Instructor: Craig Denton, LNCO 2856, 581-5321, craig.denton@utah.edu

Goals: The course will engage all facets of documentary photography. Topics explore genres and the history of documentary photography; ethics; planning the documentary; negotiation and interviewing (both oral and photo elicitation); tips on using the camera in the field and behavior on site; picture editing and layout.

The instructor also believes that the successful documentarian is one who understands the possible synergies of the visual and verbal. Consequently, Documentary Photography is both a photographic and writing course and students will learn how to integrate both modes of communication so that together they create a more powerful message.

Methods: Students will explore the documentary process by producing a semester-length documentary project of the student's choosing. Students will develop the project through a step-by-step approach. Readings provide students with a context of understanding and knowledge of how other other documentarians approached similar narrative problems. Several sensitivity assignments enable students to conquer the anxieties of approaching and photographing strangers and learning how to extend their cultural boundaries so that they can see with greater depth and understanding. Students also will critique each other's ongoing work to make sure that their visual narratives succeed.

Students have the option of working either in digital or film format for original image capture. Those working with film will scan their slides or negatives. Then, students can make prints with inkjet printers provided in the Imaging Lab. The final documentary project will be a pdf presentation created in Adobe Photoshop.

Readings: There are required readings most weeks that are available as pdf files on the course Blackboard/WebCT site. The readings are designed to stimulate discussion on topics for that week that help the student through the documentary project. Consequently, it is critically important that each student complete the readings before class on a Monday and that they reflect on the readings in a thoughtful manner.

Students will respond to readings — or a question from the instructor — in response papers. Points will be awarded for complete responses. To help students synthesize the readings, they should consider the following questions:

* Have I read each of the readings and noted at least two important points?
* Have I added my own assessment of what is valuable about the readings (the points I especially appreciated, etc.), and have I critiqued those points with which I disagree or feel should be altered in some way?
* Have I added relevant examples from my own experience?
* Have I listed any questions that I still have about points raised in the readings?
* Have I related the reading to my own work and participants in my documentary?
* Have I included responses to other specific assignments made in class by the instructor?

Response papers are due at the beginning of the class on the days listed in the syllabus. There are seven groups of readings. Students should submit responses to any four and only four of those groups of readings. You will not be given extra credit points for submitting more than four response papers. Choosing not to write a response paper for a particular group of readings, however, does not absolve you from doing the readings. You still could be called on in class to give a synopsis or offer your opinion to a question.

If the responses are tightly written, free of grammar and spelling errors, and complete — they address all the readings and consider all the questions above — they will be awarded the full amount of points possible. If they are less than complete, they will be awarded fewer points. Because response papers are designed to prepare students for that week's topics, there is no point in handing them in after the fact. Consequently, response papers will not be accepted after the due date and students will receive no points for that journal submission.
Grading: Grading will be done by a point system. Students earn points for each assignment. At the end of the semester, the total number of points awarded will be figured as a percentage of the total points possible for the course. The final grade will reflect that percentage according the the scale below. **Point systems place a premium on making sure all assignments are submitted, because any assignment not submitted gets zero points.**

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<thead>
<tr>
<th>Percentage Range</th>
<th>Grade</th>
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<tbody>
<tr>
<td>100-94%</td>
<td>A</td>
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<tr>
<td>93-91%</td>
<td>A-</td>
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<td>90-88%</td>
<td>B+</td>
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<tr>
<td>87-84%</td>
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<tr>
<td>83-81%</td>
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<td>80-78%</td>
<td>C+</td>
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<td>77-74%</td>
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<td>73-71%</td>
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Assignments:

(Handouts will be provided for each assignment.)

**Photo Assignments:**

- Flexing 10 points  January 23
- Photographing a Stranger 25 points  February 1
- Photoshop Exercise 20 points  February 27
- Work Prints 100 points  March 7
- Final Documentary Project 200 points  April 16, 18, 23, 25

**Written Assignments:**

- Response Paper #1 20 points  January 18
- Response Paper #2 20 points  January 23
- Culture Stretching 20 points  January 25
- Response Paper #3 20 points  January 30
- Response Paper #4 20 points  February 6
- Story Ideas 20 points  February 8
- Photo Elicitation 25 points  February 15
- Response Paper #5 20 points  February 22
- Shooting Script 25 points  February 22
- Response Paper #6 20 points  March 5
- Response Paper #7 20 points  March 19
- Theme 10 points  March 28

**Class Participation:**

The participation grade will be a reflection of the student’s attendance, informed commentary and response to questions. 40 points possible

575 pts possible

Any assignment handed in late, other than Response Papers, will be lowered 10%. Late Response Papers will not be accepted.

