

Loyola University Chicago
Fall 2017 Class Syllabus

COMM 207-201

Photojournalism

By Jerome De Perlinghi

E-mail: jdeperlinghi@luc.edu

E-mail: jdeperlinghi@gmail.com

Website: www.jeromedeperlinghi.com

Course Overview

- Learn how to frame a photograph, the single most important element for an interesting image
- The choice of the right equipment and photo material before and during a photo shoot
- By looking over and over at photographs –famous images or not- developing its own style and understanding the historical and cultural aspects of the medium
- How to tell a story
 - Planning your photo shoots
 - Strategies: be careful: “does the end justify the means”!
- Be aware of the legal, ethical and moral aspects of photojournalism
- Once a body of work has been assembled, how to present the work, seek employment opportunities, dealing with critiques and remain a true believer of its own photography.
 - The disappearance of the traditional print media
 - We will edit, a real hard copy, magazine in class

A significant portion of the class will be used for critiques & discussions. 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 outcome, including learning to distinguish what constitutes quality journalistic photography, understanding how

photographs are used to communicate in different medias, understanding how journalistic ethics apply to photojournalism and about the special ethical issues that arise in photojournalism, learning how to produce a compelling and solid visual story telling multi-media project.

Detailed Learning Outcome

- Learn what is a good photograph
 - A concept hard to define as we all have different ideas, education and cultural backgrounds.
- Learn how photographs are used to communicate in different media including: newspapers, magazines, books and online websites
- Learn how to distinguish between the demands of journalistic photography and those of fine art photography
- Learn how journalistic ethics apply to photojournalism, especially in a world of digital photography where image altering has become so easy.
- Learn how to write captions
 - Not forgetting that the image is the important element here, the best-written caption will not improve the quality of a photograph
- How to reinvent the profession of photojournalist in a world where the print media is shutting newspapers and magazines at an ever-increasing rate

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.

Text Book

Required:

The Mind's Eye, Henri Cartier-Bresson

ISBN: 0-89381-890-9

Optional:

Photojournalism: The Professional's Approach, 7th edition by Kenneth Kobre
(including a DVD) Focal Press
ISBN-13: 978-1138101364

(La Chambre Claire), **Camera Lucinda, Reflexions on Photography** by Roland Barthes
ISBN: 0809033402

Use of technology and student responsibilities

The School of Communication will provide a limited amount of digital cameras for the class. The camera checkout 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 at the Loyola in the School of Communication building in Water Tower campus; at room 004 in the basement from (9:30 -5) pm. Phone number is 773-508-3708

Course requirements

- All weekly photo assignments must be completed with a photo caption.
- Students will 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 portfolio /multi-media presentation

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

-Several assignments will be shoot together outside the classroom in a new format or style for this class. Be ready to walk and walk a lot.

The Photo Essay

Final Project Assignment due on November 6, 2017

You choose one of these six themes and you present a portfolio of at least **12** images. Each photograph adds another element to the whole story, just like each chapter of a book brings the reader closer to understand the end.

1)

The 2016 election was the most divisive ever. Almost one year later, record the political and social mood in Chicago. Attend meetings or join street demonstrations or protest. How has the political scenery evolved since November 2016? Be a concerned photographer.

2) Can the Cubs win again? Build a portfolio around any aspect of the game, the spectators, the location on game day, Baseball itself, the transformation of the neighborhood on game day and so on. Please try to show why 2016 was a game changer.

3)

Choose you own neighborhood in Chicago and record the daily life of the people living in that neighborhood (Pilsen, Chinatown, Bucktown, for example). To be successful here, you will need to make several visits spread over weeks to make it work.

4)

Nature, Parks are very beautiful in Chicago, from Grant Park to Washington Park to the Lakefront, please, impress me with 12 striking images of Mother Nature inside the City limits. Again to be successful with this assignment, you will need to cover quite a lot of ground; the City is very spread out.

5)

Shoot a portfolio around the commuters travelling through the Union Station and the Metra Station every morning and evening. It is mainly interesting because there is a tremendous amount of foot traffic, as people have to walk across bridges to get to their offices. This is a real fun subject. Every day it is the same people but everyday the situation is very different at the same time.

