



Digital Photojournalism

SYLLABUS

**Digital Photojournalism–Institute of Photographic Studies
Faculty of Record: Rowan Gillson, M.A.**

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COURSE DESCRIPTION:

Digital Photojournalism is designed for the intermediate amateur to the beginning professional who wants to learn effective photojournalism. Session topics include practical issues of composition, equipment and exposure as well as theory elements such as ethics and objectivity. This course will also introduce you to the world of professional photojournalism, wire services, spot news, sports, wedding receptions, and documentary photography.

Participants will fulfill assignments using a DSLR and Adobe Photoshop Lightroom. The 43 training videos in this curriculum are presented by Rowan Gillson, Andie Reavely, Gary Fong, and Stephen Mally.

EXPECTED OUTCOMES:

Upon completion of this course, participants will be able to:

- Use storytelling composition
- Photograph in extreme lighting situations
- Create photo essays
- Write journalistic captions
- Complete documentary photojournalism assignments
- Understand photojournalism ethics
- Plan and execute a successful story
- Build a portfolio
- Post-process using Adobe Photoshop Lightroom
- Photograph events and wedding receptions

RATIONALE:

The rationale of this course, in terms of the vision of IPS, is as follows:

- Digital Photojournalism fulfills the vision of IPS by turning photographers into skilled storytellers who can bear witness and record the events of life to the glory of God.

COURSE REQUIREMENTS:

To successfully complete this course, students must be able to:

- Read materials relating to each topic to be considered
- View recorded lectures
- Complete photographic assignments
- Post completed assignments to a personal blog
- Engage in evaluation of photographic assignments with instructors and classmates
- Perform satisfactorily on exams and coursework

Participants are required to have the following equipment:

- Digital SLR camera with battery and memory cards
- Wide angle lens (28mm or wider, may be zoom)
- 50mm lens (must be prime)
- Telephoto lens (70mm or longer, may be zoom)
- Personal computer
- Adobe Photoshop Lightroom [current version]
- Blog (for posting assignment work)
- High-speed internet access
- Notebook and pen

The following equipment is helpful but not required:

- Tripod
- Speedlight (flash) and radio slaves
- Audio recorder

BIG PICTURE SCHEDULE:

Complete descriptions and grading criteria for each assignment may be found in the week-by-week descriptions and the alphabetical listing of assignments

Due Date	Assignment	Points
Week 1	Watch lecture : “Digital Photojournalism Course Overview and Definitions”	10
	Watch lecture : “DSLR Lens Selection for Photojournalism”	10
	Watch lecture : “Camera Angles for Photojournalism”	10
	Watch lecture : “Backgrounds for Photojournalism”	10
	Watch lecture : “Exposure & Composition - Review”	10
	Watch lecture : “Caption Writing”	10
	Research : Famous Photojournalist paper	25
	Photo Assignment : Meet a Stranger 1	15
	Photo Assignment : 1 Subject, 10 Ways	25
	Participate in Critique Session	20
Week 2	Watch lecture : “Compositional Analogies”	10
	Watch lecture : “Spot Metering”	10
	Watch lecture : “Using Exposure Modes”	10
	Watch lecture : “Creating Amazing Light”	10
	Watch lecture : “Mastering Extreme Lighting”	10
	Photo Assignment : Meet a Stranger 2	15
	Photo Assignment : Composition Analogy Sampler	25
	Participate in Critique Session	20
Week 3	Watch lecture : “Ethics, Objectivity and Bias in Photojournalism”	10
	Watch lecture : “Photojournalistic Ethics for Post Processing”	10
	Watch lecture : “Communicating with Photo Essays”	10
	Watch lecture : “Photojournalism and the Law”	10
	Watch lecture : “Metadata for Photojournalists”	10

