

J350 PHOTOJOURNALISM SPRING 2014



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Monday 2:00-4:50pm MZ211
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COURSE DESCRIPTION

This course introduces the student to the basics, and covers various aspects of photojournalism, including historical, ethical, legal, and aesthetic issues. Students will aspire to create photographs consistent in quality and content with images taken for the media. Assignments in this class include news, feature, sports and a photo story, each of which will be published in the *Daily Sundial*, in either the print or online editions.

Students are required to use Photoshop and establish a professional account on the Internet site *Flickr*, for the storage and presentation of their work. There will be a mix of field assignments, writings, a photography field trip, class discussions, critiques and lectures. Students will compile a portfolio of their best work with written reflections on technical, journalistic and artistic growth.

The course is designed to expand the students' photography techniques—both in camera work (exposure, lighting, composition) and on the computer using digital imaging software (Photoshop). But fundamentally, it should help students develop the ability to see and communicate the news visually, familiarize them with photojournalism's professional practices, and allow them to obtain some practice in picture editing and layout.

THE NARRATIVE POWER OF THE STILL IMAGE

In this class, we will take a look at multimedia and mobile work, but the practical curriculum will remain focused on the visual and narrative power of still photography. The camera and the still image still provide the same veracity of evidence. Ever capable of producing important, provocative, expositional, documentary and even beautiful imagery, it is not the visual aesthetics or the usefulness of the single image that has shifted as much as the mode of dissemination and the resultant effect this has had on public perceptions and expectations.

Photographs often communicate a story more succinctly and with greater emotion and impact than words can alone. They do so because of the inherent realism and presumed believability of photographs. While the primary goal of this course is to develop your skills at telling stories with photographs, not all photos are journalistic and not all news can be best reported visually. Just as audio and video work well with photography, traditionally the most effective photojournalism blends photographs and words into a tightly integrated report that uses both mediums to full advantage. This class also requires your writing skills, and your ability to collect and present the spoken word as well.

CAMERA EQUIPMENT

A DSLR camera (with interchangeable lenses) is standard equipment for the professional photojournalists, though it is becoming increasingly common to find photographs being taken with simpler gadgets such as iPhones. For this class, to gain a full understanding of what photojournalists strive for in terms of quality, flexibility and most importantly control over how their images will come out, it is strongly recommended that you use a DSLR. There are several camera bodies and lenses available to check out in our department. For those who are serious about getting into photojournalism and want to purchase their own equipment, download the document "Choosing the right camera" from the J350 Moodle site.

REQUIRED TEXTBOOK

Photojournalism: The Professional's Approach, 6th Ed., by Kenneth Kobre

RECOMMENDED READING

Photojournalism and Today's News: Creating Visual Reality, by Loup Langton

PhotoShop CS eBook is available on the lab server: students are responsible for practicing basic skills essential for enhancing and preparing their images for presentations and publication

FLICKR

Each student is required to open a professional account, and establish themselves as a contact with the instructor and the rest of the students in class. Instructions will be given on how to set up a "collection" for J350 assignments, and how to create "sets" for each assignment as they are being shot and edited. Students will be expected to submit their assignments, fully edited, captioned and sized for publication so that the *Daily Sundial* photo editors can choose the best images for publication.

<http://www.flickr.com>

Instructor's Flickr site: <http://www.flickr.com/photos/kioko/>

CELL PHONE AND LAPTOP POLICY

Smart phones or other cell phones are not allowed in the classroom. Laptops and tablets can only be used for taking notes, or when the instructor requests that someone do an online search during class. Those who cannot abide by this may be asked to leave, without a second warning.

FINAL GRADE BREAKDOWN GRADES BASED ON THIS PERCENTAGE SCALE

A 93-100 A- 90-92
B+ 88-89 B 83-87 B- 80-82
C+ 78-79 C 73-77 C- 70-72
D+ 68-69 D 63-67 D- 60-62

PREREQUISITE

Students must earn a 'C' or better in this class in order to enroll in J450 and J455. A grade of 'C-' does not count as a 'C.'

COURSE REQUIREMENTS

Final grades will be based on the following:

- **Assignments:** There will be six photography assignments: an introductory assignment, an Environmental Portrait, and four assignments generated by and for the *Daily Sundial*: News, Feature, Sports, and the Photo Essay. These assignments must be captioned and posted on both the student's *Flickr* site and submitted for publication to the *Sundial* photo editor a timely manner, according to the deadline. *Late assignments result in a lower grade.*
- **PoynterNewsU online coursework.**
- **Ed Kashi assignment:** Students will submit a written assignment based on the visit to our campus by world renowned documentarist/activist Ed Kashi
- **Presentations:** Students will work in groups and in pairs to give presentations on issues related to ethics and law in photojournalism.
- **Portfolio:** At the end of the semester, each student will show their best work.
- **Online quizzes:** Based on the assigned readings, these will be posted on Moodle, and given in class as pop quizzes, or assigned as homework.
- **Final exam** Includes both essay and multiple-choice questions on photojournalism law and ethics, history, camera operations and Photoshop functions.
- **Attendance:** 3 pts will be deducted for each unexcused absence or tardy. Students who leave for long unexcused periods in the middle of class will be counted as absent.

