

PHOTOJOURNALISM (during a pandemic)

Spring 2021

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Virtual

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This syllabus is intended to give you guidance on what may be covered. It will be followed as closely as possible. However, I reserve the right to modify it during the semester.

COURSE DESCRIPTION

Our main goal for this semester is to do strong photojournalism. COVID-19 complicates this undertaking, certainly, but we will find safe ways to produce meaningful single images, photo essays, and stories. Powerful photojournalism uses words, whether written or spoken. Therefore, you will be writing and speaking throughout this course.

You will produce original photographs for a variety of assignments during this course. You will also have an ongoing project—to cover a place, organization, business, or institution—for the entire semester.

Text/required reading

We have no text, per se, for this course, but our main resource for tutorials and troubleshooting solutions will be [LinkedIn Learning](#) (formerly Lynda.com), a Web library of excellent tutorials on all of the software we will be using. It also has useful videos on shooting still photos and video. These are how-to videos accompanied by a scrolling transcript. These are great resources, whether you feel behind or want to catch up, you're stuck on a single problem, or you just want to explore features we haven't covered in class.

Below is the direct link to the log in. Type in your UR email address to get in.

<https://www.linkedin.com/learning-login>

Please familiarize yourself early in the semester. The step-by-step tutorials on programs such as Lightroom and Premiere have proven indispensable to students and professionals alike.

[Adobe.com](#) also has tutorials on its software, including Photoshop and Premiere Pro. There is also YouTube, of course, which has some surprisingly good photo how-tos.

For photo essays and stories, and text articles, we'll be referring frequently to fotodemic.org, a new website with a focus on ethical photography, and lensculture.com. Please take a look before the semester gets underway.

CLASS PARTICIPATION

We will brainstorm and discuss potential stories and review your photos in class.

Before we begin discussing each other's work, we'll draft a set of ground rules that will allow everyone to participate in ways that are respectful and constructively critical. Everyone is expected to join the conversation.

Please note that because of the size of the class, we may not be able to discuss each person's assignment in a single class. There may also be times where you feel the class didn't devote enough time to your work—or that the discussion did not explore issues essential to you. In that case, I encourage you to email me so we can arrange a time to discuss the work one on one.

You will see the term "work in progress" below, and you will hear me say it many times during the semester. This phrase refers to photos you will make for an assignment before the final due date. You will be expected to show work in progress if the syllabus calls for it.

The reason for this? Like anything, learning to make photos takes time and effort. Even for the most gifted, photography is a learn-by-doing, trial-by-error—and success—endeavors. Making work consistently and then showing your work in progress fosters growth and mastery in a way that working in quick spurts doesn't. And that's our goal: growth, then mastery.

GRADING

Your work for this class—photos and text—will be screened and critiqued in class. We will all take part in the critique. My feedback during the critique in class will be, in most cases, in lieu of a written critique. I will email you a letter grade for each assignment.

Work that is submitted on time and in full, that answers all requirements of the assignment with intelligence and creativity, and that reflects a significant investment of time and effort will earn an A. **Late assignments fail** unless you have received permission from me to submit past the deadline after presenting your compelling reason.

ATTENDANCE

You are expected to attend each class virtually. If you miss a class, it is your responsibility to find out what you missed from your classmates before the next class.

If you miss more than one class without an adequate excuse, your grade will be lowered by half a grade for each class missed.

WORKFLOW

Each photo you submit should use the same naming convention:

YYYYMMDD_PJ_Yourlastname_Numberinsequence.jpg

For example, if I took five photos on January 13, 2021, I would name them:

20210113_PJ_Palmer_001.jpg

20210113_PJ_Palmer_002.jpg

20210113_PJ_Palmer_002.jpg

20210113_PJ_Palmer_004.jpg

20210113_PJ_Palmer_005.jpg

Unless I specify otherwise, you should upload your photos to **Box** and share them with me at bpalmer@richmond.edu. They should be no wider than **1000px on the widest side**. **For resolution, they should be 72dpi**.

CONTENT

After the first two or three meeting, this class we project-based. Our meetings will be seminar-style. This makes completing your work in progress all the more vital. You need to be producing work to grow as photojournalists but also for us to hold a meaningful class. There will lectures, in-class assignments, but as we get deeper into the semester, we will spend most of our time looking at your work, critiquing, and troubleshooting

We will have one assignment that starts when the semester starts and continues until it ends. Pick a place. Make unique pictures of different things, aspects, etc. of that place within the parameters of photojournalism and documentary photography we set. Use this assignment as your time to think boldly, broadly deeply; to experiment. Each Wednesday, you'll present between two and three photos from this assignment. Edit carefully and well—and, if you wish, collaboratively.

At the end of the semester, you will present these photos in any manner you choose—as an online gallery, series of layouts, interactive experience., etc.

