

DEGREE: **DEGREE IN JOURNALISM**

1. GENERAL DETAILS OF THE SUBJECT

Name: **PHOTOJOURNALISM**

Level: SECOND YEAR

Term: SPRING

Type: ☐ Basic

☐ Compulsory

X Elective subject

Credits (LRU / ECTS): 6

Theoretical credits: 3

Practical credits: 3

Year: 2010

Lecturer: Eduardo del Campo Cortés

E-mail: eduardo.delcampo@eusa.es

2. DESCRIPTION

In this course on Photojournalism we will study the informative use of images in press from its origin to present, the management of digital SLR cameras and editing programs, the editorial market for photojournalists, and how to create projects for reportages, develop the stories, work on the ground to get the pictures and make them published.

3. SITUATION

PREVIOUS KNOWLEDGE AND SKILLS:

It's advisable to have a basic knowledge of photography.

RECOMMENDATIONS:

The student should have a digital camera (better a reflex model, but the camera of a mobile phone will suit too), a personal computer and photo editing software, as Photoshop CS 2 or higher, Lightroom 3.0 or similar programs in free software, such as GIMP; Darkable, etcetera.

ADAPTATION FOR STUDENTS WITH SPECIAL NEEDS (FOREIGN STUDENTS, STUDENTS WITH SOME KIND OF DISABILITY)

Lessons and assessments will be adapted in case of students with special needs.

4. SKILLS

SPECIFIC SKILLS

- Ability to organize complex communicative knowledge in a coherent way and related it with different disciplines.
- Ability to present the results of the research in an oral, written, audiovisual or digital manner.
- Ability to comment and edit correctly texts, pictures or other media productions related to information and communication.
- Ability to manage informative and communicative technologies according to academic standards.
- Ability to reflect on communication, not only as a professional practice, but also about its role, transcendence, projection and consequences in different aspects: individual, social, cultural and political.
- Ability to understand the messages of journalistic information and the processes of the agenda setting.

- Ability to communicate in the language of each of the traditional media (press, photography, radio, television), in their modern combined forms (multimedia) or new digital media (internet), through hypertextuality.
- Ability to use computer systems and resources and their interactive applications.
- Ability to design new strategic models of visual communication and its implementation in print and digital media.
- Ability to apply ethics and professional deontology in the visual treatment of journalistic information, as well as to verify the information.

TRANSVERSAL GENERIC SKILLS

- Analytical skill to analyze, understand and synthesize information about complex realities.
- Creativity to find and develop stories until their publication in a professional way.
- Discipline to meet deadlines under pressure.
- To develop those learning skills necessary to undertake later studies with a high degree of autonomy.
- Ability to apply an entrepreneurial spirit to every project in order to put it into practice.
- To be able to transmit information, ideas, problems and their solutions, orally or in writing, to a public both specialized and non-specialized.
- Know how to use search tools for documentary and bibliographic resources.
- Ability to work independently and as a team.

5. OBJECTIVES

GENERAL OBJECTIVES

The main objective is that the student be prepared to travel anywhere in the world to tell what happens there through his/her images and captions, applying always a respectful and understanding look to their human subjects.

The course will enlarge the photographic culture of the students, contributing at the same time to the expansion of their personal horizons and human values.

SPECIFIC OBJECTIVES

The student has to be able to produce and publish news, features and longer stories of professional quality, based in pictures alone, or combining pictures with texts and other informative materials.

6. METHODOLOGY AND TEACHING TECHNIQUES

METHODOLOGY

Lessons will be very dynamic and practical, stimulating students' participation. In the beginning of the classes, students will read/watch, comment and debate outstanding works from international authors of different periods, which will open the explanations from the professor about his professional experience on every issue of the program. We will analyse current international news in search of possible stories for the course's works, and study the evolution of the journalistic market for photojournalists. Students will make frequent presentations about the evolution of their projects and their final results. We will comment and edit pictures and accompanying texts as a group, before their publication, encouraging mutual help, and the exchange of materials and contacts. The professor will organize, according to the availability of the students' schedule, visits outside the campus to do practical field exercises and to explore events and exhibitions which might be helpful for our course. We'll work in all the phases of the production of a photojournalistic essay, from its inception to its publication, and debate on the ethics of journalism in general and of photography in particular. Readings will be proposed and we will meet with different professionals who describe their experiences and help the students with their career' goals.

