



J 333G (07990) / J395.34 (08265) Advanced Visual Journalism: Photo

**Fall Semester 2016: Lecture—Monday 12:00 pm–3:00 pm CMA 4.144
 Lab—Wednesday 12:00 pm–3:00 pm CMA 4.144 classroom may change.**

Instructor: Professor De Cesare
Office: See Canvas homepage
Email: Use Canvas to email
Phone: 512.471.1980

Office Hours: Tuesday 10:00 am-1:00 pm
 See Canvas Homepage for instructions to use my electronic sign up

Lab Instructor: Lukas Keapproth
Email: Use Canvas to Email

Office Hours: See Canvas site

Reporting Texas Photo Editor: Pinar Iztak
Email: Use Canvas to Email.

Table of Contents

Course Description	Course Requirements	Policies & Resources
Course description Learning Objectives Course aims and outcomes Special expectations of graduate students	Evaluation and assignments Grade weights Classroom expectations Deadlines Class Equipment Course schedule, dates readings & assignments are due	Classroom Policies Grading policies Policy on absences or late work University Policies Q Drop Student accommodations Academic integrity University Resources for Students Safety information Behavior Concerns Advice Line Emergency evacuation

COURSE DESCRIPTION

Tentative Syllabus – Subject to Change

This course this semester is designed to prepare undergraduate and graduate photojournalism students an opportunity and challenge to deepen their traditional news photography skills via collaboration with Reporting Texas as well as to develop longer form still visual storytelling focused on character driven and thematic visual topics in the public interest.

All students will work on at least one story for Reporting Texas and will work on an archive of single issue images which may also be published in Reporting Texas but will build the student's portfolio in the areas of spot news, general news, sports, portraiture, features, social issues and photo essays or audio visual storytelling.

Course Learning goals: All students taking this course will

- Know the National Press Photographers Ethics Code pertinent to practice of photojournalism.
- Work on technical weaknesses in their photographic technique.
- Examine the history and role of photojournalism in society in order to contextualize their own work practices and goals.
- Practice clear, concise and appropriate journalistic writing on all photo captions and photo story texts. AP style is required.
- Critically assess your own progress and that of others in weekly class project critiques.
- Practice effective proposal and pitch writing to secure funding or ensure distribution/publication
- Display mastery and understanding of technology as well as a conceptual justification for the format selected for final photographic project presentation.

Class readings and discussions will also address:

- Self-care and sensitivity issues that arise in covering people in vulnerable situations or the ethical questions that arise when covering sensitive or tragic stories, different cultures, children's issues.
- Approaches to photo reportage -- issue orientated photography, character driven photography, decisive moment intuitive photography, creating an emotional tone or mood with images-- readings and slide lectures will complement discussion and inspire student progress on their own story production.
- Approaches to image editing—focus on narrative flow, focus on emotional pacing or focus on compositional rhythm.

Successful completion of the course will produce a solid foundational visual portfolio of single images from a variety of visual journalism assignments including work which may result in single image clips for Reporting Texas, a collaboration with a writer on a picture

package to illustrate a story in Reporting Texas, and one long form in-depth project as an online image gallery or an audio/still images presentation of 2 minutes or less.

Graduate Section: Expectations for the photo essay project are greater for the graduate students who may be doing work preliminary to an MA report project. The course readings for graduate students will provide graduate students with conceptual criteria as well as practice in the skills required to undertake and complete self-assigned long-term visual project work.

Student evaluation: Student grades will be based on the following Assignments and will be weighted as follows:

- **10%** Attendance, Effort and Class Participation
- **10%** Bi-weekly class critiques demonstrating progress on the technical, creative and journalistic quality of work in
- **20%** Assignment for at least 1 picture package for a greenlighted Reporting Texas story and multiple shorter assignments focused on single image spot news, portraiture, sports, general news, feature or social issues images for the student singles portfolio and the Reporting Texas archive
- **10%** Short writing assignments—response to work shown in class, final story pitch, caption writing
- **35%** Long form photo essay or audiovisual story with consent release forms from subjects. Graduate students held to a more rigorous standard than undergrads.
- **15%** Portfolio website edited from all the work produced over the semester by each student and composed of the best 10 single images and the best 8-15 images comprising a visual story. Graduate Students held to a more rigorous standard than undergraduates.