SCHEDULE

Wed. Jan 20

- Introduction to the course
- Discuss: Syllabus
 - Ground rules for this class
 - Visual Journalism/Photojournalism/Spot News/Documentary photography
 - Finding light, reading it, capturing what illuminates in your frame

ASSIGNMENT DUE BY NEXT CLASS:

- Find two nonfiction photo stories or essays by a single photographer that you find compelling, profound, an excellent all around. Pick good ones, because we will return to one periodically during the semester to discuss it in the context of other issues. The

websites listed below in “Suggested Resources” are a good place to start. We can discuss other sites as well. Some examples to look at:

[Father Figure](#), Zun Lee

[Salt Water Tears](#), Munem Wasif

[Bottom of Da Boot](#), Kael Alford

[Unsettled](#), Donna DeCesare

- Think about your place and come to class with some ideas—at least three.

Mon. Jan 25

- Technical refresher on photo and cameras as needed
- Discuss file formats: RAW, JPG, TIF, etc.
- Discuss conventions of photography—learning them, mastering, challenging them.
- Discuss the place you will photograph for your semester-long assignment.

ASSIGNMENT DUE BY NEXT CLASS:

- Start making photos at your place. If you don’t yet have your camera, use your mobile phone.

Wed. Jan 27

- Review of your photos.
- Discussion of mobile phone photography and its relationship to “real” photography.

ASSIGNMENT DUE BY NEXT CLASS:

- Watch LinkedIn Learning: [Lightroom Classic Essential Training](#):

Make sure to watch the following:

“What is a catalog”

“How to create a catalog for this course”

“Tips for organizing your photos”

“Import photos from your computer”

“Create copyright metadata preset”

“Apply copyright and keywords during import”

*“Import photos from a memory card” (It will help to watch this first—it’s a little over 5 minute, then return to the sequence, starting with What is a catalog?)

[I would suggest that you continue watching—or make a note to watch subsequent modules later, particularly if you’re a Lightroom newbie.

- Whether you’re new to Lightroom or an old hand, practice importing photos , including renaming and applying copyright, captions, keywords, etc.

Mon. Feb. 1

- Discuss importing with Lightroom.
- Discuss and brainstorm covering an event during a pandemic.

ASSIGNMENT DUE BY NEXT CLASS

- Cover an event or activity where you are, in a COVID-19-safe manner. There’s not as much happening as in regular times, and you can’ get up close and intimate with people, so you really must creative with angles, composition, and, of course, light. All photos, eight to ten, will be due by 12 noon, Sun. Feb. 7.

Wed. Feb. 3

- Review and screen your event/activity work in progress photos
- ASSIGNMENT DUE BY NEXT CLASS
- Finish your event/activity photos, import using Lightroom.

Mon. Feb 8

- Review and critique your event/activity photos
- ASSIGNMENT DUE BY NEXT CLASS
- Read codes of ethics (they're short). (See below)
 - Read "[We are Not Innocent](#)" by Magalí Druscovich.
 - Find a recent (after 2015) case in which a winner of a photojournalism contest or award has had that honor revoked for alleged violations of ethics or professional standards.

Wed. Feb. 10

- Discuss codes of ethics in photography and case studies.
- ASSIGNMENT DUE BY NEXT CLASS
- Read World Press Photo guidance on captioning
<https://www.worldpressphoto.org/programs/contests/photo-contest/verification-process/what-is-required-in-captions/28614>
- *Optional: read captioning guidelines from journalism program at the City University of New York (CUNY).
<http://photo.journalism.cuny.edu/photo-filing-and-ethics-guidelines/>

Mon. Feb. 15

- Discuss captioning.
 - Bridge, Photoshop, and Camera Raw compared to Lightroom Develop module.
- ASSIGNMENT DUE BY NEXT CLASS
- If you're not already, begin using Lightroom to import, rename, and add metadata and copyright to all your photos process two photos—within the parameters we discussed.
 - Use Lightroom Develop module or Photoshop/Camera Raw to process a few of your photos.
 - Prepare to show before and after for two in class.

Wed., Feb. 17

- Present your Lightroom/Photoshopped images.
- Discuss photographing hard stuff, concepts and issues such as climate change, prejudice, democracy.
- Select your hard topic. You are welcome to collaborate. Think about how you might cover the same issue from different perspectives—and different locations.

ASSIGNMENT DUE BY NEXT CLASS

- Start making photos. All photos for this assignment, 10 to 12 are due by 12 noon on **Tues. Feb. 23**, via Box.

Mon, Feb. 22

- We review and critique work in progress.

ASSIGNMENT DUE BY NEXT CLASS

- Finish your topic photos.

Wed. Feb. 24

- Review and critique hard topic photos.
- We discuss portraits, images journalists are allowed to direct

ASSIGNMENT DUE BY NEXT CLASS

Produce a candid and a posed portrait of subject suitable for publication in a major news website or documentary magazine or in the Style or Arts section of a major newspaper. These two portraits will anchor a photo-rich profile you will do about this person that will be due at noon Sun. Mar. 7. You will be expected to gather quotes and write a short text.