TEACHING TECHNIQUES

- ☒ X Master class and discussion ☐ X Tutorial session ☐ X Practical lessons
☐ X Visits and trips ☐ X Reading test ☒ X Others: __

Analysis of images in the daily press; tests on current news.

7. LIST OF TOPICS

Introduction.

Presentation of the course's contents. General rules.
Basic bibliography and filmography.

SECTION I. THEORY AND HISTORY OF GRAPHIC JOURNALISM

Topic 1.- Visual language and graphic journalism.

- 1.1 Visual language and the concept of image.
- 1.2 Semiotics and rhetoric of image.
- 1.3 The image in the press. Visual journalism.
- 1.4 Classification of the image in the press.
- 1.5 The captions: texts to describe the pictures.

Topic 2.- Photography in the press I. Photojournalism and history.

- 2.1 A new way of seeing and communicating the world.
- 2.2. The democratization of photography: Kodak and Brownie cameras.
- 2.3. Photographic instantaneity: scientific photography and amateur photography.
- 2.4 The photographic representation of war.
- 2.5 Practice: The editorial portrait. The interview.

Topic 3.- Photojournalism in the twentieth century.

- 3.1 The birth of modern photojournalism: the interwar period and the great illustrated magazines.
- 3.2 The Spanish Civil War and World War II. Magnum Photos.
- 3.3 World Press Photo.
- 3.4 Main agencies and stocks for photojournalism.
- 3.5 Pictures in the news, daily life stories and travel features.

Topic 4.- Documentary photography.

- 4.1 The origins: Lewis Hine and Jacob Riis.
- 4.2 Reformist documentary: The Farm Security Administration in the USA during the 30'.
- 4.3 Social photography: humanism and neorealism.
- 4.4 Contemporary documentary.
- 4.5 The subjects of our stories, how to choose them.
- 4.6 Structure of a photo essay or essay. Visual storytelling. The editing process.

Topic 5.- Photojournalism and documentary photography today.

- (Presentations in class, group work)
- 5.1.- New photojournalism platforms and stocks 2.0.
 - 5.2.- Multimedia journalism and web-doc.
 - 5.3.- Photographic collections.
 - 5.4.- Festivals and meetings of photojournalism.

Theme 6.- Photojournalism and documentary photography in Spain.

- (Presentations in class, group work)
- 8.1.- The Spanish Civil War and the postwar period.
 - 8.2.- The Transition to Democracy. The Cover agency and the renewal of photojournalism.
 - 8.3.- Modernity and internationalization.
 - 8.4.- Contemporary overview.

SECTION II_ PHOTOGRAPHIC TECHNIQUE AND METHODOLOGY OF IMAGE ANALYSIS

Topic 1.- Fundamentals of photography.

- 1.1 The light and the formation of the image.
- 1.2 The response of the eye and the camera.
- 1.3 Types of cameras, formats and lenses.
- 1.4 Triangle of exposure: aperture, shutter speed and sensitivity.
- 1.5 Selective focus and depth of field.
- 1.6 Photographic composition I.
- 1.7 Photographic composition II.

Topic 2.- Introduction to digital photography.

- 2.1 Differences and similarities between analogue and digital photography.
- 2.2 Basic concepts: CCD, resolution, color depth, file typology, sensor typology.
- 2.3 Before you begin. Camera settings: color profile, measurement mode, file, image quality...

Topic 3.- Image analysis

- 3.1 Visual rhetoric.
- 3.2 Analysis of the descriptive level (contextual and morphological).
- 3.3 Analysis of the compositional level.
- 3.4 Analysis of the content level
- 3.5 Analysis of images in the press.

