Title of Course: Introduction to Social Documentary Photography: Pictures You Will Never Forget
Course Number: U49 JRN 332  Spring 2018 Intersession Section 01
Units: 3  Classroom: Eads 14
Instructor:  Wendi Fitzgerald: wfitzger@wustl.edu; Cell: 314-302-3130
Meeting Schedule: Week One: Friday, January 5\textsuperscript{th}: 6-8:30 p.m.
Saturday, January 6\textsuperscript{th}: 9 a.m.-6 p.m.; Sunday, January 7\textsuperscript{th}: 9 a.m.-6 p.m.
Week Two: Friday, January 12\textsuperscript{th}, 6-8:30 p.m.; Saturday, January 13\textsuperscript{th}: 9 a.m.-6 p.m.; Sunday, January 14\textsuperscript{th}: 9 a.m.-6 p.m.

Overview: This course emphasizes classic application and contemporary trends of the medium. We will examine the social persuasion of images, and the associated desire of photographers to initiate political and societal change through their work. This course explores the evolution of the medium and how documentary photography is used to contextualize social issues. We will study aesthetic quality, documentary integrity, and current technical innovation: Cellphonography, Instagram, dronography, their impact and applications.
Photography is considered the medium of the moment. Embedded at the news frontline, an image has become a gateway and a photo provides validation. A photo has replaced a thousand words, and alone can be the story. Museums covet the works of past and present social documentary photographers, currently giving prominent display to photographs as they have to priceless artworks in the past. Social documentary photography is all-encompassing and touches us daily in universal ways. Documentary photography has become less delineated in its definition, since now all have the propensity to act as journalists, given the ubiquitous cell phone camera.

**Aims:** During the session, students will learn history and principles of social documentary and social realism photography. The course will place an emphasis on personal documentary projects, with the goal of practical application of theoretical knowledge. Students will gain hands-on experience by creating and contributing to a class documentation project. We will identify, research, and document a chosen community issue. Those who complete the course will be able to identify the work of significant documentarians and will have strengthened their understanding of photography as a medium for social change.

This introductory course will analyze significant documentary photos, documentary styles, and the photographers who made the pictures come alive. We will look at how groups in America furthered identity politics through the crafting of imagery. Students will become familiar with global themes and trends, both historical and contemporary.

Note: Flexibility is key and this syllabus is subject to change.

**Textbook:** Readings will be assigned on Blackboard links or reviews of image collections. Textbook (Optional, not required): “Photography, A Cultural History,” by Mary Warner Marien.

**Academic integrity:** It is highly unprofessional and unethical to copy or plagiarize in academia, although working in groups within the class may be permitted on a joint project or a case-by-case basis. Therefore, if any student is found to have plagiarized in the research paper or cheated on an exam, he or she will be in danger of making an inferior or even failing the course.
Disability statement: Washington University is committed to providing accommodations and/or services to students with documented disabilities. Students who are seeking support for a disability or a suspected disability should contact the Disability Resource Center (DRC) at 314-935-4062, located in Cornerstone, Gregg Hall, http://disability.wustl.edu. The DRC is responsible for approving and arranging all accommodations for students.

Requirements for Credit: Come to class on time. Class attendance and participation is critical due to the brevity of the intersession course schedule. There are three assignments, all to be presented to the class, with a written component. One is called “Deconstruction: The Story Behind The Photo.” The second is “Compare and Contrast: An Analysis of Two Photographers and Their Careers”. And the third involves participation in identifying a neighborhood in St. Louis, conducting research of the neighborhood, and producing one photo to an overall group project. This will involve class time and a field trip to the neighborhood chosen for documentation.

Grades: The final grade for the course will be determined as follows:
Presentation 1: 25 percent
Presentation 2: 25 percent
Class attendance and participation: 40 percent
Contributed photo: 10 percent

Course Schedule: Friday: January 5th: Introductions and greetings. Overview. In Class Assignment: Identify one photo you feel has made an impact on you. Objectives and Requirements of the course.

Saturday: January 6th, 9-12 p.m.: Social Reform and Great Social Documentary Photographers: The sub-genres of social documentary photography.
Lunch Break: 12-1:15:
1:30-6 p.m.: War and Conflict; Icons and Iconography

Sunday, January 7th, 9-12 p.m.: News Photography as Catalyst for Change. Notables of the Craft.
Lunch Break: 12-1:15 p.m.
2-4 p.m.: Guest Speaker; Truth Matters; Political Persuasion
4-6 p.m.: The Eye of Discovery (Scientific, Nature); Fame and Celebrity

Friday, January 12th, 6-8:30 p.m.: Possible field trip; Preparations for group project. Lecture: More on influential documentary photographers. The Future of Social Documentary Photography.
Saturday, January 13th: 9 a.m.- 10 a.m.: Someone is Watching: Cellphonography and Dronography. Final preparations for field project. Presentations due. 10 a.m.-6 p.m. Shoot project, edit, establish theme, refine.

Sunday, January 14th, 9 a.m.-12 p.m.: Presentations due; production of photo essay; create thematic layout. 12 p.m.-1:30 p.m.: Lunch 1:30-6 p.m.: Guest Speaker. Complete all presentations and assignments. Final critique.