	Research: Personal Bias Paper	25
	Photo Assignment: Meet a Stranger 3	15
	Photo Assignment: Housework Photo Essay	25
	Participate in Critique Session	20
Week 4	Watch lecture: “Planning and Developing your Story”	10
	Watch lecture: “Helping People tell their Story”	10
	Watch lecture: “Photographing People”	10
	Watch lecture: “Story Editing, Image Sorting and Selection”	10
	Research: Ethics paper	25
	Photo Assignment: Meet a Stranger 4	15
	Photo Assignment: Story Editing	25
	Participate in Critique Session	20
Week 5	Watch lecture: “Writing News Stories for Photographers”	10
	Watch lecture: “Quoting Sources and Documenting Your Shoot”	10
	Watch lecture: “Working with Event Coordinators”	10
	Watch lecture: “Prepping to Shoot an Event”	10
	Watch lecture: “Event Photojournalism”	10
	Photo Assignment: 2-Week Photo Essay	50
	Participate in Critique Session	20
Week 6	Watch lecture: “Freelancing as a Photojournalist”	10
	Watch lecture: “Sports Photography Overview”	10
	Watch lecture: “Spot News Photography Overview”	10
	Watch lecture: “Documentary Photography Overview”	10
	Watch lecture: “Photojournalistic Wedding Receptions”	10
	Research: 2-Week Photo Essay Review paper	25
	Photo Assignment: Event Photo Essay	25
	Participate in Critique Session	20
Week 7	Watch lecture: “Self-publishing your Work as a Photojournalist”	10
	Watch lecture: “It’s the Photojournalist, not the Camera”	10
	Watch lecture: “Creating a Killer Portfolio”	10
	Photo Assignment: Portfolio	25
	Participate in Critique Session	20
Week 8		
	Photo Assignment: 5-Week Photo Essay and Story	100
	Research: Final Paper	50
	Participate in Critique Session	20
Supplements	Lecture: “Lightroom – Library Module”	
	Lecture: “Lightroom – Smart Collections”	
	Lecture: “Lightroom – Develop Module Overview”	
	Lecture: “Lightroom – Basic Develop Tools”	
	Lecture: “Lightroom – Import Presets”	
	Lecture: “Lightroom – Black and White Editing”	
	Lecture: “Lightroom – Develop Presets”	
	TOTAL POINTS POSSIBLE	1000

GRADING SCALE:

Grade	Scale	Points
A	93-100	1000-930
A-	91-92	929-910
B+	88-90	909-880
B	85-87	879-850
B-	82-84	849-820
C+	78-81	819-780
C	75-77	779-750
C-	72-74	749-720
D+	68-71	719-680
D	65-67	679-650
F	Below 65	649-0

LATE ASSIGNMENTS:

For every late assignment, you lose 10% of the possible points for each class period the assignment is late. Example: the maximum score possible on a late 10-point project will be 9 points the second week, 8 points the third week and so on.

Assignment deadlines are not flexible, however, a one-time, 2-week extension can be arranged for \$100 to allow a student to complete their remaining assignments. Points will still be deducted for work turned in after the original deadline.

WEEKLY DETAILED SCHEDULE:

Week One: Overview, Lens Selection, Angles, Perspectives and Backgrounds

Lectures:

- **Digital Photojournalism Course Overview and Definitions.** This video will introduce you to the Digital Photojournalism curriculum by providing you with an overview of the video sessions, research and assignments. You will also be introduced to key concepts and important definitions for photojournalism.
- **DSLR Lens Selection for Photojournalism.** This session covers how to use wide-angle, normal, and telephoto lenses for photojournalistic storytelling. You will learn about compression, distortion, and spatial relationships and how to make their stories more compelling through proper lens selection. You will also learn about physical considerations such as weather proofing, glass quality and maximum aperture values.
- **Camera Angles for Photojournalism.** This video teaches you to use camera angles and perspectives to strengthen your stories. This session incorporates angle of view, perspective, and point of view into the equation, giving you 36 distinct camera angles with infinite variations.
- **Backgrounds for Photojournalism.** This video teaches the art of background selection. You will learn how to work within two distinct scenarios of coverage, allowing you to approach your backgrounds with skill and purpose. This session concludes with several pitfalls to avoid.
- **Exposure and Composition Review.** This review session covers exposure, lighting, and composition topics from Digital Photography 1 that participants should know in order to be successful in the rest of this course.
- **Caption Writing.** Learn to write captions that properly document a photograph for editorial usage. While it's not a very creative process, it is an important one that will add credibility to your journalism.

Research: (Full Edition photographers)

- **Famous Photojournalist paper.** Write a 1-2 page paper on the life and work of one of the famous photojournalists listed in the detailed assignment description.

