

Loyola University Chicago
Spring 2014 Class Syllabus

COMM 207-201
PHOTOJOURNALISM

Professor: Jamason Chen, M.A. in Mass Communication

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Office hour: 1pm-3pm on Monday, or by appointment

Course overview:

- Building a foundation of understanding regarding the historical, technical and aesthetic development of journalistic photography
- Discovering and using key components of visual story-telling i.e.:
 - Conceptualizing and planning photo shoots for both single image and multi-image stories
 - Formulating strategies to gain access to subjects
 - Demonstrating consideration for the structure and presentation of visual narratives
- Being aware of legal, ethical and moral aspects of photojournalism
- Developing digital camera skills necessary to practice the craft of electronic photojournalism
- Learn digital image processing and editing techniques through using Photoshop Lightroom and other software to optimize images for use in print and on the web
- Creating an initial body of journalistic photography suitable for use in job seeking, by executing photo assignments, receiving critiques and ultimately assembling a portfolio on a disk, in print or online version

A significant portion of the class will be used for critiques, discussions and editing. By the end of the semester students should be proficient at using their camera and all the tools and techniques needed to produce powerful images.

Learning Outcome Statement:

Students in this course will accomplish a variety of outcomes, including learning to distinguish what constitutes quality journalistic photography; understanding how photographs are used to communicate in different mediums; understanding how journalistic ethics apply to photojournalism and about the special ethical issues that arise in photojournalism; and learning how to produce a compelling and solid visual story telling multimedia project.

Detailed Learning Outcomes:

- Learn what is a good photograph through class photo critiques and picture editing
- Learn how photographs are used to communicate in different mediums including: newspapers, magazines, books and online websites
- Learn how photographs communicate different ideas through the use of a variety of graphic concepts and layout designs
- Learn how to distinguish between the demands of journalistic photography and those of fine art photography and/or conceptual photography
- Learn how journalistic ethics apply to photojournalism and about the specific ethical issues that arise in photojournalism, especially in digital photojournalism
- Learn how to produce a compelling and visual story-telling multimedia project
- Learn how to properly write a caption and a photographic assignment

Course Format

The class will meet once per week for 2.5 hours on Monday afternoon. One half of the class time will be devoted to lecture and discussion, and the other half will be spent for the assignment critique, photo editing and technical discussion and practice.

The class will also feature special photojournalism guest speakers and several unique photographic assignments.

Textbooks

Recommended:

Photojournalism: The Professional's Approach, 6th edition by Kenneth Kobre
(including a DVD)
ISBN: 978-0-7506-8593-1 Focal Press

Optional:

Using ADOBE® PHOTOSHOP® LIGHTROOM® 3

http://help.adobe.com/en_US/Lightroom/3.0/Using/lightroom_3_help.pdf

Some reading materials will be handed out in order to assist comprehending the textbook.

Use of technology and student responsibilities

The School of Communication will provide a limited amount of digital cameras for the class. The camera check-out has a time limit and is based on the first-reserve-first-serve policy. Students are encouraged to use their own digital or film cameras. If a student opts to use his/her personal camera, please first seek the approval of the professor. If the student uses a film camera, the School will coordinate with the Art Department to provide a black and white film process facility.

Students must care and preserve the camera equipment and accessories issued by the School. Students will sign an agreement holding them responsible for any damage to the camera through misuse or carelessness. Also students will be provided with an instruction manual and other items associated with the camera, all of which must be returned in good condition.

Pick up cameras from Andrea Pacheco at the Loyola in the School of Communication building in Water Tower campus, at room 004 in the basement from 9:30 AM -5 PM. Her number is 312-915-8830, email: apacheco@luc.edu.

Course requirements

- All photo assignments must be completed with a photo caption.
- Students may be required to complete a group project.
- All students must attend in-class critiques and editing.
- Each student will be required to present a final project in any medium form

Professionalism

Treat this course as if it were your job. Show up for class on time and ready to work. If you are going to be absent, call or email the professor before class, not after. Demonstrate an interest in learning. Participate: listen to the lectures, take notes, and answer questions. During the class surfing Internet, exchanging emails and sending SMS or IM are discouraged. This is especially important and respectful should there be a guest speaker. You will not be able to make up in-class exercises and exams without an excused absence.

