Formative feedback

<table>
<thead>
<tr>
<th>Student name</th>
<th>Rob Townsend</th>
<th>Student number</th>
<th>511892</th>
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<tbody>
<tr>
<td>Course/Unit</td>
<td>Documentary</td>
<td>Assignment number</td>
<td>6 Assessment prep</td>
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<tr>
<td>Type of tutorial</td>
<td>Written / Audio-Visual</td>
<td>Hangout</td>
<td>19/07/17</td>
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Overall Comments

Comments on rework per assignment 1-5:

**Assignment 1: Fun in the Sun**

- 6/10 images replaced
- Improved over original version, flows better, gets message across more successfully
- Suggestion: include brief reflective text at start explaining why the changes were made (rather than just what the changes were) and connect this to the overall learning experience
  - Response: following sentence added to the intro:
    - "Reworking this assignment gave me an opportunity to apply some of the learnings from the journey I had made throughout the course, in particular the need to keep a coherent communication intent in mind and hone the image selection to support that message."

**Assignment 2: A Hole in the World**

- Images unchanged but sequence tweaked (swapped 5 and 6) at suggestion of tutor – now flows better
- Per advice above, now added a short sentence summarising how the assignment fits in to my overall practice:
  - "This assignment introduced me to the authorial possibilities of documentary photography, particularly the use of metaphor and metonymy, and influenced my future direction significantly."
- The original notes giving one-liners explaining “denotation = connotation” now come across as too prescriptive and out of step with the notes made per image on the other assignments
  - Response: reworded each image note to be a more coherent sentence, and aligned it to a thumbnail of each image (to be consistent with other assignments)
• Need to be a little clearer about the inclusion of image 5 (the appropriated image) due to its style being noticeably distinct
  o Response: moved the text of my rationale on this particular point from further down and made it the note directly underneath the thumbnail, so explaining it in context rather than as a footnote

Assignment 3: Fracktivism
• Images unchanged but front cover of book dummy changed at suggestion of tutor
• Style-wise it’s the most traditional documentary photography project delivered for this course and therefore quite different from both the previous and the final assignment
• So again, it needed a brief sentence on how it fits (or doesn’t) in to my overall practice:
  o “This assignment is the most ‘traditional’ reportage-style documentary work I’ve done, and whilst this isn’t the direction that I am generally taking my photography, I applied this approach at the time to broaden my experience of different ways of working.”
• Considered revisiting images to rework into a different form to be more stylistically consistent with what preceded and followed (more expressive, conceptual, ambiguous) but ultimately felt it more true to the subject matter to stick with the straight reportage format and conventions
• No need to get an actual book produced, a dummy will suffice for assessment

Assignment 4: The Unphotographable [critical review]
• For consistency and to place the assignment in context of overall learning experience, following text added to intro:
  o “My interest in metaphor and metonymy was triggered in Assignment 2 and the subject continued to fascinate me throughout the rest of the course and beyond.”
• Revised essay flows better with text edits, sub-headings and particularly additional sample images to break up text and illustrate the key points
• Image captions: should be consistent and use Harvard style (though no need to specify medium in this context)

Assignment 5: Two Kinds of People?
• Once again to place the assignment in context of the learning journey, following text has now been added to the intro:
  o “The culmination of my Documentary course journey is my most ambitious and conceptual work to date, and the step change in approach from Assignment 3 is the outcome of lots of reflection on the nature of photography and authorship, researching and writing the critical review essay and completing the Gesture & Meaning course before tackling this assignment. It’s the work I am most proud of.”

Physical submission for assessment
• In line with submission for other L2 course, proposal is as follows (agreed with tutor):
  o A3 portfolio box
Assignments 1-3:
- 3x sample images printed at A3

Assignments 4:
- Essay printed at A4

Assignments 5
- All images printed 3 per A3 sheet (1x sheet per town covered so 5 in total)

Coursework
The coursework has been consistently well thought out throughout the module. There have been many exercises in which you’ve tried something new and learnt from it, which in turn has developed your own voice. It is good to see clear causal links between exercises and the ideas developed for assignments.

Research & Learning Log
Research has been a real strength of this module: there has been a clear correlation shown between your research, the direction chosen for assignments and the development of new understandings. This in turn has shown step changes in the assignments, where each one builds on the last, but also progresses your personal practice. The practice has become more personal, and all the stronger for it.

We’ve discussed making your reflections – looking back at modules from the position you’re in now – a clearer part of your texts, i.e. in the log, and at the start of assignment commentaries (as well as in the reflective notes later on). If the significant part of the assignment is a real shift in your understanding, then that should be front and centre, as it’s the most important point to make.

Suggested reading/viewing
I’ve sent some notes and references on the topic of memory and photography. There has been a move away from the traditional view of photography as a preservation of the past/death in recent times (Barthes’ obsession in Camera Lucida). The current transience of images encourages new readings, that can in turn open up interesting areas for practice, such as experimenting with photographs, the memory of them and the actual event(s), then testing how the memory registers each one.

I suggest that you also look at the work of Uta Barth: She uses photography to photograph light, shade, pattern and shapes, (and emotions?) without any real regard for subjects. In fact the subject could be said to be light in all its forms and nuances. Taking this step away from the subject matter is a good way of developing your ‘seeing eye’ so that finding ‘photographs’ becomes freer and less dominated by subject matter.

Pointers for the next assignment / assessment
Module completed

<table>
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<th>Tutor name</th>
<th>Derek Trillo</th>
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<tbody>
<tr>
<td>Date</td>
<td>21/07/17</td>
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<tr>
<td>Next assignment due</td>
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