Assignments:

- **Photographic Assignment – Meet a Stranger.** Turn in 3 images of strangers. Caption these images with their name and a paragraph about who they are and what they are doing.
- **Photographic Assignment – 1 Subject, 10 Ways.** Use what you have learned about lens selection, camera angles, shot width, backgrounds, and lighting to photograph 1 subject 10 ways.
- **Critique Session.** Full edition and audit edition students will meet with their instructor and classmates for an online conferencing event to evaluate the images turned in for this week's assignment.

WEEKLY DETAILED SCHEDULE:

Week Two: Storytelling Compositions, Exposure and Lighting

Lectures:

- **Storytelling Compositions.** Telling a story with your composition is about more than just leaving the right amount of space or following the rule of thirds. Learn how to make your stories stronger with five composition techniques: Time and Place, Part to Whole, Black Sheep, Definitive Action, and Cause and Effect.
- **Spot Metering.** Participants will learn to evaluate exposure more precisely using their camera's built in spot meter, enabling accurate exposure in difficult lighting situations. Photographers without a spot meter will use their camera's partial meter for a similar effect.
- **Using Exposure Modes.** Your camera has a bunch of different exposure modes. At their heart of hearts they all are designed to do the same thing – capture a properly exposed image – they all go about it different ways. Learn the strengths and weaknesses of Program, Aperture Priority, Shutter Priority, and Manual modes in this session and how to use each of them well.
- **Creating Amazing Light.** This video will push photographers beyond finding amazing light into creating their own amazing light with an off-camera flash and radio slave. Participants will also understand when adding their own light is appropriate and when it is not.
- **Mastering Extreme Lighting.** This is the video every photographer needs for shooting in horrible lighting. A combination of camera techniques, light hunting, and post processing tips will enable your images to shine when other photographers are packing up to leave.

Assignments:

- **Photographic Assignment – Meet a Stranger.** Turn in 3 images of strangers. Caption these images with their name and a paragraph about who they are and what they are doing.
- **Photographic Assignment – Composition Analogy Sampler.** Turn in a series of four images, 1 each of the four compositional analogies learned this week: Part to Whole, Time and Place, Definitive Action, Cause and Effect. These images need to be a series, telling one unified story, not four stand-alone images. At least one image must have dramatic lighting.
- **Critique Session.** Full edition and audit edition students will meet with their instructor and classmates for an online conferencing event to evaluate the images turned in for this week's assignment.

WEEKLY DETAILED SCHEDULE:

Week Three: Ethics, Legal, Photo Essays, Metadata

Lectures:

- **Ethics, Objectivity and Bias in Photojournalism.** Ethics is the core of photojournalism, the thing that separates it from every other genre and discipline of photography. This session will guide you through the ethical discussions surrounding photojournalism today and help you understand the holy grail of objectivity.
- **Photojournalistic Ethics for Post Processing.** We all know that newspaper photos aren't supposed to be manipulated, but what does that actually mean? This session will teach you the ethics behind post processing your images as a photojournalist.
- **Communicating with Photo Essays.** Learn how to create powerful photo essays using multiple images to tell one cohesive story. Photo essays, or picture stories, are the classic delivery method for documentary photography and photojournalism.
- **Photojournalism and the Law.** As a photojournalist, you generally have the same rights as the public, which in the United States of America means quite a bit. It is important to know those rights, and their limitations, before you hit the streets to tell your story.
- **Metadata Management.** Metadata—keywords, captions, locations, etc.—is super helpful, but kind of a pain. Learn to use Lightroom to add, edit, and manage your metadata. After watching this session you will understand how to use metadata to find your stuff, optimize your presence online, and present work to a client.

Research: (Full Edition photographers)

- **Personal Bias paper.** Turn in a 1-2 page paper describing the personal biases you carry and how this will impact your photojournalism and ability to be objective.

Assignments:

- **Photographic Assignment – Meet a Stranger.** Turn in 3 images of strangers. Write a journalistic caption about who they are and what they are doing.
- **Photographic Assignment – Housework Photo Essay.** Turn in a 5-image photo essay of someone performing a common household task (e.g. cleaning the bathroom, washing dishes, mowing the lawn, washing laundry, etc.).
- **Critique Session.** Full edition and audit edition students will meet with their instructor and classmates for an online conferencing event to evaluate the images turned in for this week's assignment.

