

**SEMESTER AT SEA COURSE SYLLABUS**  
University of Virginia, Academic Sponsor

**Voyage: Spring 2016**  
**Discipline: Studio Arts**  
**Course Title: Documentary Photography, Section 2**  
**Division: Lower Division**  
**Instructor: Erika Gentry**  
**Email: Erika @erikagentry.com**  
**Office Hours: TBA**  
**Meeting Time Schedule A: 14:40-16:00**

**COURSE DESCRIPTION**

In this course students will begin to use photography as a means of documentation and cultural investigation. Assignments are designed to help students understand the visual language of documentary photography. Students will make photographs during this trip and will use Adobe Lightroom 6.0 to edit and adjust them. The desired goal of this course is to give students a working knowledge of the materials and methods of the medium, including an understanding of basic camera settings, exposure choices, file management organization, post-production processes and delivery modes for documentary photography. Course projects are designed to engage students with core concepts intrinsic to photography and photographic language. Students will use time on board to download, edit, and color correct photos. Readings and discussions are aimed at helping students get a better understanding of the history and practitioners of documentary photography. Students will use time on board to download, organize, edit, and develop images to ready them for digital delivery and display. Over the course of the journey students will make and edit images that document through their own lens different cultures, places and people.

**COURSE OBJECTIVES**

Upon completion of the course, the student will be able to:

- Select appropriate camera settings to achieve proper exposure
- Measure light using in-camera and handheld meters
- Estimate depth of field and motion based on creative intent and camera settings
- Manage image transfer and storage
- Edit and showcase images using basic panels and modules in Adobe Lightroom 6.0
- Define photojournalism and documentary photography, their history and current trends in development and dissemination of a photo essay.
- Solve problems in visual story telling from research to presentation.
- Create and apply written text and materials to assemble with photographic story.
- Analyze and practice sequencing and captioning of images.

## REQUIRED TEXTBOOKS

### 1. AUTHOR: Ken Light

TITLE: *Witness in Our Time, Second Edition: Working Lives of Documentary Photographers*

PUBLISHER: Smithsonian Books

ISBN #: 1588342980

DATE/EDITION: 2010

*Available as paperback or ebook*

### 2. AUTHOR: Angela Faris Belt

TITLE: *The Elements of Photography: Understanding and Creating Sophisticated Images*

PUBLISHER: Focal Press

ISBN #: 978-0-240-815150-2

DATE/EDITION: 2<sup>nd</sup> Edition, 2012

*Available as paperback or ebook*

## ELECTRONIC COURSE MATERIALS (available on the ship Intranet)

Adobe Lightroom CC/6.0 Help PDF – *see Intranet to download or pre-download from Internet*

## GREAT DOCUMENTARY PHOTOGRAPHY WEB PAGES

Here are some great pages that display documentary photo essays. Well worth saving in your Favorites folder and looking at before the class begins at home, and to have as a resource after the voyage. Many of the photographers on these sites will be shown in class.

### AGENCIES

#### Seven

<http://www.viiphoto.com>

#### Magnum

<http://www.magnumphotos.com>

#### Contact Press Images

<http://www.contactpressimages.com/>

#### Oculi Australian Agency

<http://www.oculi.com.au/>

#### Panos British Agency

<http://www.panos.co.uk/>

#### French Agence VU

<http://www.agencevu.com/en/>

#### Corbis

<http://pro.corbis.com/>

## MAGAZINES (limited access only)

### Eight

<http://foto8.com/>

**PDN (Photo District News)**

<http://www.pdnonline.com/photodistrictnews/index.jsp>

**Most compelling portfolios chosen by PDN editors**

<http://www.photoserve.com/photoserve/index.jsp>

**Aperture**

(but no access to photos, just bird's eye view)

<http://www.aperture.org/store/magazines.aspx>

**Zone Zero**

<http://www.zonezero.com/>

**GROUP SITES**

**World Press Photo**

(award winning photographs from around the world)

<http://www.worldpressphoto.nl/>

**Pictures of the Year International**

<http://poyi.org/61/winners.html>

**International Center for Photography (NY)**

<http://www.icp.org/>

**Institute for War and Peace Reporting**

(check out galleries)