Attendance

Because this class only meets once a week, any student missing more than TWO sessions (unexcused absences) will receive a lower grade by one letter.

Class Assignments

I. Out of the ten single photojournalism categories listed below, the assignments will be selected from these categories:

1. Feature
2. General news
3. Spot news
4. Journalistic portrait
5. Studio/formal portrait
6. Sports action
7. Sports feature
8. Illustration (fashion, product, editorial)
9. Art and entertainment
10. Pictorial and topography

II. Each student must also complete a photographic essay/story. Subject TBA.

III. Picture editing & selection project

IV. Special in-class editing/photographic projects

V. The FINAL project and presentation

GENERALIZED GRADING SCALE

Registration in this course is by A-F only.

A - Achievement that is outstanding relative to the level necessary to meet course requirements.

B - Achievement that is significantly above the level necessary to meet course requirements.

C - Achievement that meets course requirements in every respect.

D - Achievement that is worthy of credit even though it fails to meet fully the course requirements.

F - Represents failure and signifies that the work was either completed but at a level of achievement that is not worthy of credit or was not completed.

I (Incomplete) - assigned at the discretion of the instructor. An incomplete grade will be considered only when documented, extraordinary circumstances beyond control, or ability to anticipate, prohibit timely completion of the course requirements. Incomplete grades are rare and require a written agreement between instructor and student.

<i>Grade</i>	<i>Grade Pts.</i>	<i>Standard</i>
A	4.00	<i>Outstanding</i>
A-	3.67	
B+	3.33	
B	3.00	<i>Significantly above required level</i>
B-	2.67	
C+	2.33	
C	2.00	<i>Meets course requirements</i>
C-	1.67	
D+	1.33	
D	1.00	<i>Creditable, yet below course expectations</i>
F	0	<i>Failing</i>

On the next two pages are rubrics specific to this course. They articulate the standards by which this semester's photojournalistic assignments and learning exercises are evaluated.

(Note: Grade level suggested is only applied to photojournalistic work. Final grades may reflect other factors, such as class attendance, participation, effort and improvement.)

CMUN 275-201 – PHOTOGRAPHIC GRADING SCALE

CMUN 275-201	D or F	B or C	A
Objective	Below expectations	Meets expectations	Above expectations
<u>Photojournalism Assignments:</u>	<p>D - Un-publishable. A combination of flaws in subject selection, conceptualization, shooting, digital processing and captioning render the photo unsatisfactory. Perhaps this work with greater effort could have been publishable.</p> <p>F - Un-publishable and clearly unprofessional. Weak journalistic thinking, photographic technique and/or unprofessional behavior can result in failure of an assignment.</p>	<p>B - Competent, functional storytelling photojournalism. Clean, simple images make significant points efficiently and support the story. Photographer/subject rapport is evident in environmental portraits and intelligent use of setting, lighting and timing captures active, authentic moments of relevant events. Thorough accurate captions. Technique is of a high order: image is properly exposed and sharp, processing above average.</p> <p>C - Average, run-of-the-mill picture making. A “record shot” of a person, event or scene which fits the story but with little insight. Publishable but undistinguished. Composition may be cluttered or subject poorly lit. Camera technique and digital processing are just adequate. Captions ok</p>	<p>A - <i>Professional quality work. Insightful, relevant photos of newsworthy subjects. Images involve the reader with drama, humor or pictorial beauty; distinctions between objects in foreground, middle ground and background are clear and the composition is effective. Technique is flawless: image is properly exposed and sharp. Digital processing of color balance renders neutrals clean and tonality accurately. Multiple photo presentations explore different levels of the story. Captions enhance the photographs, are accurate and complete.</i></p>

CMUN 275-201	D or lower	B or C	A
Objective	Below expectations	Meets expectations	Above expectations
<u>Research and Profile a Photojournalist:</u>	<p>D – Poorly prepared, poor presentation and barely adequate data, no errors of fact.</p> <p>F – Little evidence of preparation, insufficient data, significant errors of fact or simply fail to make a report.</p>	<p>B – Well-presented and researched information, useful data, no errors of fact.</p> <p>C – Just sufficient presentation, some useful information, no errors of fact.</p>	<p>A – <i>Outstanding presentation, research reveals fascinating, useful and even rare, information. No errors of fact.</i></p>

ALL LATE SINGLE ASSIGNMENTS WILL RECEIVE POINT DEDUCTION.