WEEKLY DETAILED SCHEDULE:

Week Four: Story Telling, Photographing People, Story Editing

Lectures:

- **Planning and Developing your Story.** This session will guide you in story telling from start to execution. How do you prepare for an extended shoot? What does it mean to develop a story? How do you evaluate mid-stream? These questions and more will be answered as you learn to build a compelling story.
- **Helping People tell their Story.** As photojournalists we like to think of ourselves as storytellers. Often, our more important role is that of a story facilitator—the one helping our subject tell their story. In this session you will learn to use your camera to help someone else tell their own story.
- **Photographing People.** This session is about interacting with people and helping them look their best. In this session you'll learn how your camera is either a bridge, giving you access to people's lives and stories, or a barricade, protecting you from having to talk to anyone.
- **Story Editing, Image Sorting and Selection.** This may be the most important lesson for a photojournalist. If you do this well, you win. If you do this poorly, you lose. Image selection, putting together your story, deciding which images to keep and which to cut is the final factor in determining what your audience will actually see. This session, by award winning photo editor Gary Fong, formerly of the San Francisco Chronicle, gives you a glimpse through the eyes of an expert and reveals the guidelines he uses for successful Photo Editing.

Research: (Full Edition photographers)

- **Ethics paper.** Turn in a 1-2 page paper describing your personal response to one of the three situations listed.

Assignments:

- **Photographic Assignment – Meet a Stranger.** Turn in 3 images of strangers. Write a journalistic caption about who they are and what they are doing.
- **Photographic Assignment – Story Editing.** Take a story from the Getty Images editorial image feed and edit it down to 10 compelling images.
- **Critique Session.** Full edition and audit edition students will meet with their instructor and classmates for an online conferencing event to evaluate the images turned in for this week's assignment.

WEEKLY DETAILED SCHEDULE:

Week Five: Copy Writing, Event Photography, Documentation

Lectures:

- **Writing News Stories for Photographers.** This session is designed to help photographers write better news stories. We will cover ideas for both news and feature stories, and provide a basic structure for each. Bloggers, self-publishers, and freelancers all benefit from better writing.
- **Quoting Sources and Documenting Your Shoot.** There are lots of resources out there on the grammatical rules for the English language and different methods for quoting, citing, and writing it all down. Different organizations like Associated Press, Reuters, and the New York Times all have their own style sheets and rule books as well. This session isn't an attempt at recapping or summarizing them all, but is rather a practical guide for the freelancer working without a specific guide book on how to quote sources and document their shoots well.
- **Working with Event Coordinators.** As an event photographer, you may be the only one thinking about photography during an event's planning phase. This session will guide you through how to work with the event coordinator to ensure your photography is successful in representing their event well. You will learn about scheduling, liability insurance, releases and more.
- **Preparing to Photograph an Event.** Now that you've been booked as an event photographer, what comes next? This session will help you prepare for your next event by providing you with a timeline and a checklist to cover the major issues you're likely to face.
- **Event Photography.** This session will give you an overview to shooting as an event photographer. You will learn the 4 key aspects of any event and how to cover them well. We will also talk about valuable add-ons and current trends that you can use to up-sell your work.

Assignments:

- **Photographic Assignment – 2-Week Photo Essay.** Complete your first extended photo essay of 10 images.
- **Critique Session.** Full edition and audit edition students will meet with their instructor and classmates for an online conferencing event to evaluate the images turned in for this week's assignment.

WEEKLY DETAILED SCHEDULE:

Week Six: Map of Photojournalism

Lectures:

- **Freelancing as a Photojournalist.** Have you ever wondered what it means to be a freelance photojournalist? Stephen Mally is one of only two full-time, freelance photojournalists in the state of Iowa, and in this session he will tell you. Learn from Stephen how he broke into the industry, the secrets of being successful on your own, and how to get assignments.
- **Sports Photography Overview.** The genre of Sports Photography is a big one, but this session will give you a bird's eye overview. Stephen Mally, a successful freelancer who has shot for ESPN, Sports Illustrated, NCAA, and the New York Times among others, will tell you how to get started, give you an idea of what to expect, and show you how he makes money.
- **Spot News Photography Overview.** This session will give you a glimpse into the world of spot news photography. Learn who photographs it, who buys it, and how the images get from camera to viewer. Because spot news is impossible to plan for, it's difficult to practice, but freelancer Stephen Mally will give you some ideas of how to break into the field.
- **Documentary Photography Overview.** Documentary photography is a great tool for anyone interested in humanitarian causes or inspiring social change. This session will give you an overview of the genre by discussing the definitive characteristics of the style, how it differs from hard photojournalism, and giving you some ideas for how you can be successful as a documentary photographer.
- **Wedding Photojournalism.** Wedding photojournalism is very popular, but what does it actually mean? In this session you'll learn how wedding photojournalism compares with news photojournalism and some great tips for how to photograph your next wedding in a photojournalistic style.