Topic 4.- Introduction to digital photography II

- 4.1 Postproduction and digital image optimization.
- 4.2 Digital processing or development: Raw file management
- 4.3 Digital black and white.

8. REFERENCES

SPECIFIC

- Caballo Ardila, D. (Coord.) (2006). *Fotoperiodismo y edición*. Madrid, Universitas S.A.
- Capa, Robert (1947). *Slightly Out of Focus*. New York, H. Holt.
- Cartier-Bresson, Henri (2017). *Seeing is Everything. Interviews and Conversations 1951-1998*. New York, Aperture.
- Foncuberta, Joan (2008). *Historias de la fotografía española (escritos 1977 – 2004)*. Barcelona, Gustavo Gili.
- Freund, Gisèle (1980). *Photography and Society*. Boston, David R. Godine Publisher.
- Golden, Reuel (2011). *Photojournalism: 150 Years of Outstanding Press Photography*. London, Carlton Books.
- Horton, Brian (2000). *Associated Press Guide to Photojournalism*. New York, Associated Press Handbooks.
- López Mondéjar, Publio (1999): *Historia de la fotografía en España*. Madrid, Lunwerg.
- Sousa, Jorge Pedro (2003). *Historia crítica del fotoperiodismo occidental*. Sevilla, Comunicación Social. Ediciones y publicaciones.

GENERAL

- Acaso, María (2006). *El lenguaje visual*. Barcelona, Paidós Estética.
- Barthes, Roland (1993). *Camera Lucida. Reflections on Photography*. London, Vintage Classics.
- Benjamin, Walter (2008). *The Work of Art in the Age of Its Technological Reproducibility, and Other Writings on Media*. Cambridge, Mass., The Harvard University Press.
- Berger, John (2013). *Understanding a Photograph*. New York, Aperture.
- Mirzoeff, Nicholas (2015). *How to See the World*. London, Pelican.
- Newhall, Beaumont (1982). *The History of Photography from 1839 to the Present*. New York, The Museum of Modern Art.
- Pérez Reverte, Arturo (2006). *El pintor de batallas*. Madrid. Alfaguara.
- Sontag, Susan (1977). *On Photography*. London, Penguin Books.

OTHER SOURCES:

FILMOGRAPHY

- Burynsky, E. (2006). *Manufactured Landscapes*.
- De Palma, Brian (2007). *Redacted*.
- Franklin, Howard (1992). *The Public Eye*.
- Frei, Cristian (2001). *War Photographer*.
- Gómez Uriol, Alberto (2010). *AFAL. Una mirada libre 1956 - 1963*.
- Klein, William (2000). *Contacts*.
- Salgado, Sebastiao (1993). *Workers*.
- Soler, Llorens (2001). *Francisco Boix. A Photographer in Hell*.
- Wender, Wim, and Ribeiro Salgado, Juliano (2014). *The Salt of The Earth*.
- Wiese, Marc (2010). *The Picture of the Napalm Girl*.

INTERNET:

- www.zonezero.com
- www.ojodepez.com
- <http://photojournalismlinks.com/>
- www.lens.blogs.nytimes.com/
- www.mediastorm.org

On technique:

- <http://ntic.educacion.es/w3/eos/MaterialesEducativos/mem2006/fotografia/index.html>
- <http://camerasim.com/camera-simulator/>
- <http://dofsimulator.net/en/>



9. ASSESSMENT CRITERIA



As the approach of this course is practical and is oriented to ensure that the student may acquire basic competences and skills to perform professional photojournalism, the assessment will be made mainly through several journalistic works and photo essays. These projects and their presentations in the classroom will count towards the 60% of the final grade. Attitude, tests, exercises and active participation will make for the other 40%. Those who do not attend at least 75% of the contact hours in the classroom will have to follow Option B and do the required works plus conduct a final exam with theory and practical cases. Every student has to create an online gallery (Flickr) where s/he will upload all the exercises and works to be assessed. In order to pass the course, all the assignments and tests have to reach a minimum grade of 5 points in a scale of 0-10.

