be on-site instruction.</p>
<p>ASSESSMENT:</p>	<p>Critical Essay 30% A 1,500-2,000-word critical essay dealing with one or more aspects of the course subject. The essay needs to display a firm grasp of the topic at hand, of the issues discussed in the course as a whole, as well as of the relevant bibliography (use of at least 3-5 scholarly sources).</p> <p>Creative Project 50% Students will deploy a creative medium of their choice to apply their insights on concepts and ideas explored in the course. The creative project includes a 500-word self-reflective essay (which articulates the concepts that inform the creative project and relates them clearly to the content of the course), as well as an oral presentation of the creative project.</p> <p>Participation 20% Each student will be evaluated according to his/her contribution in the class, the preparation of the material and his/her critical ability. Furthermore, each student will be assessed in regards to his/her participation in group activities and discussions that will arise throughout the course.</p> <p>The Critical Essay tests Learning Outcomes 2 and 4. The Creative Project tests Learning Outcomes 1, 3, and 5.</p>
<p>INDICATIVE READING:</p>	<p>REQUIRED READING: Selections of readings from the list of recommended materials.</p> <p>RECOMMENDED READING: Askew, K. and R. R. Wilt, eds. 2002. <i>The Anthropology of Media: A Reader</i>. Malden, Mass.: Blackwell.</p> <p>Barthes, R. 1990. <i>Camera Lucida: Reflections on Photography</i>. New York: Hill and Wang.</p> <p>Bunnell, P.C. 2006. <i>Inside the Photograph: Writings on 20th-Century Photography</i>. New York: Aperture Foundation.</p> <p>Capa, R. 2001. <i>Slightly Out of Focus</i>. New York: Modern Library.</p>

	<p>Fried, M. 2008. <i>Why Photography Matters as Never Before</i>. New Haven: Yale University Press.</p> <p><i>Documentary Photography</i>. 1975. Time-Life Books.</p> <p>Hurn, D. and Jay, B. 2001. <i>On Being a Photographer: A Practical Guide</i>. Washington: Lenswork Publishing.</p> <p>Kobre, K. and Brill, B. 2000. <i>Photojournalism: The Professionals' Approach</i>. Boston: Focal Press.</p> <p>Lester, P. M. 1999. <i>Photojournalism: An Ethical Approach</i>. http://commfaculty.fullerton.edu/lester/writings/pjethics.html</p> <p>Manchester, W. 1989. <i>In Our Time: The World as Seen by Magnum Photographers</i>. London: American Federation of Arts.</p> <p>Morris, J. G. 2002. <i>Get the Picture: a Personal History of Photojournalism</i>. Chicago and London: University of Chicago Press.</p> <p><i>Natchwey James: War Photographer</i>. 2001. [DVD]. FREI, C. Switzerland: Christian Frei Filmproductions.</p> <p>Sontag, S. 1979. <i>On Photography</i>. Harmondsworth: Penguin.</p> <p>Sontag, S. 2004b. "Regarding the torture of others." <i>New York Times</i>, 23(05), p. 04.</p> <p>Whelan, R. 2004. <i>Robert Capa: The Definitive Collection</i>. New York: Phaidon.</p>
<p>COMMUNICATION REQUIREMENTS:</p>	<p>With the exception of in-class activities, all written work must be word-processed on Word and adhere to APA guidelines for manuscript format and documentation.</p>
<p>SOFTWARE REQUIREMENTS:</p>	<p>Microsoft Office, Microsoft Powerpoint, Adobe Photoshop, Adobe Bridge</p>
<p>WWW RESOURCES:</p>	<p>The course will use a number of materials via the internet, which will be available to the students via the Blackboard template. Indicative websites:</p> <p>http://paulagortazar.blogspot.gr/p/ethical-limits-in-documentary.html</p> <p>http://www.noorimages.com</p> <p>http://www.magnumphotos.com</p> <p>http://www.viiipphoto.com</p> <p>http://www.polarisimages.com</p> <p>http://www.panos.co.uk</p> <p>http://www.yanniskontos.com</p>

<p>INDICATIVE CONTENT:</p>	<p>Definition of Documentary Photography</p> <ul style="list-style-type: none"> Subject Areas Photo docs (Robert Capa, Eugene Smith, Robert Frank, Sebastiao Salgado, James Nachtwey) Historical Images Audiences/Target Groups (public, media and agencies) Forms and Applications (war photography, travel photography, features) <p>Photography Basics</p> <ul style="list-style-type: none"> Use of equipment Approaching the Subject Composing the Scene Identifying and framing the Subject <p>The Ethical Limits of Documentary Photography</p> <ul style="list-style-type: none"> Art for Art's Sake vs. Truthful Representation Objectivity and Empathy Pitfalls of sensationalism Unethical manipulation Giving an Image vs. Taking a Picture Exercising Responsibility <p>Social and Political Contexts in Documentary Photography</p> <ul style="list-style-type: none"> Framing a social/political context Interpreting a social/political context Deconstructing established images Reaching the audience Documentary Photography and Social/Political Change <p>News Photography, Street Photography, Narrative Portraits</p>
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