Class Expectations:

Meeting deadlines are sacrosanct in journalism. Failure to deliver in the real world translates into the lose of a client or a staff job. So we operate in this class according to real world principles with real consequences. All project work **MUST** be uploaded by the deadline. You cannot earn full credit with late work and in fact will lose points rapidly if you miss deadlines no matter how “good” the late work is.

The evaluation will depend on image quality, creativity, technical proficiency, reporting and writing. The evaluation matrix will include evaluation of six components:

- ability to incorporate critique into visibly improving your work week by week to show steady progression and ability to understand and act on feedback.
- thorough and ongoing research and reporting for the story topic,
- compelling well-organized and well-written text and captions or well organized and edited audio and captions to support the visual work.
- visual excellence of each of the selected component images,
- effective image sequencing to construct a visual narrative.
- coherence, depth, and creative impact of the finished form as a whole.

Assignment Guidelines

The requirements and format and upload instructions for submitting all assignments are covered on **The Assignments tab description for each Assignment**. **They may also but not necessarily be mentioned in our class Weekly Modules.**

Class Materials:

You will have access to the photojournalism lab and equipment checkout for this class. You must follow all Lab guidelines and rules for use of UT equipment.

Most readings and when possible film screening links will be posted on Canvas. The syllabus and Class schedule will be posted on the Canvas homepage. If you go to the Modules tab you will find pages with links to each week's readings for class discussion as well as links to any web accessible work shown in class. The readings will be accessible one week before the class in which they will be discussed.

The professor reserves the right to deviate from the course syllabus and course schedule to remain responsive to opportunities for enriched learning involving the HRC and Blanton collection programming as well as guest lectures of interest to class work. You will be informed of any changes with as much notice as practicable.

SUGGESTED READINGS for all students:

Adams, Robert, *Why People Photograph*,

Bayles, David, *Art and Fear: Observations on the Perils and Rewards of Artmaking*, Capra, Santa Barbara, CA 1993.

Berger, John, *About Looking*, Pantheon Books, New York, 1980.

Herrigel, Eugen, *Zen in the Art of Archery*, Pantheon Books, New York, 1953

Jay, Bill, *On Being a Photographer: A Practical Guide*, Lenswork, London, 2000.

Kobre, Ken, *Photojournalism: The Professional's Approach*, 2008

READING ON DOING DOCUMENTARY EXPECTED FROM GRADUATE STUDENTS:

Coles, Robert, *Doing Documentary Work*, Oxford University Press, 1997

Light, Ken, *Witness in Our Time: Working Lives of Documentary Photographers*, Smithsonian Institution Press, Washington DC, 2000.

CRITICAL THINKING ABOUT ISSUES IN PHOTOGRAPHY—Graduate Students

Barthes, Roland, *and Camera Lucida: Reflections on Photography*, Hill and Wang, New York, 1981

Coleman, AD, *Light Readings: A Photography Critic's Writings*, Oxford University Press, New York, 1979

Malcolm, Janet, *Diana and Nikon: Essay on the Aesthetic of Photography*, D.R Godine, Boston, 1980.

Ritchin, Fred, *Bending the Frame*, Aperture, 2013

Sontag, Susan, *On Photography*, Farrar, Straus and Giroux, New York, 1978

Sontag, Susan, *Regarding the pain of others*, Farrar, Straus and Giroux, New York, 2002

Class Schedule: *Tentative Class Schedule – Subject to Change See CANVAS site for the definitive list of assignment due dates, required readings and consult with Lukas Keapproth for Reporting Texas deadlines which are subject to change. We will try to make CANVAS the definitive go to place for all info. A sample of how the discussion will be structured below:*

Week One: Finding Ideas, Getting Inspired The Assignment Structure.