OPTION A

| | |
|---------------------|-----|
| Attendance (> 75%) | |
| Attitude | 20% |
| Photo essays | 60% |
| Tests and exercises | 20% |

OPTION B

| |
|---|
| Attendance (< 75%) |
| Final exam (20%) + Photo essays (60%) + Exercises (20%) |

10. TEACHING ACTIVITIES

| ECTS | |
|-------------------------|-----|
| Lessons (6 * 10) | 60 |
| Students' work (6 * 15) | 90 |
| TOTAL (6 * 25) | 150 |

| | Theoretical sessions | | Practical sessions | | Activity | | | Exams | | |
|---------------|----------------------|----------------|--------------------|----------------|----------|--------|----------------|-------|----------------|-------|
| | Lessons | Students' work | Lessons | Students' work | Nº | Length | Students' work | Exams | Students' work | Units |
| Week 1ª | 2.0 | 3.0 | 0.0 | 0.0 | | 2.0 | 3.0 | | | |
| Week 2ª | 2.0 | 3.0 | 2.0 | 3.0 | | | | | | |
| Week 3ª | 2.0 | 3.0 | 2.0 | 3.0 | | | | | | |
| Week 4ª | 2.0 | 3.0 | 0.0 | 0.0 | | 2.0 | 3.0 | | | |
| Week 5ª | 2.0 | 3.0 | 2.0 | 3.0 | | | | | | |
| Week 6ª | 2.0 | 3.0 | 2.0 | 3.0 | | | | | | |
| Week 7ª | 0.0 | 0.0 | 0.0 | 0.0 | | 2.0 | 3.0 | 2.0 | 3.0 | |
| Week 8ª | 2.0 | 3.0 | 2.0 | 3.0 | | | | | | |
| Week 9ª | 2.0 | 3.0 | 2.0 | 3.0 | | | | | | |
| Week 10ª | 2.0 | 3.0 | 0.0 | 0.0 | | 2.0 | 3.0 | | | |
| Week 11ª | 2.0 | 3.0 | 2.0 | 3.0 | | | | | | |
| Week 12ª | 2.0 | 3.0 | 2.0 | 3.0 | | | | | | |
| Week 13ª | 0.0 | 3.0 | 2.0 | 0.0 | | | | 2.0 | 3.0 | |
| Week 14ª | 2.0 | 3.0 | 0.0 | 0.0 | | 2.0 | 3.0 | | | |
| Week 15ª | 2.0 | 3.0 | 2.0 | 3.0 | | | | | | |
| Week 16ª | | | | | | | | | | |
| Week 17ª | | | | | | | | | | |
| Week 18ª | | | | | | | | | | |
| Week 19ª | | | | | | | | | | |
| Week 20ª | | | | | | | | | | |
| | (A) | (B) | (C) | (D) | | (E) | (F) | (G) | (H) | TOTAL |
| Horas Totales | 26 | 42 | 20 | 27 | | 10 | 15 | 4 | 6 | 150 |

| Activities | |
|------------|-------------|
| Nº | Description |
| 1 | Field work |

| | |
|---|--|
| 2 | Visit outside the campus |
| 3 | Guest lecturer |
| 4 | Field work |
| 5 | Visit outside the campus (days may vary according to availability) |
| 6 | |
| 7 | |
| 8 | |

| Organization | |
|---|------------|
| Theoretical and practical lessons (A)+(C) | 46 |
| Activities developed in the class (E) | 10 |
| Exams and tests (G) | 4 |
| Attendance | 60 |
| Study (theory and practice) (B)+(D) | 69 |
| Preparation of the activities (F) | 15 |
| Study for exams (H) | 6 |
| Students' work | 90 |
| TOTAL (STUDENTS' WORK) | 150 |