[http://www.iwpr.net/home\\_index\\_new.html](http://www.iwpr.net/home_index_new.html)

**Kids with Cameras**

<http://www.kids-with-cameras.org/home/>

**REQUIRED MATERIALS**

1. Laptop computer capable of running Adobe Lightroom 6.0 or CC (these are the same program).
2. Adobe Photoshop Lightroom 6.0 or CC (installed and ready on your laptop).
3. A digital camera with RAW file capture capabilities, manual shutter speed and aperture controls. The camera can be any size (DSLR or compact) as long as it has manual controls. Cell phone cameras are interesting and will be discussed but are not enough for this course. There are a lot options. For comparison-shopping visit [www.dpreview.com](http://www.dpreview.com) or email me with your questions.
4. A minimum of two media cards compatible with your camera, the bigger the better (4+ gigs)
5. A portable USB or fire wire/thunderbolt drive **500 gigabytes+** to back up all images off of your laptop and run your Lightroom catalogue. Most new drives on the market are 1 Terabyte or more. The drive should power off of your laptop.
6. A 4"x5" or 8"x10" or smaller 18% exposure "gray card".
7. Recommended: smart phone and an external microphone
8. Textbooks as outlined above. A sense of adventure and a positive attitude.

## **COURSE OBLIGATIONS**

- Full participation in the course (including class and field lab attendance and completion of assignments and exams) is expected. Absences are only excused when accompanied by a note from the doctor in the clinic. Lack of engagement will affect your participation grade.
- You are responsible for material that appears in the textbooks and supplementary materials that I will be giving you as well as lecture material available on the ships intranet or as otherwise announced in class.
- Assignments must be ready at the beginning of class on due date.
- Assignments must be prepared in a folder lastname\_firstname\_A1 etc. All file formats must adhere to individual assignment guidelines and turned in on the ships intranet server.
- Attend field labs as outlined on the course schedule.
- Expect to spend 6–10 hours per week on class homework.
- Take the Midterm Exam and complete the final project
- No late make up exams unless arranged in advance
- Complete in-class labs as scheduled

## **Exam Information**

There are quizzes, a mid-term exam and a final project. A missed exam equals a zero for the exam, with no make-up exams offered. If you must miss an exam due to extenuating circumstances, you may take the exam *before* the day scheduled. Contact me if there are extenuating circumstances. Quizzes and exams are given in the first 1/2 hour of class. Late arrivers forfeit their chance to take the quiz. Please bring a #2 pencil and eraser to all exams.

## **Written Assignments**

Written assignments such will be graded on the basis of content, clarity of expression, thoroughness, and writing skills (grammar, spelling)

## **Critiques**

Critiques are required and are perhaps the most important feedback you will receive this semester. Open communication with your peers is expected, and your sincere opinions are highly valued in this class. A “critique” is a structured class period with the intention of presenting your photographs and your ideas with your classmates. The goal is to give each other feedback and ask questions that might be insightful and improve the work. Meaningful discussions occur only when everyone is involved. Your feedback and participation in critiques are considered under the “participation” grade.

## **Classroom Etiquette**

Our time together is brief; please take care of personal business outside of class. Other than pertinent questions and discussion, conversations should not occur during the lecture portion of the class. Please be on time. Arriving late to the class or leaving early will negatively impact your participation record. Students are expected to be effective, contributing team members when present in class.

## **Assignment Protocol**

**Each image you turn in should be photographed for this class only (no past work).** Any digital

file that you turn in on the designated drop space of the ships intranet server must be clearly labeled in a folder in the following format: *your name\_assignment\_extension* (for example: *erika\_gentry\_A1*) assignments are due by their assigned due dates. Assignments turned in one week late are marked down 10%, Two weeks 20%. Assignments more than two weeks late are not accepted. **Emailed assignments are NOT accepted.**

## TOPICAL OUTLINE OF COURSE

The topical course outline has the general outline for the class and the dates that assignments are due. The topics may change depending on the interests and experiences of the class, speaker and presentation opportunities and freak acts of nature. Your schedule and all of the pertinent assignments are posted on the schedule. All assignments, schedules, readings, etc exist as electronic files and can be retrieved from the ships intranet. **Come prepared for class.** Check for supplies required for each week so as not to fall behind.