08/24 **Discussion:** Overview of the work ahead. Functioning of the lab. Rules about equipment use. The critique process, evaluation criteria, purpose, commitment, spontaneity. How to find ideas, the importance of research, reporting and writing. Contests, competition, internships.
Screening: filmmaker Nancy Schiesari's documentary on LIFE photographer Hansel Meith
Reaction Paper: Due 8/25 by midnight

Week Two: Words and Beyond—NYT Project Words and Images Critique.

08/29 **Lab Critique:** Assessment of student skills level based on critique of work and survey of photo experience. All students must bring 5 single images and one photo story up to 10 images 15 images max per student. Go over workflow habits, photo naming captioning editing. Survey group on their understanding of manual camera operations, depth of field, motion, pixilation, panning, ghosting etc.

08/31 **Lecture: Working with Writers NYT. News and Spot news. The intuitive photographer:** Classic lessons from Henri Cartier Bresson, Helen Levitt and Roy DeCarava Editing for impact--the single image, the picture group and the photo essay. Why words matter.
Discussion of the Canvas assigned readings for this week. all students should be prepared to be called upon.
Critique 1
Reaction Paper: NYT critique Due 9/01 by 5 pm

Week Three: Concerned Photography –Feature Photography LIFE Magnum and ICP

09/05 Labor Day no lab this week.

09/07 **Lecture:** Brief History of Concerned Photography: from classics to contemporary projects. Criteria for evaluating images, purpose of excellent clear captions. Beyond mere words: the function of text in a visual project.
Discussion of the Canvas assigned readings for this week.
Critique 2

Week Four: Vision, Technique, Emotion, Portraits and Sports

09/12 Lab Critique See Canvas for updates.
Camerawork Advanced Camera techniques.

09/14 **Lecture:** Sports, Emotions, Portraiture.
Discussion of the Canvas assigned readings for this week. all students should be prepared to be called upon.
Critique 1

Week Five: Photo Editing Criteria

09/19 Lab Your Camera Bag your Editing skills.
images for the first project critiques.

09/21 **Lecture/Discussion Photo editing**
Discussion of the Canvas assigned readings for this week. all students should be prepared to be called upon.
. Everyone please come prepared to discuss how you applied what you learned in the previous lab's critique.
Critique 2

Week Six: Legal Issues, Model Releases, Copyright Issues, Ethics Code

09/26 Lab See Canvas Use of Stobe.

09/28 **Lecture:** Ethics and the Law. Legal Issues

Discussion of the Canvas assigned readings for this week. all students should be prepared to be called upon.

Critique 1

Week Seven: Photo essays

10/03 Lab Critique:

10/05 **Critique2**

Week Eight: Documentary Photography as Evidence/ Documentary as History, Issue driven photography

10/10 **Lab Critique**

10/12 **Critique 1**

Week Nine: First person narratives—Character based storytelling

10/17 **Critique Lab**

10/19 **Critique 2**

Week Ten: Issue driven stories—Survey and Topographic Mapping to tell a Story.

10/24 **Critique Lab**

10/26 **Lecture—**Environmental work
Screening: Manufactured Landscapes
Critique 1

Week Eleven: Photography and Conflict: Emotional Injury, Trauma

10/31 **Critique Lab:**

- 11/02 **Lecture:** War Photography and the reality of emotional injury, lessons from the trenches that apply to the local crime beat and visual reporters who cover traumatic events such Katrina.
Critique 2

Week Twelve: Career Paths

- 11/07 Critique Lab:
- 11/09 Lecture Career paths, what it takes to be successful, Questions about the future of photojournalism.Survival Strategies for the visual documentarian—working in multimedia, working for agencies, working for non-profits, reaching audiences, getting grants and fellowships
Critique 1

Week Thirteen: Assignments DUE

- 11/14 All Assignment critique. Reporting Texas clips, work in progress due in lab for screening. Final project screening.
- 11/16 Full class session screening of all projects with Professor De Cesare critique 1 & 2

Week Fourteen: Polishing and Refining

- 11/21 Lab session working on final presentations for screening in last week
- 11/23 No class Thanksgiving weekend

Week Fifteen: Final submissions for final grading

- 11/28 Lab Critique
- 11/29 Class Evaluation and final screening of project work.

