

Loyola University Chicago
Spring 2018 Class Syllabus

CMUN 207-201

Photojournalism

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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 March 26, 2018

You choose one of these six themes and you present a portfolio of at least **15** 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. Fifteen months later, record the political and social mood in Chicago as voters prepare to go to the Midterm Elections. Attend meetings or join street demonstrations or protest. How has the political scenery evolved since November 2016? Be a concerned photographer.

2)

Choose a social issue in the City (Drug use, Homelessness, Education) and report to me on how you would like to cover this problem

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 15 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, please do not record all the images in the same park.

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)

The Chicago Blackhawks are one of the most successful sports team in the history of the City. The hockey season runs until April. Record an interesting portfolio around the spectators, go around United Center, in bars around town and create a portfolio of different characters who love the game, from younger to older generations and shoot portraits of these die-hard fans.

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 January 22, 2018 at 4.15 PM in the classroom. You can choose your subject as soon as you read this syllabus.

On March 26, 2018, 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.

<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
<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.</p> <p>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>	<p><u>D</u> – Poorly prepared, poor presentation and barely adequate data, no errors of fact.</p> <p><u>F</u> – Little evidence of preparation, insufficient data, significant errors of fact or simply fail to make a report.</p>	<p><u>B</u> – Well-presented and researched information, useful data, no errors of fact.</p> <p><u>C</u> – Just sufficient presentation, some useful information, no errors of fact.</p>	<p><u>A</u> – <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 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/ January 22, 2018:

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. **The Chicago Skyline assignments will exclusively be shot with a Camera DLSR or Rangefinder not a phone.***

- 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 Winter: 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 January 22. 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 every week**

Week 2/ January 29, 2018:

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 of course bring your own cameras and memory cards, or film!

Assignment for week 3 (February 5, 2018) bring me three images shot either at sunrise or sunset so to understand the light balance at the beginning or the end of the day

Week 3/ February 5, 2018:

- 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. Remember that this is a class of journalism, bring me interesting subjects by known photographers**
- c) We will spend some time looking at your portraits shot on January 29, and your sunset/sunrise images. When you arrive in the classroom; you should all download your images on a computer so that we can view them together.**

Week 4/ February 12, 2018:

We meet at 4 PM sharp at the corner of Michigan Avenue and Chicago Avenue for a 2 1/2 hour walk through the City, bring your camera, enough space on your memory cards, a good pair of shoes, warm clothes, snow, rain or shine we will walk through the City. The walk will end at the Morgan Train Station on the Green Line at around 6.30 PM.

Week 5/ February 19, 2018:

- a) As soon as you arrive in the class, you download your many photographs from your past assignments and street walks (February 12), 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?
- d) Assignment for next week (February 26), you shoot the Chicago Subway System. **I do not want** any photo from the red line shot between the Lake Shore campus and Lake Street in Downtown, there are enough other interesting subway lines.

Week 6/ February 26, 2017

- a) We look at your Chicago subway photos
- b) You bring to class two quotes by two different photographers and you share them with the class, you explain to us why you chose them.
- c) You bring a feature story from a magazine that you specially like, it needs to be at least 4 pages spread either published online or on paper.

Week 7/ March 5, 2018: No Class Mid-term Break

Week 8/ March 12, 2018

- a) Learning the skills of how to choose 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 (March 19, 2018): show me why Chicago has probably the best skyline in the country! You will shoot these photographs NORTH of North Avenue, WEST of Ashland Avenue or SOUTH of Roosevelt Road. **You must use a camera for this assignment.**

- d) We update in depth our Tumblr account by removing some images.

Week 9/ March 19, 2018:

- 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/ March 26, 2018:

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.

Week 11/ April 2, 2019:

We will visit a photographic exhibition either in a Museum or a Gallery, program to be decided at a later date when the calendar of new events is published.

Special Class Saturday April 7, 2018:

This special class on Saturday April 7 comes instead of Week 14, April 23, 2018, when there will be no class.

This will be a one-half session, meaning we combine 1 1/2 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 3.30 hours through 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 3 PM.***

Week 12/ April 9, 2018:

- a) We will look extensively at your photographs shot last Saturday.
- b) We prepare all your files for the end of the semester as we do not meet on April 23, 2018.
- c) You ask me all your final questions regarding the class.
- d) We look at several documentaries.

Week 13/ April 16, 2018:

A guest speaker will join the class today

Week 14/ April 23, 2018:

No Class Today, this class was taught on Saturday April 7, 2018

Week 15/ April 30, 2018:

This is the last time we meet; you bring all your photographs from this Semester to class, including your last assignments. There is no final in my class but be sure that you share all your files on my hard drive.