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Photojournalism

UNH Course Code: JRN360

Subject Area(s): Journalism, Media Arts, Photography

Level: 300

Prerequisites: None

Language of Instruction: English

Contact Hours: 45

Credits: 3

Description:

The aim of this course is to analyse the role of photojournalism and mass media in society in a historical and contemporary perspective. You will explore, through practical assignments and experience, the making of news photographs and photo essays. In addition, you will learn how to read visual information and learn the process of layout of images. Photojournalism has played a vital role in shaping the visual memory of our societies, and continues to do so through newer emerging media such as the internet and blogs, as well as traditional means, such as magazines, books and exhibitions. The role of each of these media and their relative strengths and weaknesses will be explored.

The course will take a look at the structure and function of a photo essay, the impact of the image, how to place an essay with a magazine, and continue finding new subjects to photograph. Focus will be on spot news coverage, sports coverage, features, library supply, agencies and their role in the process of an image and the role of the internet in mass communication. Ethical and legal implications of taking someone's photograph will be investigated and debated with specific case studies used as examples.

Learning Objectives:

- to trace, critically analyze and explain the role of photojournalism in history, and contemporary society
- to compare and contrast the US media landscape and the relationship between media in the USA to the European media landscape and the relationship between media in Western Europe
- to critically evaluate images based on ethical criteria
- to deconstruct the photo essay and understand the visual meaning of different types of pictures
- to expand critical lexis regarding images and their use
- to understand the marketing mechanisms in the field of photojournalism and the current state of the market for photojournalistic images
- to understand camera functions and improve technical photographic skill levels
- to explore and understand the use of digital techniques in the image making process

Instructional Format:

All classes will begin with a brief review of the key ideas of the previous session. You will be called upon to prepare a short “icebreaker” oral presentation to introduce a subject under analysis that will be debated in class with your fellow students. These presentations will have previously been assigned by the course instructor at the beginning of the course. You must attend a pre-presentation tutorial to guarantee the quality of your intervention in class. The course instructor will then use the presentation as a springboard to elaborate further on the material prepared for that class and depending on the session at hand will complement in-class lectures with organized debates, group exercises, student *exposés*, documentary films, extensive outside readings, a research paper, and a number of instructor-led onsite research excursions to relevant course-related sites and institutions in the city.

Given the media-oriented nature of the course, you will be expected to participate actively in every session. Interaction and your input are absolutely necessary in this course given the constant US comparisons which will help us to understand the Spanish case. As with regular classes, when field studies are programmed and in-house guest sessions are organized, attendance is mandatory. All readings from the class dossier must be completed before the start of every session.

Form of Assessment:

Various elements will be taken into account when determining your final grade. The instructor will explain in detail the content, criteria and specific requirements for all assessment categories but the basic breakdown is as follows below.

Class Participation	10%
Photo Essay 1	15%
Photo Essay 2	15%
Photo Essay 3	20%
Research Paper 1	15%
Research Paper 2	15%
Debate	10%

Class Participation (10%): When determining your class participation grades, traditional criteria such as material preparation, completed reading before class, and collaborative group work are all evaluated. But it is the active, meaningful and informed verbal and written contribution that you make that is most important to your overall participation grade. Indeed, willingness to share views in classroom discussions and the insightfulness of your comments and questions about assigned readings will all be taken into account when evaluating your participation. Whereas attendance and punctuality are expected and will not count positively towards the grade, laxity in these areas will have a negative effect. The instructor will use the following specific criteria when calculating your class participation grade:

Criteria for Assessing Class Participation	Grade
You make major and original contributions that spark discussion, offering both critical and analytical comments clearly based on readings and research and displaying a working knowledge of theoretical issues.	A+ 9.70-10.00
You make significant contributions that demonstrate insight as well as knowledge of required readings and independent research.	A-/A 9.00-9.69
You make useful contributions and participate voluntarily, which are usually based upon some reflection and familiarity with required readings.	B/B+ 8.40-8.99
You make voluntarily but infrequent comments that generally reiterate the basic points of the required readings.	C+/B- 7.70-8.39
You make limited comments only when prompted and do not initiate debate or show a clear awareness of the importance of the readings.	C 7.40-7.69
You very rarely make comments and resist engagement with the subject, attending class having manifestly done little if any preparation.	D+/C- 6.70-7.39
You are unable to make useful comments and contributions, being occasionally absent from, generally passive in, and unprepared for class.	D-/D 6.00-6.69
You make irrelevant and tangential comments disruptive to class discussion, a result of frequent absence and complete un-preparedness.	F Below 6.00

Photo Essays 1, 2 and 3 (15, 15 and 20%): These photo essays are to be presented in class to the class in the form of slide shows. They are to be of subjects of your own choosing, and should typically consist of 15- 20 pictures with captions. You will be required to explain each picture and how it relates to the story as a whole. At the end of the presentation session, you will receive feedback from classmates, and be expected to give feedback on their presentations as well. Individual feedback from the tutor takes place in the subsequent session, where you will show the work in print form.