POLICIES & RESOURCES

Class Policies, Courtesy and Attendance:

All cell phones must be turned off during class. Laptops must also remain powered OFF. I expect that you will take notes with pen and paper notepad.

You must come to class on time. I use Roll Call attendance tracker in canvas and you lose points for lateness as well as absence. I will begin promptly and lateness will also impact the participation portion of your grade. Spending the first 5-15 minutes of class finishing work due for presentation and critique in that class is not acceptable. If you do this you will lose the full amount of participation points for that day's class you and your work will be marked as late.

Contacting me as soon as you know of a conflict with a class but at least 48 hours before the time of the class that will be missed is the only possible way to negotiate an excused absence for any reason other than sudden bereavement or medical hospitalization emergencies allowable under UT policy. (You must supply documentary evidence to verify your excusable absence ASAP but before the next class.)

After 4 absences or late arrival's you will be unable to get a B in the course even with perfect work on all assignments. It is highly recommended that you work in the lab on your class presentations so that you are comfortably prepared for weekly critique.

Class Grading Policies:

A (94 to 100): Excellent work that shows creativity, control and understanding of the course assignment objectives. You have sought out subjects you didn't previously know on almost all assignments.

A- (90 to < 94): Very strong work that exceeds the requirements and shows creativity and understanding of assignment objectives. Subject matter is creative and fresh.

B+ (87 to < 90): Good work which meets the requirements of the assignment occasionally going beyond the requirements and which demonstrates effort and technical and aesthetic skill.

B (84 to < 87): Work meets the requirements of the assignment and demonstrates effort and some technical and aesthetic skill.

B- (80 to < 84): Work meets the requirements of the assignment and demonstrates limited effort or limited technical and aesthetic skill.

C + (77 to < 80): Work is of average quality; meets minimal requirements but technical skill is inconsistent. Creativity is seldom apparent.

C (74 to < 77): Work is of average quality; meets minimal requirements but technical skill is inconsistent. Creativity is not apparent.

C - (70 to < 74): Work is below average quality; meets some minimal requirements but technical skill is inconsistent. Creativity is not apparent.

D (60 to < 70): Work shows lack of effort or does not display adequate understanding of technical and/or design elements. Work is incomplete or does not follow requirements.

F (< 60): Unacceptable work that displays a lack of understanding of assignment objectives and/or is not complete.

- **Late work** = 1 letter grade dropped for each day work is late. (An A assignment becomes a B if it is 1 day late.) Five minutes late is STILL LATE. No work accepted more than three days late without extremely extenuating circumstances approved by professor.
- **Failure to turn in work = Zero.**
- **Rounding:** I do not round grades up or down. The numeric score is the score you get. (So if your final grade is a 93.9 that will be an A-, not an A.)
- **Grade Changes:** I do not change grades unless I have made a mathematical error or failed to include an assignment.

Class Policies based on University Protocols

Religious Holy Days

By UT Austin policy, you must notify me of your pending absence at least fourteen days prior to the date of observance of a religious holy day. If you must miss a class, an examination, a work assignment, or a project in order to observe a religious holy day, I will give you an opportunity to complete the missed work within a reasonable time before or after the absence.

Medical Emergency and Bereavement—With documentation, the only reasons for which a student may receive an excused absence. Please contact me immediately to let me know if you are seriously ill and/or must miss class for family bereavement. Do not wait to contact me. Let me know as soon as the situation arises and bring documentary evidence of your situation as soon as possible. You will need to make arrangements to make up missed work and discussion is crucial.