Research: (Full Edition photographers)

- **2-Week Photo Essay Review.** Write a 1-2 page paper discussing your 2-Week Photo Essay photo assignment.

Assignments:

- **Photographic Assignment – Event Photo Essay.** Photograph a short event and put together a 10-image photo essay.
- **Critique Session.** Full edition and audit edition students will meet with their instructor and classmates for an online conferencing event to evaluate the images turned in for this week's assignment.

WEEKLY DETAILED SCHEDULE:

Week Seven: Publishing and Portfolios

Lectures:

- **Self-publishing your Work as a Photojournalist.** Gone are the days of William Hearst and Joseph Pulitzer, when publishers sat atop mountains few could climb. Today, the publishing world is nearly flat, and you are welcome to join in the fray. In this session you'll learn about traditional and on demand printing and form a 2-step road map to effective social media publishing.
- **It's the Photojournalist, not the Camera.** Every photographer wants a bigger camera, a brighter screen, or a faster lens, but the truth of the matter is, it's the photojournalist, not the camera. Stories are told by storytellers; and it's up to you to be the best storyteller you can be no matter what camera is in your hand. This session will teach you to be a better photojournalist, and the camera decision is up to you.
- **Creating a Killer Portfolio.** Unless you are one of those strange people who don't need money, chances are good you're going to have to sell people on your work. Your portfolio can be a key element to pulling in future work. In this session you'll hear from Gary Fong, the award winning former photo editor of the San Francisco Chronicle, on what to include, and more importantly, what to avoid, as you build your killer portfolio.

Assignments:

- **Photographic Assignment – Portfolio.** Put together a portfolio based on the session from Gary Fong. Include the images you currently have that meet the need. Create placeholders for the images you need but do not yet have. Give yourself a deadline to fill in these images.
- **Critique Session.** Full edition and audit edition students will meet with their instructor and classmates for an online conferencing event to evaluate the images turned in for this week's assignment.

WEEKLY DETAILED SCHEDULE:

Week Eight: Finishing Up

Research: (Full Edition photographers)

- **Final Paper.** Write a 2-3 page final paper that describes your experience in this course.

Assignments:

- **Photographic Assignment – 5-Week Photo Essay and Story.** Take 5 weeks to photograph and compile a 10-image, documentary style photo essay and 1-page story on a social issue in your community.
- **Critique Session.** Full edition and audit edition students will meet with their instructor and classmates for an online conferencing event to evaluate the images turned in for this week's assignment.

SUPPLEMENTARY MATERIALS:

Lightroom Sessions

These seven videos are included as supplementary materials to this course, watching them is not required or graded for any edition. These sessions will teach you the necessary skills in Adobe Photoshop Lightroom to complete the assignments throughout the rest of the course.

Lectures:

- **Lightroom – Library Module.** In this session students will become familiar with the Library Module in Adobe Photoshop Lightroom 4 and learn to use stars, flags, colors and collections to organize and sort their images.
- **Lightroom – Smart Collections.** Learn about Smart Collections in Adobe Photoshop Lightroom and how you can set them up to automatically make image sorting a breeze.
- **Lightroom – Develop Module Overview.** This session will give you an overview of the Develop Module in Adobe Photoshop Lightroom, showing you where to find the most important features and how to successfully navigate this important module.
- **Lightroom – Basic Tools.** In this session you'll learn to use the tools under the Basic tab in the Develop Module of Adobe Photoshop Lightroom. By controlling the white balance and lighting options you will be able to fix color and exposure issues in most images and optimize them for highest impact.
- **Lightroom – Import Presets.** Learn how to automate your image import process in Adobe Photoshop Lightroom by using Import Presets to quickly set all your important options. Using Import Presets will greatly increase the speed and consistency of your Lightroom imports.
- **Lightroom – Black and White Editing.** Learn to convert images from color to monochrome using Adobe Photoshop Lightroom. This video will help you understand how to create your own unique black and white effects using the HSL (Hue, Saturation and Luminance) tab of the Develop Module.
- **Lightroom – Develop Presets.** Learn how to import Develop Presets into Adobe Photoshop Lightroom and to create your own presets for more efficient and consistent editing workflow.