All Assignments must be received on the deadline date. As well there will be no make ups for any in-class assignments (such as special projects for the class and/or quizzes).

INCOMPLETE

Appropriate reasons for granting an incomplete (usually within the last two weeks of the semester) include unforeseeable, unavoidable delays in completing work or other disastrous events over which a student has no control. The instructor may require verifiable supporting evidence to grant the request, such as doctor's notes, obituaries or police reports.

GENERAL EXPECTATIONS & EXTRA CREDIT

Students are responsible for all information disseminated in class and all course requirements, including deadlines and/or examinations. The instructor will specify whether class attendance is required or counted in the grade for a class. A student is not permitted to submit extra work in an attempt to raise his or her grade, unless the instructor has specified at the outset of the class such opportunities will be afforded to all students.

Extra credit will be offered only when it advances the course objectives and can be afforded to all students. Extra credit work will not disadvantage students electing not to participate in extra credit opportunities.

ACADEMIC DISHONESTY

1. Academic dishonesty of any kind will not be tolerated. Plagiarism in your work will result in a minimum of a failing grade for that assignment. The case may carry further sanctions from the School of Communication or the University, the most serious being permanent expulsion. Avoid turning in work that could be interpreted as plagiarism or academically dishonest (e.g. failing to properly credit a source or using someone else's ideas without clarifying that they are not yours). This is an academic community; being uniformed or naïve is not an acceptable excuse for not properly referencing your sources.

2. It is dishonest to:

- . Turn in the same work for two classes;
- . Turn in a paper you have not written yourself; or
- . Copy from another student or use a "cheat sheet" during an exam.

STUDENTS WITH DISABILITY

Any student with a learning disability that needs special accommodation during exams or class periods should provide documentation from Services for Students with Disabilities confidentially to the instructor. The instructor will accommodate that student's needs in the best way possible, given the constraints of course content and processes. It is the student's responsibility to plan in advance in order to meet their own needs and assignment due dates.

ACEJMC CORE VALUES AND COMPETENCIES

The national accrediting agency for journalism education (The Accrediting Council on Education in Journalism and Mass Communications, or ACEJMC, <http://www2.ku.edu/~acejmc>) has required that all accredited

journalism schools assess student mastery of 11 core values and competencies that every graduate of a journalism and mass communication program should possess. According to the Accrediting Council on Education in Journalism and Mass Communication, all graduates, irrespective of their particular specialization, should be able to:

- 1) understand and apply the principles and laws of freedom of speech and press, including the right to dissent, to monitor and criticize power, and to assemble and petition for redress of grievances
- 2) demonstrate an understanding of the history and role of professionals and institutions in shaping communications
- 3) demonstrate an understanding of the diversity of groups in a global society in relationship to communications
- 4) understand concepts and apply theories in the use and presentation of images and information
- 5) demonstrate an understanding of professional ethical principles and work ethically in pursuit of truth, accuracy, fairness and diversity
- 6) think critically, creatively and independently
- 7) conduct research and evaluate information by methods appropriate to the communications professionals in which they work
- 8) write correctly and clearly in forms and styles appropriate for the communications professions, audiences and purposes they serve
- 9) critically evaluate their own work and that of others for accuracy and fairness, clarity, appropriate style and grammatical correctness
- 10) apply basic numerical and statistical concepts
- 11) apply tools and technologies appropriate for the communications professions in which they work”

Weekly Class Schedule

Week 1/January 13: Introductions, Procedure of Checking Equipment, “What is Photojournalism?”

***Textbook reading for next week:** Camera Bag (Chapter 8) Digital Darkroom (Special section)

***** Week 2/January 20: MLK Day, no class *****

Week 3/January 27: Photographic Techniques, Introduction to Adobe Photoshop Lightroom 3 (1)

***Textbook reading for next week:** Portrait (Chapter 6),

***Photo assignment for next week:** “Get better shots”

Each photo assignment should include technical data such as aperture, focal length, ISO, color balance, focus distance, etc.

