

Course Last Updated 3/26/2024



## Introduction to Photojournalism

### Section I: Course Overview

**Course Code:** JRN365

**Subject Area(s):** Journalism

**Prerequisites:** None

**Language of Instruction:** English

**Total Contact Hours:** 45

**Credits:** 3

**Course Fees:** none

### Course Description

This course introduces students to photojournalism through the technical skills of using a camera to the composition of images as narrative possibilities. Special attention is paid to the evolution of photojournalism and documentary photography. Through lectures and visits to exhibitions, students gain insights into diverse visual languages and their dynamic interplay with other mediums, particularly text. Students engage in in-depth analyses of seminal readings on documentary photography, fostering a deeper understanding of the field. Through three hands-on mini projects and a final substantial one, students use photography as a powerful language, crafting personal visual narratives that capture the essence of new and unknown realities.

### Learning Objectives

Upon successful completion of this course, students are able to:

- Demonstrate ability to manually use a camera
- Explain the relationship between technical skill and creative intent in photography.
- Describe the history of photojournalism

## Section II: Instructor & Course Details

### Instructor Details

Name: TBC

Contact Information: TBC

Term: TBC

Course Day and Time: TBC

Office Hours: TBC

### Grading & Assessment

The instructor assesses students' mastery of course learning objectives by using the forms of assessment below. Each of these assessments is weighted toward the final grade. The Assessment Overview section provides further details for each.

Engagement - 20%

Assignment 1 - 10%

Assignment 2 - 15%

Assignment 3 - 15%

Mid-term exam - 10%

Final Project and exam- 30%

### Assessment Overview

This section provides a brief description of each form of assessment listed above. Forms of assessment may be slightly modified in the term syllabus.

**Engagement (20%):** Students are expected to be engaged in class, and to have read the [CEA CAPA Engagement Policy](#) and the [Class Engagement Rubric](#) that outlines how engagement will be graded.

**Assignment 1 (10%):** Urban Landscape – A description of a street, a quarter, the first impact of Firenze on each student. At least 10 images and a written statement. Portfolio is then critiqued by instructor and peers. The project is based on a reading of *Invisible Cities* by Italo Calvino.

**Assignment 2 (15%):** Human Landscape – 10 images at least and a written statement. The topic is people. The photographer creates a visual project related to portraying people (as individuals or as groups). Portfolio is then critiqued by instructor and peers.

The project is based on a reading of *Invisible Cities* and *The Adventure of a Photographer* by Italo Calvino.

**Assignment 3 (15%):** Story – Students use skills they have gained in class to craft a narrative. At least 10 images and a written statement. Portfolio is then critiqued by instructor and peers.

**Mid-Term Exam (10%):** A technical test consisting of 10 short questions with open answers on topics about technical issues (Photographic technique) explained during the course. A self-critique of assignment 2 will also be a part of this exam.

**Final Project and Exam (30%):** Students will develop a photojournalism assignment with the instructor. Students will choose the theme and scale they would like to choose and craft a plan on how to capture this theme. All topics must be approved by the instructor. At least 15 images and a written statement. The Final Exam will be a self-critique of the student's project.

## Active Learning

Experiential learning is an essential component of education abroad, and participation in field studies is a required part of coursework. In this course, students explore the city in which they are studying using a variety of methods. This provides the opportunity to gain nuance and perspective on the host context and course content, as well as to collect information and resources for assigned papers, projects, and presentations.

- San Salvi: this is the former asylum in Florence (1891 and closed in 1998). The abandoned area is now partly occupied by a school, an art therapy workshop, a theatre, offices and shelters. This visually interesting visit allows students to get to know an otherwise inaccessible area of the city and to learn about an unknown page of the city and country's history.
- Cascine Park: once the property of the Medici family and now a public park just outside the centre, on the border between the historic and more touristic part and more popular neighbourhoods. It is home to a popular weekly market, the seat of the Faculty of Agronomy and a small art gallery. The visit serves to introduce students to more peripheral areas, far from the clichés, bringing them into contact with the city's rich melting pot.
- Scandicci: a municipality just outside Florence and can be reached in about twenty minutes by tram. A visit to this small town, far from the tourist hustle and bustle, puts students in touch with local daily life in a small/medium-sized, socially lively center. It is a good vantage point for those wishing to work on projects focused on the documentary representation of a community (residents, shopkeepers, artisans, migrants).

## Readings and Resources

The below readings and resources are representative of what will be assigned as required in this course, but may vary slightly in the term syllabus.

All students are given access to the online library of the University of New Haven (UNH), accessible [here](#), and are expected to comply with [UNH Policies](#) regarding library usage.

Wherever possible, required readings are made accessible through the online library or Canvas. Students are responsible for obtaining all required readings.

Each course utilizes Canvas as its LMS. Students are expected to check Canvas regularly for updates and deadlines. Canvas is also the primary platform for contacting your instructor in case of questions or concerns about the course.