### Depart Ensenada- January 5:

#### A1- January 7:

- Introduction to the course and to each other, syllabus, class policies and objectives, supplies.
- **Lecture:** *A Whirlwind History of Documentary Photography – Early Social Reform to “New Documentary”*. Jacob Riis, Lewis Hine, Walker Evans, Dorothea Lange, Danny Lyon, Garry Winogrand, Lee Friedlander and multimedia documentary projects
- **Read:** Light, *Witness in Our Time: Introduction & Ronald Partridge: Dorothea Lange in the Field*
- **Read:** Farris Belt, *Introduction, Chapter 1 Before you Begin and Chapter 2 Metering and Exposure*
- **Assignment 1:** Scavenger Hunt (Large JPGs, shot in A or S/TV mode) (due 1/9)

#### A2- January 9:

- **Lecture:** *Metering, Reviewing Your Camera/Camera Controls and Settings*
- **Read:** Farris Belt, *Introduction, Chapter 1 Before you Begin and Chapter 2 Metering and Exposure*
- **Read:** Light, *Witness in Our Time: Fred Ritchin*
- **Due: Assignment 1:** Scavenger Hunt (Large JPGs, shot in A or S/TV mode)
- **Assignment 2:** Gray Card Metering, Equivalent Exposure and Bracketing Exercise (Large JPGs, shot in Manual mode) (due 1/11)
- **Bring:** Camera and Gray Card

#### A3- January 11:

- **Lecture:** *Portraits of America* Joel Sternfield, Bill Owens, Robert Adams, Alec Soth, Margaret Sartor, William Gedney, Thomas Roma, Laura Wilson, Larry Fink
- **Read:** Farris Belt, *Chapter 5 Shutter Speeds, Time and Motion Part 1*
- **Read:** Light, *Witness in Our Time: Larry Fink & Bill Owens*
- **Due: Assignment 2:** Gray Card (yourname\_A2) jpg files
- **Assignment 3:** *Story Telling with Motion & Depth* due 1/17

Honolulu: January 12

**A4- January 14:**

- **Lecture:** *Adobe Lightroom File Structure, Importing, Basic Editing, Exporting*
- **Reference:** Adobe Lightroom Help pdf, *Chapter 3 Workflows, 4 Workspace, 5 Importing, 6 Viewing, 7 Managing Catalogues and Files, 9 Organizing*
- **Lab 1:** Importing and Organizing
- **Bring:** Your laptop, hard drive and camera (charged) with card reader
- **Read:** Farris Belt, *Chapter 5 Shutter Speeds, Time and Motion Part 2*
- **Cont. Assignment 3:** *Story Telling with Motion & Depth* due 1/17

**A5- January 17:**

- **Due Assignment 3:** *Story Telling with Motion & Depth*, Class critique: (yourname\_A2) RAW files
- **Read:** Farris Belt, *Chapter 4 Aperture, Focus, Lenses and Clarity*  
**Equivalent Exposure Quiz** (take home due January 20)

Study Day: January 19

**A6- January 20:**

- **Lecture:** *Composition and Lenses, Documentary Photography of Japan*
- **Read:** Farris Belt, *Chapter 3 Framing, Borders and Multiple Frames, Part 1*
- **Read:** Light, *Mary Ellen Mark: Streetwise Photographer & Michelle Vignes: Magnum Photo Agency: The Early Years*
- **Assignment 4:** *Street Photography* due 2/6
- **Due:** Equivalent Exposure Quiz

**A7- January 22:**

- **Lab 2:** Lightroom Editing Development Module, Histograms
- **Lightroom Lab 2:** Basic Panel, Color and Black and White
- **Reference:** Adobe Lightroom Help pdf, *Chapter 10 Processing and Developing*
- **Read:** Farris Belt, *Chapter 3 Framing, Borders and Multiple Frames, Part 2*
- **Cont. Assignment 4:** *Street Photography* due 2/6

