

JRNL 4970:003 / Documentary Photography / 3 credits
Biggin Hall 226 / Meets MWF 8:00 – 8:50am

Paul J. McCormick, Instructor
PJM0024@auburn.edu
Office: Biggin Hall 129
Office Hours: By Appointment

" All photographs are memento mori. To take a photograph is to participate in another person's (or thing's) mortality, vulnerability, mutability. Precisely by slicing out this moment and freezing it, all photographs testify to time's relentless melt."
-Susan Sontag

COURSE DESCRIPTION

This course examines the use of documentary photography as a tool for the visual analysis of contemporary issues. Through the development of short and long-term photographic bodies of work and the discussion of both classic and contemporary documentary photography works, students will develop a mature understanding of the practice.

STUDENT LEARNING OUTCOMES

- Develop a basic understanding of historical and contemporary photographers along with conceptual trends in documentary photography
- Completion of original photographic works exploring the visual and conceptual language of documentary photography
- Development of intermediate camera and editing skills
- Obtain the ability to discuss photography – both critically and aesthetically
- Creation of an eBook of images created from a semester-long project

COURSE MATERIALS

SD Memory Card, class 10

Available in the bookstore along with most retailers

DSLR camera

There will be cameras available for check out, or you may use your own camera

Sketchbook / Notebook

For organizing content development and field notes

Portable Hard Drive

Storing images/data from workstations

COURSE SCHEDULE

**The course syllabus & schedule are subject to change at the discretion of the instructor.
All changes will be announced in class.*

WEEK 1 (1/14 & 1/16)

Class 1: Syllabus
Class 2: Introduction to Documentary Photo

WEEK 2 (1/19, 1/21, & 1/23)

Class 1: No Class MLK Day
Class 2: Camera Basics
Class 3: Composition

WEEK 3 (1/26, 1/28, & 1/30)

Class 1: Composition
Class 2: Introduce Project 1
Class 3: Editing Workshop

WEEK 4 (2/2, 2/4, & 2/6)

Class 1: War Photography 1
Class 2: War Photography 2
FEB 4th Last day to drop without grade assignment
Class 3: Project 1 Due – Critique

WEEK 5 (2/9, 2/11, & 2/13)

Class 1: Introduce Project 2
Class 2: TBA
Class 3: Discuss Reading 1

WEEK 6 (2/16, 2/18, & 2/20)

Class 1: Editing workshop
Class 2: The Depression and the FSA
Class 3: The Depression and the FSA

WEEK 7 (2/23, 2/25, & 2/27)

Class 1: Photographer Presentations 1
Class 2: Work Day
Class 3: Project 2 Due – Critique

WEEK 8 (3/2, 3/4, & 3/6)

Class 1: Photographer Presentations 2
Class 2: Street Photography 1
March 5th Last day to withdraw from course without grade penalty “w” assigned
Class 3: Street Photography 2

WEEK 9 (3/9, 3/11, & 3/13)

Class 1: Photographer Presentations 3
Class 2: Discuss Reading 2
Class 3: NO CLASS – WORK DAY

WEEK 10 (3/16, 3/18, & 3/20)

Class 1: TBA
Class 2: The New Topographics
Class 3: Guest Photographer Lecture

3/23 – 3/27 – NO CLASS – SPRING BREAK

WEEK 11 (3/30, 4/1, & 4/3)

Class 1: TBA
Class 2: Street Photography 1
Class 3: Street Photography 1

WEEK 12 (4/6, 4/8, & 4/10)

Class 1: Apple Ibooks Author Workshop
Class 2: Final Project Working Critique 1
Class 3: Final Project Working Critique 1

WEEK 13 (4/13, 4/15, & 4/17)

Class 1: Apple Ibooks Author Workshop
Class 2: TBA
Class 3: Discuss Reading 3

WEEK 14 (4/20, 4/22, & 4/24)

Class 1: Film - Everybody Street
Class 2: Workday
Class 3: Workday

WEEK 15 (4/27, 4/29, & 5/1)