ALPHABETICAL DESCRIPTION OF ASSIGNMENTS AND POINT VALUES:

1 Subject, 10 Ways

Photograph a single subject (person, object, building, etc.) 10 ways, using lens selection, camera angle, and frame size to make each image different and unique. Caption each image with by describing the choice of lens and angle and how this affects the viewer’s perception of the subject. (Do not follow the captioning instructions in the Caption Writing video from Week 1.) Images are to be photographed as JPGs on your camera with no post-processing allowed. One or more of your images must portray dramatic lighting.

Present your assignment images with captions on your blog as well as submitting them to your instructor via the Assignment Uploader. Uploaded images should be renamed as follows: pj2-10ways-name-serial.jpg (pj2-10ways-rowangillson-01.jpg) and contain your caption embedded as metadata. This assignment is worth 25 points and will be evaluated based on image quality, creativity, captions, and spelling.

2-Week Photo Essay

Take 2 weeks to photograph and compile a 10-image, documentary style photo essay on one of the following topics:

- A non-profit organization in your community.
- A significant monument, building or attraction in your community.
- One individual’s impact on the people around them.

Prior to beginning your story, present your instructor with a plan based on the “Planning and Developing Your Story” video from Week 4. Your instructor must approve your story before you begin. Follow the guidelines set forth in the Week 3 video “Communicating with Photo Essays” to prepare your essay. Images may be photographed in RAW and post-processed according to the ethical guidelines learned during the Week 3 video “Photojournalistic Ethics for Post Processing.” Images must be captioned according to the guidelines established in Week 1. At least 1 image must have dramatic lighting.

Present your final 10-image essay with captions on your blog as well as submitting them to your instructor via the Assignment Uploader. Uploaded images should be renamed as follows: pj2-essaytitle-name-serial.jpg (pj2-myessay-rowangillson-01.jpg) and contain your caption embedded as metadata.

Your captions should be written in a story form so that they flow from image to image.

This assignment is worth 50 points and will be evaluated based on image quality, creativity, storytelling and flow, captions, and spelling.

2-Week Photo Essay Review – Full Edition Only

Write a 1-2 page paper describing your experience in completing your first documentary assignment. Talk about the expectations you brought into the assignment and how they were fulfilled or adjusted as you went through the process. Describe how your own personal bias affected the end product.

This paper is worth 25 points and will be scored as follows: 10 points for describing your experience and how your expectations compared to reality, 10 points for describing how your personal bias affected the final product, 5 points for grammar, punctuation and clarity. This assignment should be submitted to your instructor via email as a PDF.

5-Week Photo Essay and Story

Take 5 weeks to photograph and compile a 10-image, documentary style photo essay and 1-page (approx. 500 word) story on a social issue in your community. Here are some ideas to get you started:

- Teenage pregnancy
- Impact of Obama Care
- Immigration
- Drug use
- Clean water
- Pollution
- Traffic
- Gender inequality in the workplace
- Small business

Submit your idea to your instructor for approval before you begin. As an extended project, you have plenty of time to adequately document the issue and provide more than a surface-level perspective. Your written story must include at least one direct quote from a person you photographed as well as at least one reference (not Wikipedia) to back up your facts. At least 1 image must have dramatic lighting.

Present your final 10-image essay with captions and story on your blog as well as submitting them to your instructor via the Assignment Uploader. Uploaded images should be renamed as follows: pj2-essaytitle-name-serial.jpg (pj2-myessay-rowangillson-01.jpg) and contain your caption embedded as metadata. Submit the text of your story as a PDF. This assignment is worth 100 points and will be evaluated based on image quality, creativity, storytelling and flow, captions, and spelling.

Your captions should be written in a story form so that they flow from image to image.

Submit your essay as a PDF to the editor of a local paper as well to try to get it published. Even if they won't buy it or print it you may get some valuable feedback as to what they are looking for in the future.

Assignment Images

During this course, individual images will not be graded but will be evaluated as a part of the overall assignment they represent. Specific image qualities such as exposure, composition, post-processing, and white balance will instead play an important role in determining the overall success of each individual image and thus in the overall score given to an assignment.