Research Papers (15% each paper): These 2000-word projects, to be handed on the due dates mentioned in the syllabus, must be related to the course contents and is always subject to approval at the beginning of the course by the instructor. An obligatory tutorial session will be offered during the second half of the course to monitor progress. Following academic practice, all sources should be cited and a full bibliography should be included.

Debate (10%): You will be required to participate in a class debate on a subject relating to photojournalism given to you in Session 23 by the tutor. You will be working in a team, and be expected to contribute to the team effort, either by being one of the speakers, or taking notes for the speakers who present your teams' arguments and summaries.

CEA Attendance Policy:

Every student is expected to attend all scheduled class sessions on time and be thoroughly prepared for the day's class activities. In compliance with NEASC and UNH accreditation requirements, CEA instructors compile regular attendance records for every course and take these records into account when evaluating student participation and performance.

- In each three-credit 15-week course, a maximum of the equivalent of two weeks of accumulated absences due to sickness, personal emergency, inevitable transport delay and other related impediments will be tolerated.

- Your final course grade will drop one full letter grade (e.g. A- to B-) for each additional class missed beyond this two week period, regardless of the reason for your absence. However, you will automatically fail a course if your absences exceed the equivalent of three weeks of class.

Furthermore, to comply with immigration and financial regulations, you must maintain full-time student status and attend at least 12 hours of class every week. Consequently, the Dean and Program Director will dismiss from all CEA courses, programs, activities and housing any student who fails to maintain full-time status.

Required Readings:

The required course textbook listed below is available for purchase at CEA Resource Center. You must have constant access to these texts for reading, highlighting and marginal note-taking. It is required that you have a personal copy.

Kobré, Kenneth, *Photojournalism, the professionals' approach*, 6th Edition, Focal Press, 2008

Periodical literature, articles, documents, maps, digital images and other sundry materials also required for your class are available in PDF or Word format, are stored in the e-course file assigned to each class, and are located on the CEA shared drive for in-house consultation or copying to your own USB flash-drive. In addition, the instructor compiles a bank of detailed information about the many libraries, documentation centers, research institutes and archival materials located here in the city and accessible to CEA students. You will be required to use these resources throughout your studies. Direct access to additional resources and databanks are available to you through the online library of the University of New Haven.

Recommended Readings:

Brassai – Paris. (2008) Brassai (Photographer), Jean-Claude Gautrand (Contributor), Gyula Halasz (Photographer), Taschen America Ltd.

Buell, Hal. (2002) *Moments: Pulitzer Prize Winning Photographs*, Black Dog & Leventhal Pub

Evans H. (1997) *Pictures on a Page: Photo-Journalism, Graphics and Picture Editing*. Edwin Taylor, Pimlico.

Horton, Brian. (2000) *Associated Press Guide to Photojournalism*, McGraw-Hill.

Ignatieff, M. (2000) *Magnum Degrees*, Phaidon Inc Ltd

Mark, Mary Ellen. (1990) *The Photo Essay*. Harper Collins.

Nachtwey, James (2000) *Inferno*, Phaidon.

Parks, Gordon (2007) *Bare Witness*. Photographs by Gordon Parks, Maren Stange, Hilarie Faberman, Bernard Barryte, Random House Inc.

Rosenblum, Barbara. (1978) *Photographers at Work: A Sociology of Photographic Styles* Holmes & Meier Pub.

Salgado, S. *Migrations: Humanity in Transition*, Aperture, April 2000.

Smith, W. Eugene. (1998) *Photographs 1934-1975*. W. Eugene Smith (Photographer), Alan Trachtenberg, Gilles Mora (Editor), Gabriel Beuret, Serge Tisseron, John T. Hill, John T. Hill (Editor), Harry N Abrams Inc.

Smith Schuneman, R. (1972) (editor) *Photographic Communication; Principles, Problems and Challenges of*

Photojournalism. Wilson Hicks, University of Miami, Focal Press.

Webb, Alex. (2007) *Istanbul* Orhan Pamuk, Distributed Art Pub Inc

Yapp, Nick. (1998) *150 Years of Photo Journalism*. Konemann.

Online Reference & Research Tools:

<http://www.ralphgibson.com/>

<http://www.jamesnachtwey.com/>

<http://www.pdnonline.com/>

<http://thirdview.org>

<http://www.edwardburtynsky.com/>

<http://www.masters-of-photography.com/>

www.magnumphotos.com/

Recommended Video:

Henri Cartier Bresson, *The Impassioned Eye*, directed by Heinz Butler, Arthouse Films 2002