Withdrawals/Incompletes: The last day to drop classes without permission is January 18. But if you are thinking of dropping the class, please do so before that date so that another student from the waiting list can take your place. Incompletes may be granted for unforeseen circumstances that were beyond the student’s control, providing the student is maintaining a C average, has completed at least 80% of the course material and notifies the instructor as soon as the circumstance develops.

Accommodations Policy: This course makes no accommodations for content or expectations.

ADA: The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Olpin Union Building, 581-5020 (V/TDD). CDS will work with you and the instructor to make arrangements for accommodations. All written information in this course can be made available in alternative format with prior notification to the Center for Disability Services.

Academic Misconduct: Plagiarism, academic dishonesty or cheating of any sort will result in at least an E for the course and possibly additional disciplinary action, according to the Code of Student Rights and Responsibilities.
WEB SURFING, SOCIAL NETWORKING, GAMES PLAYING AND READING E-MAIL: Typically, the work stations in the classroom remain on at all times, due to the time it takes to load software. This tempts some students to surf the web, social network, play games and/or read e-mail during class time. Approximately half the class time is devoted to lab exercises or work on assignments and the portfolio. If a student wants to use that time for personal interaction with the web, that is up to the student’s management of personal lab time. However, during other times in the course when the instructor is lecturing or the class is engaged in interactive discussions, it is mandatory that students focus attention on those activities and not try to “multitask”, erroneously thinking they can surf the web and attend to class discussions at the same time. Besides being disruptive and rude to the instructor and peers, students would be missing significant parts of the curriculum. If a student persists in engaging the Internet during inappropriate times, s/he will be asked to leave.

LIST OF READINGS:


<table>
<thead>
<tr>
<th>Dates</th>
<th>Topics:</th>
<th>Assignments:</th>
<th>Readings:</th>
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| January 9, 11 | Introduction  
Genres of still photo documentary  
Scanning | Flexing (Due 1/23)  
Culture stretching (Due 1/25)  
Photographing a stranger (Due 2/1) | Cartier-Bresson, “The Decisive Moment”  
Newhall, “A Backward Glance at Documentary”  
Tucker, “Photographic Facts and Thirties America” |
| January 16, 18 | HOLIDAY  
History of still photo documentary | | Denton, “Exploring Documentary Photography Using the Creative Method” |
| January 23, 25 | Flexing assignment presentation  
History of still photo documentary  
Ethnomethodology | | |
| January 30, February 1 | Negotiation  
Interviewing  
Photo elicitation  
History of photo documentary | Interviewing with photos (Due 2/15) | “An Oral History Primer”  
Collier & Collier, “Interviewing with Photographs” |
| February 6, 8 | Planning  
Finding a theme  
The shooting script  
History of still photo documentary | Presentation of student documentary ideas (Due 2/8)  
Shooting Script (Due 2/22) | Collier & Collier, “Risks to Rapport in Photographic Probing”  
Street, “The Photographer’s Double” |
| February 13, 15 | Production concerns  
Types of shots  
Lenses  
Inkjet printing  
Photoshop basics | | |
| February 20, 22 | HOLIDAY  
Ethical issues | Print work prints | Newton, “The Heart of the Seer”  
Newton, “From Instinct to Practice”  
Linfield, “The Ethics of Vision” |
| February 27, 29 | Psychological tensions | In-class Photoshop exercise  
Print work prints | Howe, “Life and Outtakes”  
Denton, “Editorial Design: Editing Photographs” |
| March 5, 7 | Picture editing  
Layout  
Critique work prints | Print work prints  
Work Prints (Due 3/7) | |
| March 12, 14 | SPRING BREAK | | |
| March 19, 21 | Layout (cont.)  
Museum exhibition  
Documentary web sites  
Critique work prints | Exploration of documentary web sites | Tucker, “The Museum Context”  
Ritchin, “The Social Photograph” |
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<tbody>
<tr>
<td>March 26, 28</td>
<td>Critique work prints</td>
<td>Theme (Due 3/28)</td>
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<td>Creating a pdf presentation/layout in Photoshop</td>
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<td>April 2, 4</td>
<td>Integrating the visual and verbal</td>
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<td>Preparing the narrative</td>
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<td>Relationship to narrative fiction</td>
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<td>Work on presentations</td>
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<tr>
<td>April 9, 11</td>
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<tr>
<td>April 16, 28</td>
<td>Student presentations</td>
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<tr>
<td>April 23, 25</td>
<td>Student presentations</td>
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