Students should pay attention to the requirements for each assignment as some require photographs to be captured as JPG images and do not allow for post-processing. All post-processing during this course shall follow the guidelines set forth in the video, "Photojournalistic Ethics for Post Processing." Any images found to violate these ethical guidelines shall result in a score of zero for the entire assignment they represent. Repeated violations may result in a student being dropped from the course with a failing grade and no refund.

Assignments are presented on students' blogs as the primary submission, whereas assignments presented via the Assignment Uploader are the secondary submission. If there is a discrepancy between the two, the version published on the blog will be used for grading purposes.

Storytelling Composition Sampler

Create 5 images of a single story or concept utilizing each of the five compositional analogies learned this week: Part to Whole, Time and Place, Definitive Action, Cause and Effect. These images must be a

series, telling one unified story, not five stand-alone images. At least one image must have dramatic lighting. Images must be shot in JPG mode. No post-processing is allowed.

Caption each image according to the standards set forth in the Caption Writing video from Week 1.

Present your assignment images with captions on your blog as well as submitting them to your instructor via the Assignment Uploader. Uploaded images should be renamed as follows: pj2-analogies-name-serial.jpg (pj2-analogies-rowangillson-01.jpg) and contain your caption embedded as metadata. This assignment is worth 25 points and will be evaluated based on image quality, creativity, storytelling and flow, captions, and spelling.

Critique Sessions – Full and Audit Edition Photographers

Each week you will meet with your course instructor for a critique session during which your instructor will review the week's photographic assignment(s). Your instructor will select work from the week's assignments to include in the critique session, being careful to select assignments from every student. Students are expected to participate in the conversation by asking questions, answering questions, and providing insight into the original intent behind their own images. Students will be graded on attendance and participation.

Full participation in the each critique session is worth 20 points. Students who are unable to attend the live event may watch the recorded session and email their instructor a summary of the critique of their own assignment(s) to earn 10 points.

Event Photo Essay

Photograph a short event (1-day or less) and create a 10-image photo essay. Present your plan for the event you intend to document to your instructor for approval before you begin photographing. Work with the event coordinator to better understand the purpose of the event and the people who will be attending. At least 1 image must have dramatic lighting.

Your captions should be written in a story form so that they flow from image to image.

Present your final 10-image essay with captions on your blog as well as submitting them to your instructor via the Assignment Uploader. Uploaded images should be renamed as follows: pj2-essaytitle-name-serial.jpg (pj2-myessay-rowangillson-01.jpg) and contain your caption embedded as metadata. This assignment is worth 25 points and will be evaluated based on image quality, creativity, storytelling and flow, captions, and spelling. Present your essay to the event coordinator as a PDF.

Ethics Paper – Full Edition Only

Select one of the ethical dilemmas below and write a 1-2 page paper describing how you would respond in that situation and why.

- You are working for a local paper, photographing the Fire Department's response to a high-rise fire. Firefighters are working feverishly to rescue a young woman trapped on a balcony by fast moving flames. You can't tell who will reach her first, do you photograph this or not?
- You are doing an ongoing project on the plight of immigrants in your county. The immigrant community is largely centered on one apartment building. One day as you enter an apartment, you notice the back bedroom is filled with people who are obviously high on meth. Do you report this to the police knowing that this will be the end of your relationship with this community or do you continue to build relationships and your story?

- While on a trip to Cambodia you created a powerful portrait of an infant who obviously wasn't going to live very long. Now that you're home you have a client who wants to license the image from you. Will you do it?

This paper is worth 25 points and will be scored as follows: 10 points for describing relevant ethical issues associated with this situation, 10 points for defending your personal decision, 5 points for grammar, punctuation and clarity. This assignment should be submitted to your instructor via email as a PDF.

Famous Photojournalist Paper – Full Edition only

Turn in a 1-2 page, single-spaced paper on one of the following photojournalists:

- Henri Cartier-Bresson
- Robert Capa
- Margaret Bourke-White
- James Nachtwey
- Steve McCurry
- Dorothea Lange

Your paper must cite at least 2 sources other than Wikipedia. Discuss the life and work of your photographer and clearly describe their contribution(s) to photojournalism. Include a portrait of the photographer and one of their most significant images.

This paper is worth 25 points and will be scored as follows: 9 points for an accurate depiction of their life, 12 points for describing their contribution to photojournalism, 4 points for grammar, punctuation, and clarity. This assignment should be submitted to your instructor via email as a PDF.