*****Next week, class will make a gallery trip to see the photo exhibition “TOHOKU through the eyes of Japanese photographers” at 4:15 PM for about an hour.**

Week 4/February 3: Journalistic portraiture

***** 4:15 PM, a gallery visit to photo exhibit “TOHOKU through the eyes of Japanese photographers”**

***Critique:** last week’s photo assignment: technical correct shots

***Textbook reading for next week:** Caption (p.147-154), Spot News (Chapter 2) and General News (Chapter 3), Features (Chapter 4)

***Photo assignment for next week:** Photographing an environmental portrait of one person and or a group of people (no more than four). This assignment must present the personality and/or the environment of the person or persons.

***The photo essay/story assignment will be due on February 24. The essay/story must include 4 to 12 photographs. The caption must be included with each picture. A written text of the essay/story must come with the images.**

Week 5/February 10: “Covering the News with Pictures”, Introduction to Adobe Photoshop Lightroom 3 (2)

***Critique:** last week’s photo assignment ---- Journalistic portraiture

***Textbook reading for next week:** Covering the Issues (Chapter 10), Photo story (Chapter 11), Picture editing (Chapter 7)

***Photo assignment for next week:** “News”, the picture must include a photo caption (who, what, where, when and why)

Week 6/February 17: “Covering the Issues”, photo essay and story, “Picking, Packing and Presenting Pictures: The Art of Picture Editing”, editing with Adobe Photoshop Lightroom 3 (1)

***Textbook reading for next week:** History (Chapter 17) and Assignment (Chapter 1)

***Critique:** last week’s photo assignment ----- “News” picture

***Discuss possible subjects for student photo essay/story projects.**

Week 7/February 24: “The History of Photojournalism”, Seeking and handling an assignment, editing with Adobe Photoshop Lightroom 3 (2)

***In class project:** Organizing and editing a group of images

***Textbook reading for next week:** Ethics (Chapter 15) and Law (Chapter 16)

--- Student photographic essay/story is due today

The photo essay/story must include: 4 to 12 photographs. Each picture must include a photo caption. Also each essay must include a short summary about the project.

*****Week 8/March 3 Spring Break No class*****

Week 9/March 10: Lecture “The Ethics of Photojournalism” with a guest speaker

***Critique:** last week’s photo assignment ---- photographic essay/stories

***Textbook Reading for next week:** Illustration (Chapter 14).

Week10/March 17 Lecture: Real or Fake: How to best illustrate stories using visual elements

A class discussion on how different publications use the same photographs in different ways. Also two schools of thought: fine art, a form of subjective and personal visual expression and documentary photography, a form of photography that objectively presents visual realism.

Questions of taste and cultural sensitivity and which picture/pictures tell the story will be discussed.

***Handout:** On documentary photography

***Photo assignment for next week:** Students must produce a fashion, product or artistic illustration using a theme TBA.

Week 11/March 24: Lecture: “Fine art photographs vs. documentary photographs”

*** Critique** Last week’s photo assignment - illustration assignment

***Textbook reading for next week:** Multimedia (Chapter 12)

*** Photo Assignment for next week:** Pictorial image

Week 12/March 31: “Multi-media---a new medium for storytelling and reporting.”

Examine how still images, audio and video together play a role in telling a comprehensive story. Multimedia reporting is the new method of contemporary photojournalism comprehensively presenting audiences the news story with interactive features

***Critique:** Pictorial photographic assignment

*** Textbook reading for next week:** Video (Chapter 13)

Week 13/April 7: Lecture: “Get it and Go: Audio & Video Reporting.”

Photojournalists are now required to gather audio/video materials. There is also a need to gather the information in a live updating pace.

Students will edit and produce an in-class multi-media project using selected audio, still pictures and video clips.

***Textbook reading for next week:** Turning Pro (Chapter 18)

Week 14/April 14: Lecture: “Storytelling using Multimedia”, conversation with a guest speaker

Examine how newspapers and magazines are now using their websites to tell stories using multi-media packages. Meet with a guest speaker who works for international media as a freelance photographer and has been doing personal projects for book publications and gallery exhibitions.

Week 15/April 21: Final project presentation

***** Week16/April 28: Get the feedback for the final project by the end of the week (5/2) *****