University Policies

Q Drop Policy

If you wish to drop a class after the 12th class day, you'll need to execute a Q drop before the Q-drop deadline, which typically occurs near the middle of the semester. Under Texas law, you are only allowed six Q drops while you are in college at any public Texas institution. For more information, see:

<http://www.utexas.edu/ugs/csacc/academic/adddrop/qdrop>]

Student Accommodations

Students with a documented disability may request appropriate academic accommodations from the Division of Diversity and Community Engagement, Services for Students with Disabilities, 512-471-6259 (voice) or 1-866-329-3986 (video phone). <http://ddce.utexas.edu/disability/about/>

- Please request a meeting the first week of class to discuss any accommodations you will need.
- Please notify me as soon as possible if the material being presented in class is not accessible to you.
- Please notify me if any of the physical space is difficult for you to navigate.

Academic Integrity

Each student in the course is expected to abide by the University of Texas Honor Code: “As a student of The University of Texas at Austin, I shall abide by the core values of the University and uphold academic integrity.”

This means that work you produce on assignments, tests and exams is all your own work, unless it is assigned as group work. I will make it clear for each test, exam or assignment whether collaboration is encouraged or not.

Always cite your sources. If you use words or ideas that are not your own (or that you have used in previous class), you must make that clear otherwise you will be guilty of plagiarism and subject to academic disciplinary action, including failure of the course. You are responsible for understanding UT’s Academic Honesty Policy which can be found at the following web address:

http://deanofstudents.utexas.edu/sjs/acint_student.php

University Resources for Students

The university has numerous resources for students to provide assistance and support for your learning, use these to help you succeed in your classes.

The Sanger Learning Center

Did you know that more than one-third of UT undergraduate students use the Sanger Learning Center each year to improve their academic performance? All students are welcome to take advantage of Sanger Center’s classes and workshops, private learning specialist appointments, peer academic coaching, and tutoring for more than 70 courses in 15 different subject areas. For more information, please visit <http://www.utexas.edu/ugs/slc> or call 512-471-3614 (JES A332).

The University Writing Center

The University Writing Center offers free, individualized, expert help with writing for any UT student, by appointment or on a drop-in basis. Consultants help students develop strategies to improve their writing. The assistance we provide is intended to foster students’ resourcefulness and self-reliance. <http://uwc.utexas.edu/>

Counseling and Mental Health Center

The Counseling and Mental Health Center (CMHC) provides counseling, psychiatric, consultation, and prevention services that facilitate students' academic and life goals and enhance their personal growth and well-being. <http://cmhc.utexas.edu/>

Student Emergency Services

<http://deanofstudents.utexas.edu/emergency/>

ITS Need help with technology? <http://www.utexas.edu/its/>

Libraries

Need help searching for information? <http://www.lib.utexas.edu/>

Canvas

Canvas help is available 24/7 at <https://utexas.instructure.com/courses/633028/pages/student-tutorials>

Important Safety Information

BCAL

If you have concerns about the safety or behavior of fellow students, TAs or Professors, call BCAL (the Behavior Concerns Advice Line): 512-232-5050. Your call can be anonymous. If something doesn't feel right – it probably isn't. Trust your instincts and share your concerns.

Evacuation Information

(add any that are particular to your building)

The following recommendations regarding emergency evacuation from the Office of Campus Safety and Security, 512-471-5767, <http://www.utexas.edu/safety/>

Occupants of buildings on The University of Texas at Austin campus are required to evacuate buildings when an alarm or alert is activated. Alarm activation or announcement requires exiting and assembling outside, unless told otherwise by an official representative.

- Familiarize yourself with all exit doors of each classroom and building you may occupy. Remember that the nearest exit door may not be the one you used when entering the building.
- Students requiring assistance in evacuation shall inform their instructor in writing during the first week of class.
- In the event of an evacuation, follow the instruction of faculty or class instructors. Do not re-enter a building unless given instructions by the following: Austin Fire Department, The University of Texas at Austin Police Department, or Fire Prevention Services office.
- Link to information regarding emergency evacuation routes and emergency procedures can be found at: www.utexas.edu/emergency