6)

In the fall months, every Saturday, dozens of weddings picture taking take place along the Michigan Avenue Bridge by the Chicago River or the Buckingham Fountain in Grant Park. Tag along these groups and do a reportage style set of photographs. From the bride to be and the groom to the little cousins walking around in their suits, come up with 12 strong pictures showing us that weddings are still good opportunities for photographers.

Please note that I would like every subject to be covered, therefore no more than 3 students can shoot the same subject. It will be decided on a first come, first serve basis. We will meet on August 28 at 4.15 PM in the classroom. You can choose your subject as soon as I give you all the explanations you may need to make your decisions.

On November 6, 2017, every student will present his/her portfolio in front of the classroom.

GENERALIZED GRADING SCALE

Registration in this course is by A-F only.

Note to the students: in grading photography or essays and photojournalism in general, there will always be a level of subjectivity. Like with everything in life or in every profession, some will be better photographers and journalists, grades will reflect those differences. I will explain at the beginning of the first class my position on that matter.

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.

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

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

ALL LATE SINGLE ASSIGNMENTS WILL RECEIVE POINT DEDUCTION.

All Assignments must be received on the deadline date. As well there will be no make up 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 uninformed 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/ August 28, 2017:

a) Introduction and presentation.

-Again I would like to stress that no image will be accepted in this class without the Meta data and all the information that should be imbedded in the digital file of your work. This is the only way for me to know that each of the students did indeed complete their assignments.

- Students can also use their I-Phone for their assignments but at least half of their images will be shot with regular DSLR, if you do not have a camera the school will provide you one.

a) How to frame a good image, the single most important feature in Photography, as it must come from the inner self. Each student brings a few images to share with the class - personal photographs or images shot by another photographer but the student must be able to tell the class why he, or she, believes these are strong images.

b) First assignment: bring today in class a small set of recent pictures- that you have shot this Summer: any topic is fine as long as it has a story line in it that would be interesting for a group of readers or spectators (like in a Museum or in a Gallery). So you bring two different sets of photographs to class today

c) Go and see the Editors & Photo Editors at our Phoenix Newspaper (the Loyola Paper) before coming to Class on August 28. Explain that you are in my class and ask if you can shoot a story that is to be published soon. All over the semester, we will try to work with the Phoenix Newspaper, as one of our goals is to have your images published.

d) We create a Tumblr account where students upload their best images very week

e) For the next class (September 11, 2017): We will meet at 4 PM at the corner of Chicago Avenue and Michigan Avenue for a three hours walk through the City, bring your camera and a good pair of shoes.

Week 2/ September 4, 2017: No Classes Labor Day

Week 3/ September 11, 2017:

We meet at 4 PM sharp at the corner of Michigan Avenue and Chicago Avenue for a three hours walk through the City, bring your camera, enough space on your memory cards, a good pair of shoes, rain or shine we will walk through the City. The walk will end at the Morgan Train Station on the Green Line at around 7 PM.

Week 4/ September 18 2017:

- a) How to choose the right lens (in the singular) for any given assignment.**
- b) Bring, today in class, at least two books of Photography that you really like, if you do not own books yourself, go to the Library (any Library) and bring me a book with striking images. Explain in front of the class why you chose these books.**
- c) We will spend a lot of time looking at your images shot on September 11, when you arrive in the classroom; you should all download your images on a computer so that we can view them together.**

Special Class Saturday September 23, 2017:

This special class on Saturday September 18 comes instead of Week 5, September 25 & Week 14, November 20, 2017, when there will be no class.

This will be a double session, meaning we combine the two classes into one.

Your attendance is required and is compulsory. This Saturday is part of our full Curriculum. Only students with a valid reason (paid job, for example) will be excused!

We will meet at 11.30 AM under the Red Arch of Chinatown at the corner of Wentworth Avenue and Cermack Road for a walk of 4.30 hours though Chinatown and Pilsen. I do understand that this is on a Saturday but the photography will be very interesting, please make every possible effort to join this class, you will only be excused with a valid reason. Later in life, working in Photo Journalism, it will mean that you might be on call day and night Mondays through Sundays. This class will run until around 4 PM.