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Course Content

Session	Topic	Activity	Student Assignments
1	<p>Introduction</p> <p>-The syllabus, the course and the defining concepts: Photojournalism</p>	<p>- General overview of course framework and bibliography</p> <p>-Field trip to Photo lab where students will make prints</p>	<ul style="list-style-type: none"> • Reading Chapter 8 of text book, pp. 154-178
2	<p>The Camera</p>	<p>- Practical explanation of how cameras work. Students must bring their cameras</p>	<ul style="list-style-type: none"> • Reading of Chapter 7 & 9 of textbook, pp. 124-154 & 178-202
3	<p>Lighting and Composition</p>	<p>- Lecture and discussion</p>	<ul style="list-style-type: none"> • Reading of Chapter 2 & 3 of textbook, pp. 26-64
4	<p>News</p>	<p>- Lecture and discussion</p>	<ul style="list-style-type: none"> • Reading Chapter 4 of textbook, pp. 64-80
5	<p>Features</p>	<p>- Lecture and discussion</p>	<ul style="list-style-type: none"> • Reading Chapter 5 of textbook, pp. 80-96
6	<p>Portraits</p>	<p>- Lecture and discussion with books on portraiture</p>	<ul style="list-style-type: none"> • Assignment preparation. Consult Brassai and Buell texts.
7	<p>Henri Cartier Bresson: The Impassioned Eye</p>	<p>- Video biography of the photographer Henri Cartier Bresson, the founder of photojournalism</p>	<ul style="list-style-type: none"> • Assignment preparation. Personal internet research on the figure of Bresson
8	<p>Gallery Field Study 1</p>	<p>- Research excursion to Barcelona Photo Gallery showing contemporary photography and photojournalism</p>	<ul style="list-style-type: none"> • Reading Chapter 11 of textbook, pp. 228-268

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Session	Topic	Activity	Student Assignments
9	The Photo Essay	- Lecture and discussion	<ul style="list-style-type: none"> Reading Chapter 14 of textbook, pps. 334-352
10	Layout	- Lecture and discussion	<ul style="list-style-type: none"> Assignment preparation. Consult Evans text.
11	Photo Essay 1 Group 1	<ul style="list-style-type: none"> - Oral presentation with slideshow of first photo essay assignment - Student critique 	<ul style="list-style-type: none"> Assignment preparation (slideshow and photo essay defense)
12	Photo Essay 1 Group 2	<ul style="list-style-type: none"> - Oral presentation with slideshow of first photo essay assignment - Student critique 	<ul style="list-style-type: none"> Assignment preparation (slideshow and photo essay defense)
13	Photo Essay 1: Individual Tutorial	- Individual critique of photo essay in print form by tutor	<ul style="list-style-type: none"> Reading Chapter 6 of textbook, pp. 96-124
14	Sports	- Lecture and discussion	<ul style="list-style-type: none"> Reading Chapter 12 of textbook, pp. 286-306
15	Multi Media	- Lecture and discussion	<ol style="list-style-type: none"> <ul style="list-style-type: none"> Reading Chapter 15 & 16 of textbook (Kobre)
16	Ethics and the Law	<ul style="list-style-type: none"> - Midterm paper due - Lecture and discussion 	<ul style="list-style-type: none"> www.magnum photos.com students to select a photographer for discussion

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Session	Topic	Activity	Student Assignments
17	The Role of the Agency	- Lecture and discussion	<ul style="list-style-type: none"> • Assignment preparation
18	Gallery Field Excursion 2	- Research excursion to Barcelona Photo Gallery showing contemporary photography and photojournalism	<ul style="list-style-type: none"> • Assignment preparation
19	Photo Essay 2 Group 1	- Oral presentation with slideshow of second photo essay assignment - Student critique	<ul style="list-style-type: none"> • Assignment preparation
20	Photo Essay 2 Group 2	- Oral presentation with slideshow of second photo essay assignment	<ul style="list-style-type: none"> • Assignment preparation
21	Photo Essay 2: Individual Tutorial	- Individual critique of photo essay in print form by tutor	<ul style="list-style-type: none"> • Reading pp. 468- 481 of textbook
22	The Digital Darkroom	- Lecture and discussion	<ul style="list-style-type: none"> • Assignment preparation. Technical print handouts issued by instructor.
23	Class Debate Preparation	- Organize, evaluate and prepare teams for the class debate	<ul style="list-style-type: none"> • Team study and preparation for class debate
24	Class Debate	- 2 debates of 45 minutes each on issues relating to photojournalism	<ul style="list-style-type: none"> • Assignment preparation
25	Gallery Excursion 3	- Research excursion to Barcelona Photo Gallery showing contemporary photography and photojournalism	<ul style="list-style-type: none"> • Reading Chapter 10 of the textbook, pp. 202-228
26	Covering the Issues	- Lecture and discussion	<ul style="list-style-type: none"> • Assignment preparation

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Session	Topic	Activity	Student Assignments
27	Photo Essay 3: Individual Tutorial	- Individual tutorial time for project reviews	<ul style="list-style-type: none"> • Work in progress evaluation of student work and ideas
28	Photo Essay 3 Group 1	<ul style="list-style-type: none"> - Oral presentation with slideshow of third photo essay assignment - Student critique - Final written assignment due 	<ul style="list-style-type: none"> • Assignment preparation
29	Photo Essay 3 Group 2	<ul style="list-style-type: none"> - Oral presentation with slideshow of third photo essay assignment - Student critique 	<ul style="list-style-type: none"> • Assignment preparation
30	Final Individual Tutorial and Review of Final Essay	- Individual critique of photo essay in print form, and final written assignment by tutor	3.