Mon. Mar. 1

Quiet week

- We review and critique portraits
- Discuss <https://fourcornersproject.org/en/>

TBD

ASSIGNMENT DUE BY NEXT CLASS

- Use Four Corners to add information and quotes to a minimum of three photos of your profile photos.
- Continue your profile portraits

Wed. Mar. 3

Quiet week

- We review and critique profile photos in progress
- We review your Four Corners photos

ASSIGNMENT DUE BY NEXT CLASS

Finish your profile and post to an online application of your choosing by noon Sun. Mar. 7. You can also create a layout using Keynote, PowerPoint, InDesign or some application, convert it into a PDF, then email it to me or post to Box.

Mon. Mar. 8

- We review and critique your profile.
- Brainstorm a project that the class can collaborate on.

ASSIGNMENT DUE BY NEXT CLASS

- Think of topics, stories, subjects, issues that you can execute from different angles and in different places. You each have at least five photos in the final story. Quotes and captions are part of the story. The final story, in PDF form, will be due on Sun. March 28 at noon via Box.

- Pick three ideas to present in class on Wed.

Wed. Mar. 10

- Present collaborative project ideas
- Brainstorm in class how to approach the topics wherever you are.
- Conduct research in class to determine whether there is enough to photograph and that you have safe access to it.
- Pick the topic. Pick a website/publication you would like to appear on/in.

ASSIGNMENT DUE BY NEXT CLASS

- Begin collaborative story research and photography

Wed. Mar.17

- Review collaborative story work in progress.

ASSIGNMENT DUE BY NEXT CLASS

- Continue collaborative story research and photography

Mon. Mar. 22

- Review collaborative story work in progress.

ASSIGNMENT DUE BY NEXT CLASS

- Continue collaborative story research and photography

Wed. Mar. 24

- Review collaborative story work in progress.

ASSIGNMENT DUE BY NEXT CLASS

- Complete collaborative story research and photography

Mon. Mar. 29

- Review collaborative story.

ASSIGNMENT DUE BY NEXT CLASS

- Choose a story to complete by Apr. 19. The requirements are 8 to 10 captioned photos. Begin the process with a 150-200 word pitch that explains, in basic terms, the 5Ws and 1 H of your story

Wed. Mar. 31

- Review pitches and refine in class.

ASSIGNMENT DUE BY NEXT CLASS

- Start making pictures

Mon. Apr. 5

Review and critique work in progress.

ASSIGNMENT DUE BY NEXT CLASS

- Continue making photos!

Wed. Apr. 7

- Review and critique work in progress.

- Troubleshoot problems.

ASSIGNMENT DUE BY NEXT CLASS

- Continue making photos!

Mon. Apr. 12

- Review and critique work in progress.
 - Troubleshoot problems.
- ASSIGNMENT DUE BY NEXT CLASS
- Continue making photos!

Wed. Apr. 14

- Review and critique work in progress.
 - Troubleshoot problems.
- ASSIGNMENT DUE BY NEXT CLASS
- Finish making photos!

Mon. Apr. 19

- Review and critique final photo story.
 - Discuss transforming your place-based photos into a layout. Individual captions are NOT required, but a short text, maximum 700 words, that in some way unifies the images, does.
- ASSIGNMENT DUE BY NEXT CLASS.
- Work with one or more classmates to turn your photos into a coherent work.

Wed. Apr. 21

- Discuss layouts in progress
- ASSIGNMENT DUE BY NEXT CLASS
- Complete your layouts/stories.

Mon Apr. 26

Review your layouts/stories.

CODES OF ETHICS:

Associated Press “News Values and Principles” (Click on “Visuals”:

<https://www.ap.org/about/news-values-and-principles/>

National Press Photographers Association (NPPA): <https://nppa.org/code-ethics>

World Press Photo (Click on: “Why manipulation matters” and “What counts as manipulation”): <https://www.worldpressphoto.org/programs/contests/photo-contest/code-of-ethics/28580>

SUGGESTED VIEWING (TECHNICAL)

Lightroom Classic CC Essential Training with Theresa Jackson

<https://www.linkedin.com/learning/lightroom-classic-essential-training/organize-edit-and-share-your-photos?u=39703388>

Photoshop 2020 Essential Training

<https://www.linkedin.com/learning/photoshop-2020-essential-training-the-basics>

SUGGESTED RESOURCES

Diversify Photo: <https://diversify.photo/>

Fotodemic: <https://www.fotodemic.org/features-page>

Fotoevidence: <http://fotoevidence.com/>

Invisible Photographer Asia : <https://invisiblephotographer.asia/>

Lens Culture: www.lensculture.com

Noor: <https://www.noorimages.com/>

NY Times "Lens»: <https://www.nytimes.com/section/lens>

Panos Pictures: <https://www.panos.co.uk/>

PetaPixel: <http://petapixel.com/>

Pro Photo Daily: <https://www.ai-ap.com/publications/pro-photo-daily/>

Washington Post "In Sight": <https://www.washingtonpost.com/news/in-sight/>