Week 5/ September 25, 2017: No Class, we met on Saturday 23 instead!

Week 6/ October 2, 2017

- a) As soon as you arrive in the class, you download your many photographs from your past assignments and street walks (September 23 & 25), you should have quite a few photographs to share with the class.**
- b) We look at the different possibilities that the Photoshop programs offer, what we can and what we can't do with these programs to make our images look better.**
- c) You come to class with a 250 words text around the Book of Henri Cartier-Bresson (The Mind's Eye). How did the reading of this book influence your own photography?**

Week 7/ October 9, 2017: No Class Mid term Break

Week 8/ October 16, 2017

- a) Learning the skills of how to chose the best images that you have shot during an assignment. If you feel confident enough about your body of work, always try to select your own images, at least for the first selection.**
- b) Bring all your files that you would like to share with this class and we will review your work together trying to select the best images with you.**
- c) Photo Assignment for next week (October 23, 2017): show me why Chicago has probably the best skyline in the country! You will shoot**
- d) We update in depth our Tumblr account by removing some images.**

Week 9/ October 23, 2017:

- a) Looking at the media world of today and how to invent/reinvent the profession of photojournalism in a world where newspapers and magazines are shutting down at an ever increasing rate. Are the Internet and websites part of the solution? Find a series of articles to**

prove your case about the future of journalism or photojournalism. These articles can have any format, published papers, articles on the web or your from your own writings

- b) How to present a body of work, seek employment opportunities and remain a true believer of its own photography.**
- c) By looking over and over at photographs, developing its own style and understanding the historical aspects of the medium.**
- d) We will spend time looking at your Skyline images, when you arrive in the classroom; you should all download your images on a computer so that we can view them together.**

Week 10/ October 30, 2017:

- a) Looking at several documentaries that we can find about some famous photographers to learn more about their methods and ethics.**
- b) You have the same assignment (due November 6, 2017) for every student. Chicago is quite famous for its Elevated Subway System; shoot a set of images using the trains, the Platforms or anything you want to as your backdrop.**
- c) Bring me a one-page text about a photographer you appreciate and you show us a selection of his images in front of the class.**
- d) Imagine the perfect story that you would like to tell. Put a few sentences down on a second paper with your ideas around this photo shoot and sell the idea to the class just like you would sell the idea to your editors.**
- e) Go online or to your favorite Library and bring a strong quote about Photography and share your thoughts with the class about the words and the meaning of these words. With fifteen different thoughts, we should have a very interesting class discussion.**

Week 11/ November 6, 2017:

Presentation of the final portfolio including a selection of the best images shot during the different photo assignments handed out during the semester.

As there is no final exam in this class, your presentation is as important as a Final, please prepare it the same way you would prepare for a final.

We look at the Photo Essays and we have positive discussions among all the students analyzing each other's photographs.

With all the photos from the essay in front of us, we recapitulate what we have learned regarding how to frame pictures, tell stories, using the light and so on. You also bring your Chicago Subway pictures.

Week 12/ November 13, 2017:

We will have a portrait session in class with lights, backdrops and any other elements you will like to bring with you. You can photograph your friends, your teachers, anybody you would like. If no other models are available, we will photograph each other using different light settings. You must off course bring your own cameras and memory cards, or film!

Week 13/ November 20, 2017:

No Class Today, this class was taught on Saturday September 23, 2017

- a) Assignment for December 4, 2017, please photographs the Skyline of the City of Chicago. You must shoot the pictures South of Roosevelt Road, West of Ashland Avenue or from anywhere on Lake Michigan. This is a fairly easy shot except that you want to surprise me and come up with some very strong images.**
- b) Record your memories of Thanksgiving with a few images.**

Week 14/ November 27, 2017:

A guest speaker will join the class today

Week 15/ December 4, 2017:

This is the last time we meet; you bring all your photographs from this Semester to class, including your last two assignments from Thanksgiving. You make sure that you share all your files on my hard drive.

Week 17/ December 11, 2017:

Finals

**There are no finals in my classroom
We do not meet on this day.**