Final Paper – Full Edition Only

Turn in a 2-3 page, single-spaced paper describing your own personal growth and current understanding in the area of photojournalism. This assignment is worth 50 points; 12 points for a compelling discussion of each of the following areas; 1.) What has impacted you the most in this class 2.) Where you intend to go from here as a photojournalist, 3.) What role does a photojournalist play in today's culture, 4.) What difference does Christianity make in your photojournalism, and 2 points for a clearly written paper using proper grammar, spelling and punctuation. This assignment should be submitted to your instructor via email as a PDF.

Housework Photo Essay

Photograph someone performing a common household task (e.g. cleaning the bathroom, washing dishes, mowing the lawn, washing laundry, etc.), and compose a 5-image photo essay. Follow the guidelines set forth in the Week 3 video "Communicating with Photo Essays" to prepare your essay. Images may be photographed in RAW and post-processed according to the ethical guidelines learned during the Week 3 video "Photojournalistic Ethics for Post Processing." At least 1 image must have dramatic lighting.

Your captions should be written in a story form so that they flow from image to image.

Present your assignment images with captions on your blog as well as submitting them to your instructor via the Assignment Uploader. Uploaded images should be submitted in JPG format, renamed

as follows: pj2-housework-name-serial.jpg (pj2-housework-rowangillson-01.jpg), and contain your caption embedded as metadata. Images will be viewed in numerical order. This assignment is worth 25 points and will be evaluated based on image quality, creativity, storytelling and flow, captioning, and spelling.

Lectures – Full Edition only

This course consists of 40 tutorials that are approximately 15-25 minutes each. To receive credit for watching these lectures, you must send your instructor a one-paragraph response to each lecture. A “response” doesn’t mean agreement or disagreement; rather, it is a “takeaway”—a reflection of what you learned from the lecture and would like to apply to your own photography.

Meet a Stranger 1-4

Take your camera and a notebook with you to a public space as you meet and photograph 3 strangers. Images are to be shot in JPG format on your camera. No post-processing is allowed. Each image must be properly captioned, following the format you learned in the Caption Writing video during Week 1.

Present this assignment on your blog by posting a single, JPG image with caption of each person. This assignment is worth 15 points. Each image/caption combo is worth 5 points and will be evaluated based on image quality, caption content and format, and spelling.

Personal Bias Paper – Full Edition only

Turn in a 1-2 page, single-spaced paper as a follow up to the Ethics, Objectivity and Bias in Photojournalism session. Discuss the biases you bring with you when you pick up the camera. How will this impact your photography? How will this affect your ability to be objective?

This paper is worth 25 points and will be scored as follows: 9 points for describing your own personal biases, 12 points for connecting these back to the important points of the session to protect your objectivity, 4 points for grammar, punctuation, and clarity. This assignment should be submitted to your instructor via email as a PDF.

Portfolio

Use the information from Gary Fong’s session on “Building a Killer Portfolio” to begin building your own portfolio for photojournalism. Identify the images that you want and then fill in as many as you can with the work that you already have. Don’t include substandard images! Leave placeholders for the images you don’t have and include a plan for how and when you will achieve each shot that’s missing.

Use the Slideshow module in Lightroom or another method to create a PDF of your portfolio and send it to your instructor using the Assignment Uploader. This assignment is worth 25 points and will be evaluated based on image quality, image selection, continuity, and flow.

Story Editing

Visit the Getty Images editorial page (<http://www.gettyimages.com/editorialimages>) and click on the “News” link on the left. Select a story that contains a minimum of 20 images and download all of the images by right clicking on them and saving them to your computer. (Getty’s watermark and information will be on the image.) Carefully select 10 images and place them in order to create a compelling photo essay. At least 1 image must have dramatic lighting. Rename your selected photos by adding an order

number and your initials to the beginning of the file name (01-RDG-filename.jpg) to identify them as your project and the order you wish them to flow in the story.

In addition to arranging the images you must also provide captions for your story. Use the captions provided by the photographer to ensure that your information is accurate. Your captions should be written in a story form so that they flow from image to image.

Turn in your assignment by placing all the images in a .zip archive named pj2-storyedit-yourname.zip (e.g. pj2-storyedit-rowangillson.zip) and upload it using the Assignment Uploader. This assignment is worth 25 points and will be evaluated based upon image selection, continuity, and flow.