Yokohama: January 24-25

In-Transit: January 26

Kobe: January 27-28

**A8- January 29:**

- **Lecture:** *Chinese Photography and Photographs of China, Hong Kong and Vietnam*
- **Cont. Assignment 4:** *Street Photography* due 2/6
- **Read:** *The Photographer as Aggressor* by Bill Jay

Shanghai: January 31-February 1

In-Transit: February 2-3

Hong Kong: 4-5

**A9- February 6:**

- **Due Assignment 4:** *Street Photography*, Class critique: (yourname\_A4) RAW files
- **Assignment 5:** *The Documentary Portrait* due 2/22
- **Read:** Light, *Don McCullin: Vietnam: The Battle of Hue, 1968*

**A10- February 13:**

- **Lecture:** *Documentary Portraiture, Fazel Sheikh and Co*
- **Read:** Light, *Dayanita Singh: A Truer India, & Fazel Sheikh: Portrait of a Refugee*
- **Cont. Assignment 5:** *The Documentary Portrait* due 2/22

**A11-February 15:**

- **Lab 3:** Selective Editing, Development Module
- **Lightroom Lab 3:** Selective Tools, HSL
- **Reference:** Adobe Lightroom Help pdf, *Chapter 10 Processing and Developing*

**February 18: Yangoon**

**A12- February 22:**

- **Due Assignment 5:** *The Documentary Portrait*, Class critique: (yourname\_A5) RAW files
- **Assignment 6:** *Postcards, due 3/9*

**A13- February 24:** *Lecture: Postcards from America and the Magnum Group*

- **Cont. Assignment 6** *Postcards, due 3/9*
- **Read:** Light, *Joseph Rodriguez: In the Barrio & Eugene Richards: Americans We*
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Cochin: February 26-March 2

**A14- March 3:**

- **Lecture:** *Landscape Photography & The New Topographic*
- **Cont. Assignment 6:** *Postcards, due 3/9*

Study Day: March 5

**A15- March 6:**

*Midterm Exam – Readings and Lightroom, Multiple Choice and Fill in the Blank*

**March 9 Port Louis, Mauratius – Field Lab**

**A16- March 9:**

- **Due Assignment 6:** *Postcard*, Class critique: (yourname\_A6) RAW files
- **Assignment 7:** *Final Project Proposal*, due 3/22
- **Read:** Light, *Graciela Iturbide: The Indigenous of Mexico*

Study Day: March 11

**A17- March 12:**

- **Lecture:** *Photo Essays & Documentary Photography – South Africa*
- **Read:** Light, Peter Magubane: *A Black Photographer in Apartheid South Africa & Sebastião Salgado: Workers*
- **Cont. Assignment 7:** *Final Project Proposal*, due 3/22

**A18- March 20:**

- **Lightroom Lab 4:** Sharpening, Effects
- **Reference:** Adobe Lightroom Help pdf, *Chapter 10 Processing and Developing*
- **Cont. Assignment 7:** *Final Project Proposal*, due 3/22

**A19- March 22:**

- **Lecture:** *The Photo Essay*
- **Due: Assignment 7:** *Final Project Proposal*, discuss in class
- **Read:** Farris Belt, *Conclusion*
- **Assignment 8:** Final Project: The Photo Essay Slideshow

**A20- March 24:**

**Lecture:** *Multi Media and Sound*

- **Assignment 8:** Final Project: *The Photo Essay*

Tema: March 26-28

Takoradi: March 29-30

**A21- March 31:**

- **Lab: Lightroom Lab 5:** Editing, Sound and Sequencing for Slideshows
- **Assignment 8:** Final Project Cont

**A22- April 2:**

- **Lecture:** Ideas for you based on your proposals
- **Lab:** Work In Progress Feedback
- **Assignment 8:** Final Project: *The Photo Essay cont.*

**A23- April 4:**



- **Lab:** Work In Progress Feedback
- **Assignment 8:** Final Project: *The Photo Essay*

Casablanca: April 6-10

Study Day: April 11

**A24- A Day Finals, April 12**  
*Final Project Presentation*

April 15: Arrive in Southampton

April 16: Disembarkation Day

**FIELD WORK**

Experiential course work on Semester at Sea is comprised of the required field lab led by your instructor and additional field assignments that span multiple ports.