Class 1: Final Project Working Critique 2
Class 2: Final Project Working Critique 2
Class 3: Final Project Working Critique 2

GRADING

Work resulting in an “A” grade

Performance / work of the student has been of the highest level, showing sustained excellence in meeting course responsibilities. 100 – 90

Work resulting in a “B” grade

Performance / work of the student has been good, though not of the highest level.
89 – 80

Work resulting in a “C” grade

Performance / work of the student has been adequate, satisfactorily meeting the course requirements. 79 – 70

Work resulting in a “D” grade

Performance/work of the student has been less than adequate. 69 – 60

Work resulting in an “F” grade

Performance / work of the student has been such that course requirements have not been met. 59 - 0

LETTER GRADE / PERCENTAGE POINTS

A	93 – 100 %
A-	90 – 92.9 %
B+	87 – 89.9 %
B	83 – 86.9 %
B-	80 – 82.9 %
C+	77 – 79.9 %
C	73 – 76.9 %
C-	70 – 72.9 %
D+	67 – 69.9 %
D	63 – 66.9 %
D-	60 – 62.9 %
F	0 – 59.9 %

OVERALL GRADE DISTRIBUTION

*Individual project rubrics will accompany assignment sheets

Project 1	50pts
Project 2	75pts
Photographer Presentation	75pts
Notebook	25pts
Participation	25pts
Final Proposal	50pts
Final Project	200pts

RECOMMENDED COURSE READINGS

Susan Sontag – *On Photography* (1973)
Roland Barthes - *Camera Lucida* (1981)
Abigail Solomon-Godeau - *Photography on the Dock* (1991)

ATTENDANCE POLICY

Attendance at all class sessions is essential to your success in this course. Class starts and ends at the appointed times. A student who is more than 5 minutes late will be considered late; 3 “lates” equaling 1 absence. More than 3 absences will result in a proportionate lowering of the final grade. (4 absences = 1 grade lowered with the 6th absence resulting in an F)

Attendance of all class critiques is mandatory. It is critical to give everyone the same attention you would like during a critique. Therefor arriving late or leaving early when your fellow classmates are showing will result in a lowering of one letter grade of your project.

CLASS PARTICIPATION

Participation will be considered in determining final grades. Participation will include activity in critiques / discussions, use of class time, and attendance. If participation is not adequate to course requirements, appropriate grade deduction will be implemented.

LATE WORK POLICY

All work is due at the beginning of class, unless otherwise stated. Late assignments will be deducted by one letter grade (10%) for each class or non-class day it is late and won't be accepted more than two days late. **No late work will be accepted for the final project.**

ACADEMIC HONESTY POLICY

All portions of the Auburn University student academic honesty code (Title XII) found in the Tiger Cub will apply to this class. All academic honesty violations or alleged violations of the SGA Code of Laws will be reported to the Office of the Provost, which will then refer the case to the Academic Honesty Committee.

DISABILITY ACCOMMODATIONS

Students who need special accommodations in class, as provided for by the American Disabilities Act, should arrange a confidential meeting with the instructor during office hours the first week of classes - or as soon as possible if accommodations are needed immediately. You must bring a copy of your Accommodation Memo and an Instructor Verification Form to the meeting. If you do not have these forms, but need accommodations, make an appointment with The Program for Students with Disabilities, 1244 Haley Center, 844.2096 (V/TT).

DIVERSITY POLICY

The Department of Communication and Journalism recognizes the importance of both reflecting and teaching diversity. Our policy is intended to be inclusive of all underrepresented and minority groups, whatever their race, religion, national origin, gender, age, ability, or sexual orientation.

EMERGENCY CONTINGENCY

If normal class and/or lab activities are disrupted due to illness, emergency, or crisis situation (such as an H1N1 flu outbreak), the syllabus, other course plans, and assignments may be modified to allow completion of the course. If this occurs, an addendum to your syllabus and/or course assignments will replace the original materials.