## Required

Adams, Robert. *Beauty in Photography*. Aperture, 2004

Barthes, Roland. *Camera Lucida*. Vintage Classics, 2020

Berger, John. *Ways of Seeing*. Penguin Classics, 2008

- *Another Way of Telling*. Bloomsbury Publishing, 2016

Calvino, Italo. *Invisible Cities*. Vintage, 2022

- "The Adventure of a Photographer"  
[https://photoblobby.files.wordpress.com/2013/02/calvino\\_the-adventure-of-a-photographer.pdf](https://photoblobby.files.wordpress.com/2013/02/calvino_the-adventure-of-a-photographer.pdf)

Cartier-Bresson, Henri. *The Mind's Eye*. Aperture, 2004

Dyer, Geoff. *The Ongoing Moment*. Vintage, 2007

Shore, Stephen. *The Nature of Photographs*. Phaidon, Illustrated edition, 2010

Webb, Alex and Norris Webb, Rebecca. *On Street Photography and the Poetic Image*. Aperture, 2014

## Film

*Born into Brothels*, directed by Zana Briski and Ross Kauffman, 2005

## Course Calendar

Session 1	
Topics	Introduction
Activity	Introduction to the course - Check of the students' cameras
Readings & Assignments	<ul style="list-style-type: none"><li>• Excerpt from Cartier Bresson's "<i>The mind's eye</i>"</li><li>• Excerpt from Calvino, <i>Invisible Cities</i></li></ul> Assignment 1 Assigned

Session 2	
Topics	Photography Basics
Activity	Technique: the functioning of a camera (basic skills : exposure, depth of field, etc.)
Readings & Assignments	<ul style="list-style-type: none"><li>• Handout about technique</li></ul>

Session 3	
Topics	Active Learning Activity
Activity	Field trip to the Train Station /San Frediano / San Lorenzo Market – Topic: street photography - Shooting practice on the field
Readings & Assignments	<ul style="list-style-type: none"><li>• Excerpt from Geoff Dyer's <i>The Ongoing Moment</i></li></ul>

Session 4	
Topics	Assignment 1 Critique

Activity	Critique (not individual) of assignment 1 – The students' projects is reviewed during a class slide show
Readings & Assignments	<ul style="list-style-type: none"> <li>Excerpt from Roland Barthes' <i>Camera Lucida</i></li> </ul> Assignment 1 due Assignment 2 assigned

Session 5	
Topics	Active Learning Activity
Activity	Field trip to Mercato Centrale/San Frediano or visit to an exhibition (if available)
Readings & Assignments	<ul style="list-style-type: none"> <li>Calvino, <i>The Adventure of a Photographer</i>  <a href="https://photoblobby.files.wordpress.com/2013/02/calvino_the-adventure-of-a-photographer.pdf">https://photoblobby.files.wordpress.com/2013/02/calvino_the-adventure-of-a-photographer.pdf</a></li> </ul>

Session 6	
Guest lecture	

Session 7	
Mid-Term Review	
Final Project Topic due	

Session 8	
Mid-term	

Session 9	
Topics	Assignment 2 Critique
Activity	Critique (not individual) of assignment 2 – The students' projects will be reviewed during a class slide show
Readings & Assignments	<ul style="list-style-type: none"> <li>Excerpt from John Berger's <i>Another Way of Telling</i></li> </ul> Assignment 2 due Assignment 3 assigned

Session 10	
Topics	Instructor Spotlight
Activity	The real world of a Photojournalist
Readings & Assignments	<ul style="list-style-type: none"> <li>Excerpt from Stephen Shore's <i>"The Nature of Photographs: A Primer"</i></li> </ul>

Session 11	
Topics	Active Learning Activity
Activity	Field Trip to Cascine Park
Readings & Assignments	<ul style="list-style-type: none"> <li>Excerpt from <i>"Alex Webb and Rebecca Norris Webb on Street Photography and the Poetic Image"</i></li> </ul>

Session 12	
Topics	Assignment 3 Critique
Activity	Critique (not individual) of assignment 3 – The students’ projects will be reviewed during a class slide show
Readings & Assignments	<ul style="list-style-type: none"> <li>Excerpt from Robert Adams’ <i>Beauty in Photography</i></li> </ul>

Session 13	
Topics	Active Learning Activity
Activity	Field Trip to San Salvi, former mental institution of Florence
Readings & Assignments	<ul style="list-style-type: none"> <li>Excerpt from “<i>Alex Webb and Rebecca Norris Webb on Street Photography and the Poetic Image</i>”</li> </ul>

Session 14	
Film Viewing - <i>Born into Brothels</i>	
Final Project Due	

Session 15	
Final Exam: Critique of Final Assignment	

## Section III: Academic Policies and Standards

### Academic Policies

Students are expected to review and understand all CEA CAPA student policies, including our [Academic Policies](#) and [Engagement Policy](#). CEA CAPA reserves the right to change, update, revise, or amend existing policies and/or procedures at any time. Additional requirements that may be associated with a specific course or program are addressed in the term syllabus.

### Student Learning & Development Objectives

CEA CAPA has identified [Student Learning and Development Objectives \(SLDOs\)](#) for all programs in all locations: content in context, navigating differences, power and equity, critical thinking and intellectual curiosity, career and professional development, and sustainability and migration. These are meta-level learning objectives that transcend coursework and are infused across all elements of program delivery, beyond specifics of course offerings, addressing student learning holistically and framing it a larger learning context.