**FIELD LAB** (At least 20 percent of the contact hours for each course, to be led by the instructor.)

Field lab attendance is mandatory for all students enrolled in this course. Do not book individual travel plans or a Semester at Sea sponsored trip on the day of your field lab.

**The Republic of Mauritius: March 9<sup>th</sup> –Field Lab**

Together we'll take our learned photographic techniques on location and start to develop a creative vision. Learn more about your camera settings and how to make photographs with both technical and creative intent. Explore the natural wonders and photographic history of the beautiful island of Mauritius situated in the Indian Ocean. We'll begin by visiting the small yet historically rich Museum of Photography to learn more about Mauritius and its photographic roots. Next, we'll challenge ourselves to make images outside the realm of "tourist snapshots" while visiting the natural island wonders of Trou at Cerfs in Curepipe a dormant volcano, the Mauritius Holly Lake Grand Basin, the Black River Gorge view point and the curiously colored earth and waterfalls of Chamarel. We are sure to return with a lot of photographic material to edit and share with our peers, family and friends. Recommended to bring: sunscreen, sunglasses, camera capable of manual exposure, plenty of digital media cards, a fully charged and/or extra battery, a tripod, sunhat, comfortable hiking shoes and plenty of enthusiasm.

**FIELD ASSIGNMENTS**

- Students will be evaluated based on participation in the field lab as well as the execution of the photography assignment associated with that lab.
- Students should strive to work outside of a "snap shot" aesthetic, and attempt to find a photographic and thematic thread throughout each port based on the assignment given. Field assignments will culminate into a final electronic portfolio at the end of the journey including work from multiple ports as well as time on the ship.
- Assignments will be evaluated via assignment rubric but not limited to: on time completion, creative aesthetic, thematic success and technical form and execution. Students will have the opportunity to show personal growth and improvement through the final presentation

culminating in an electronic slideshow.

**METHODS OF EVALUATION / GRADING RUBRIC**

Your work will be evaluated on the understanding and execution of the assignment, composition and technical proficiency. On time assignment submission is also expected for maximum points. All assignments are to be created uniquely for this class and originated by the student – no past images or “appropriated” images will be accepted and will result in a failing grade for the assignment.

**ASSIGNMENTS**

<b>NO.</b>	<b>ASSIGNMENT</b>	<b>DUE DATE</b>	<b>POINTS</b>
1	Scavenger Hunt	1/9	100
2	Gray Card	1/11	100
3	Story Telling with Motion & Depth	1/17	100
4	Street Photography	2/6	100
5	The Documentary Portrait	2/22	100
6	Postcards	3/9	100
7	Photographer Review	3/22	100
8	Final Project Presentation	4/12	150

**Labs & WRITTEN WORK**

	<b>DUE DATE</b>	<b>POINTS</b>
Equivalent Exposure Quiz	1/20	50
Midterm Exam	3/6	100
Final Project Proposal	3/24	25
In Class Lightroom Labs	see schedule	50

**PARTICIPATION (5 pts per meeting)** 125

**PERCENTAGE BREAK DOWN**

- Participation – 10%
- Final Project – 15%
- Quizzes and Exams – 15%
- Field Lab – 20%
- Other Assignments – 40%

**HONOR CODE**

Semester at Sea students enroll in an academic program administered by the University of Virginia, and thus bind themselves to the University’s honor code. The code prohibits all acts of lying, cheating, and stealing. Please consult the Voyager’s Handbook for further explanation of what constitutes an honor offense.

Each written assignment for this course must be pledged by the student as follows: “On my honor as a student, I pledge that I have neither given nor received aid on this assignment.” The pledge must be signed, or, in the case of an electronic file, signed “[signed].”