

Loyola University Chicago
Fall 2015 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'Eye, Henri Cartier-Bresson
ISBN: 0-89381-890-9

Optional:

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

(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 from Jim Collins at the Loyola in the School of Communication building in Water Tower campus, at room 004 in the basement from (9:30 -5) pm. His number is 773-508-3708, email: Jcollins@luc.edu.

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

*-Each student must also complete a photographic essay/story. This year the subject will be the same for every student: **The Chicago River Runs through Chicago, there are dozens of different stories to be told along that River: from the Steel Mills still open North of Goose Island to the hundred of thousands of Commuters crossing it every morning or afternoon by the two large train stations. The River runs far north or south but any section will be fine with me. Each student will photograph within a 300 yards range of the Chicago River; meaning large sections of Michigan Avenue or even Chinatown will be inside this zone. Up to you to find an interesting body of work. I will need a set of at least twelve images with a short story line and every photographs needs to come with a full caption (in file info in Photoshop). The whole portfolio tells a complete story, like twelve different chapters of a book.***

Examples of Stories (just for your information):

- Each month hundred of thousands of commuters arrive and depart from the two train Stations and do cross a bridge to go to work.
- New commuters boats ply the river each hour in both directions
- Many industrial buildings are no longer in use but still standing
- Many homeless live on the banks of the river
- Goose Island, unknown to many people in Chicago.
- Go and up down the River and photograph the changing landscape

- The River at night
- The River and the scenery at sunrise
- Chinatown or Greek town are located by the River, photograph a different community than yours
- One of the largest recycling business in the City is located just North of Goose Island right by the River
- Different kayak schools operate along the River
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You must decide and send me an email with a short description of your subject by September 21, 2015, which will leave you a little more than two months to complete your essay/portfolio.

The essay is due on November 23, 2015

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.

Grade Grade Pts. Standard

<i>A</i>	<i>4.00</i>	<i>Outstanding</i>
<i>A-</i>	<i>3.67</i>	
<i>B+</i>	<i>3.33</i>	
<i>B</i>	<i>3.00</i>	<i>Significantly above required level</i>
<i>B-</i>	<i>2.67</i>	
<i>C+</i>	<i>2.33</i>	
<i>C</i>	<i>2.00</i>	<i>Meets course requirements</i>
<i>C-</i>	<i>1.67</i>	
<i>D+</i>	<i>1.33</i>	
<i>D</i>	<i>1.00</i>	<i>Creditable, yet below course expectations</i>
<i>F</i>	<i>0</i>	<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</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 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/ August 24, 2015:

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 24. 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) For the next class (August 31, 2015): 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/ August 31, 2015:

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 3/ September 7, 2015: No Classes Labor Day

Week 4/ September 14 2015:

- b) How to choose the right lens (in the singular) for any given assignment.**
- a) 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.**
- b) Report to me about your first encounter with the school newspaper**
- c) We will spend a lot of time looking at your images shot on September 8, when you arrive in the classroom; you should all download your images on a computer so that we can view them together.**

Week 5/ September 21, 2015:

We will meet at 4 PM at the Cermack Road Subway stop on the Red line for another three hours assignment walking together from Chinatown to

Pilsen. The walk will end at the 18th Street Station on the Pink Line. Again bring a good pair of shoes and enough space on your memory cards.

Week 6/ September 28, 2015

- a) Telling good stories with pictures and how in today's world more and more stories are personal projects as the print media struggles to survive**
- b) Imagine the perfect story you would like to tell, put a few sentences on 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.**
- c) We will spend a lot of time looking at your images shot on September 21, when you arrive in the classroom; you should all download your images on a computer so that we can view them together.**

Week 7/ October 5, 2015: No Class Mid term Break

As we do not meet for two weeks, please think of a subject for the magazine that we are going to create on October 12, 2015. It is the students (you) that will decide on pretty much everything: the stories, the photographs, the texts, so make sure you bring to class a first set of photographs to convince your fellow students that you have a worthy subject to publish.

Week 8/ October 12, 2015

We create our very own magazine (www.blurb.com), we function as a real newsroom, deciding on the subjects, we designate an editor in chief and we (you) publish a hard copy. We concentrate more on the photographic aspect, as this is the class of photojournalism. This is the first session of two; we must finish and send the whole magazine to the printer by November 2, 2015

Week 9/ October 19, 2015:

- 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) **Updates on the magazine**

Week 10/ October 26, 2015:

- 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 2, 2015) 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. 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**

d) Updates on the magazine

Week 11/November 2, 2015:

a) We finish our magazine and send it to the printer, remember, I am just a spectator; you are the journalists, the editors, the photographers.

b) In class debate: “Why cropping an image is not a good idea”. Please bring some literature that you can find about cropping or not cropping.

c) Come up with any suggestions that you might have as we approached the end of the Semester

Week 12/November 9, 2015:

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 16, 2015:

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 (November 23, 2015): show me why Chicago has probably the best skyline in the country! You will shoot the assignment South of Roosevelt Road, West of Ashland Avenue or North of North Avenue, or from anywhere on Lake Michigan. This is a fairly easy shot except that you want to surprise me and come up with something different, a striking shot!**

Week 14/ November 23, 2015:

Photo Essay is due today, about twelve images including a short story line. Each photo needs to have a caption with at least the date, the place and a short description. Please come up with a strong story line, each image has to be powerful but the whole portfolio must be even stronger, the images are related. It is like building a wall: if you take the two middle bricks out, the whole construction will fall apart.

A guest speaker will join us today

Week 15/ November 30, 2015:

***Presentation of the final portfolio including a selection of the best images shot during the different photo assignments handed out during the semester.
This presentation is your Final Exam for this class***

a) **Looking at the Photo Essays and having a positive discussion among all the students analyzing each other's photographs.**

b) **With all the photos from the essay in front of us, recapitulate what we have learned regarding how to frame pictures, tell stories, using the light and so on.**

Week 16/ December 7, 2015:

We meet, in class, at 4.15 PM for a last walk on Michigan Avenue, recording the atmosphere of the coming Holidays. As many of you have finals, we will not walk too far or too long