SUBMITTING PHOTOGRAPHIC WORK

All photographs taken for assignments that are going to be published should be made with your camera set to the highest possible quality JPEG image resolution, and uploaded to Flickr at this size. For the first assignment, you may upload your photographs at a smaller size to save time.

INTRODUCTORY ASSIGNMENT

- 1) Create a "pro" account on Flickr (There is a monthly or annual fee, but you need the pro account in order to be able to post all of the work you will create this semester).
- 2) Create a set called "First assignment all." This is where you will place all of the images from this assignment:
 - 2a) Using any camera, go to a public place-- a boardwalk, pier, outdoor shopping area, urban street, etc, and take pictures of: people (candid images of people unaware they are being photographed, or posed portraits); environmental details (architecture, signs, things that have interesting texture, whatever captures your interest).
- 3) Create another set called "First assignment final." This is where you will place the images that you choose and edit from the first set:
 - 3a) Choose at least one photograph that features people (or a single person) and one that shows detail or texture, and use Photoshop to enhance the image. This could mean cropping, adjusting the contrast, or anything that does not alter the CONTENT to the

point where it becomes a fabrication of reality. Write a caption for the finished image, and also explain whatever adjustments you made to it using Photoshop. Place BOTH the "before and after" versions in this set. So the set should end up with at least four images.

- 4) Create a collection in your Flickr account called J350. Place both of the sets you created for this assignment, (and all of the sets you create the entire semester) in this collection.
- 5) Send a link to this collection to the instructor, so that he can add you to his Flickr "friends" list and critique your work all semester. Paste the link inside the box provided for this assignment in Moodle.
- 6) Important note: If you don't create the collection with the sets inside of it and send the link to the instructor, your work will not be seen or graded.

ENVIRONMENTAL PORTRAIT

- 1) Create a set of all of the photographs you made on this assignment, called "environmental portrait." No need to caption these or do any Photoshop work on them.
- 2) Create a set called "best environmental portraits." Choose 2-3 images from the set, and use Photoshop to enhance the overall quality. At least one of the final images must be black & white. Make sure to include the biographical information about your subject at the beginning of this set.

NEWS, SPORTS AND FEATURE ASSIGNMENTS

- 1) Create a set of all of the photographs you made on this assignment, called either news, sports, or feature. No need to caption these or do any Photoshop work on them.
- 2) Choose your best 8-10 images, and put them in a set called "*Sundial* news," "*Sundial* sports," or "*Sundial* feature." Caption the images: write the captions beneath the photos in Flickr, but also embed the captions inside the JPEG file. Your byline should read: Your Name/Contributor. Include a 100-200 word introduction — a brief synopsis of the story.
- 3) Email a link to this second set to the instructor at david.blumenkrantz@csun.edu AND the Sundial Photo Editor at photo@csun.edu

PHOTO ESSAY

- 1) Create a dated set for each time you go out to shoot for this assignment. For example: "photo essay March 18," then "photo essay March 20," etc.
- 2) Create a set for your final narrative, called "photo essay final." This should have a 250-500 word text block at the beginning, and include 10-15 captioned photographs (captions embedded and displayed beneath the images), placed in the order you want your story to be seen.
- 3) Email a link to this second set to the instructor at david.blumenkrantz@csun.edu AND the Sundial Photo Editor at photo@csun.edu

PORTFOLIO

Create a Flickr set called "portfolio." By the end of the semester, you should be able to identify and display your 10-20 best images.

EXTRA CREDIT

Published work: 5 extra credit points given for each assignment published in print or online. Students are responsible to submit evidence of publication to the instructor. Maximum 20pts.

Book review: Photojournalism and Today's News. Instructions will be posted on Moodle.

iPhoneography assignment: details on Moodle

MAKE UP ASSIGNMENTS

As the semester progresses your skills should improve, and you might want to re-shoot an assignment for a better grade. Simply post the new assignment on Flickr, submit the finished work to the Sundial photo editor, and send a link (or proof of publication) to the instructor. Only the news, sports and feature assignments can be re-shot for credit.

COURSE OUTLINE (MORE DETAILS AVAILABLE ON MOODLE)

Jan 27:

BRING CAMERA TO CLASS (if you need help understanding how to use it)

Introduction to course; syllabus, class requirements, expectations.

LECTURE: Introduction to Photoshop/computer lab, setting up *Flickr* accounts; Elements of photography: *Timing, Lighting, Composition, Proximity*. Film speed (ASA); Depth of Field (shutter speed and aperture balance/equivalent exposures)

LAB: Photoshop demonstration/practice

ASSIGNMENT: Flickr first assignment (*final images and written work due on Flickr on Feb. 10*)

READING (KOBRE): Chapter 1, *ASSIGNMENT & Digital Darkroom* (pg 468)

HOMEWORK: Digital Darkroom quiz

Feb. 3:

Ed Kashi Presentation: Mandatory attendance and writing assignment for J350 students

Feb 10:

Flickr assignment due; Ed Kashi written assignment due

ASSIGNMENT: Poynter U Coursework (Due Feb. 24)

LECTURE: Caption Writing, Cropping; Angle and lenses; Spot vs. General News

DVD: *Pulitzer Prize photojournalism*

READING (KOBRE): Chapter 2, *SPOT NEWS*; Chapter 3, *GENERAL NEWS*

Feb 17:

LECTURE: Features: Wild Art, and the Environmental Portrait

ASSIGNMENT: The Environmental Portrait (*Due Oct. 9*)

HOMEWORK: Feature Photography quiz

READING (KOBRE): Chapter 4, *FEATURES*; Chapter 5, *PORTRAITS*

Feb. 24:

Poynter U coursework due today

LECTURE: Sports photography

READING (KOBRE) Chapter 6, *SPORTS*

March 3:

CRITIQUE: Environmental Portraits

LECTURE: iPhoneography; mobile journalism and convergence media

ASSIGNMENT: iPhoneography (extra credit, details on Moodle)

March 10:

LECTURE: The Photo Essay/Story

ASSIGNMENT: THE PHOTO STORY

- *Proposal due March 17.*
- *The finished assignment, posted on Flickr and ready for publication, is due March 24.*

READING (KOBRE) Chapter 10, *COVERING THE ISSUES*; Chapter 11, *PHOTO STORY*

March 17:

Photo essay proposals due today

LECTURE: History of Photojournalism

READING (KOBRE) Chapter 17, *HISTORY*

March 24:

Photo stories critiqued in class today

Photojournalism Law presentation assignments given

READING (KOBRE) Chapter 16, *LAW*

March 31:

Student presentations on legal issues in photojournalism.

April 7: SPRING BREAK

April 14:

LECTURE: Ethical issues in photojournalism. Assignments given for group presentations.

READING (KOBRE) Chapter 15, *ETHICS*

April 21:

Group presentations on Ethical Issues in Photojournalism

April 28:

DEMONSTRATION: Studio lighting (bring DSLR cameras to use in our studio)

LECTURE: The Portfolio—choosing and presenting your best photojournalism.

May 5:

Portfolios due today for in-class critique

Last day to submit make-up work, extra credit

May 12: FINAL EXAM

STUDENT LEARNING OUTCOMES OF THE UNDERGRADUATE AND GRADUATE PROGRAMS

The Department of Journalism strives to prepare its students to become well-educated, principled citizens who are capable of initiating careers as skilled journalists, public relations practitioners and other related communication professionals. The department will help students to achieve the following objectives by the end of their program of study:

1. Students will be able to write for a diverse audience, using proper grammar and punctuation, word usage and spelling, sentence and storytelling structures across multiple journalistic formats.
2. Students will be able to gather and analyze information, including basic numerical concepts, using journalistic storytelling techniques, such as interviewing, observation, and researching primary and secondary sources.
3. Students will be able to think critically, creatively and independently.
4. Students will demonstrate an understanding of professional ethical principles and work ethically in pursuit of truth, accuracy, fairness, and diversity.
5. Students will apply tools and technologies appropriate for the news media professions in which they work to communicate for and with diverse audiences.
6. Students will be able to understand and apply the historical, theoretical, legal and societal contexts for producing news media for consumers, ranging from local to global.

PLAGIARISM DEPT OF JOURNALISM STATEMENT

The Journalism Department is committed to the highest standards of academic excellence and integrity. Plagiarism and other forms of cheating will not be tolerated, and anyone caught cheating will be reported to the dean of students and will receive a failing grade in the course. For a further explanation of disciplinary procedures, consult pages 647-648 of the 2012-2014 CSUN catalog, also available online. Please also remember that much of the information posted on the Internet is protected by U.S. copyright laws. Passing this information off as your own is a violation of CSUN's plagiarism policy, and carries the penalties outlined above.

JOURNALISM DEPT POLICY STATEMENT ON CULTURAL DIVERSITY

Students in this course are strongly encouraged to broaden their journalistic experiences, with the instructor's help, by including in their work people and subjects such as ethnic, racial and religious minorities; the elderly, disabled and poor; gay men and lesbians; and other similar groups. The intent is to ensure that student work reflects the diversity of the community.