

Photography I - Fall '18

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Overview:

In news organizations around the country, reporters are increasingly providing visuals with their copy. Freelance writers and photographers are rebranding themselves as multimedia journalists, and journalism / mass communication schools, conscious of where the jobs likely will be for their graduates, are training their students to write and capture audio, photos and video.

This advent of the new Super Journalist, the photographer who writes and the writer who takes photographs, is creating one of the biggest upheavals in modern journalism since online platforms gave everyone, including monthly magazines, a 24-hour news cycle. Today, anyone who wants to be a media practitioner needs to learn what a good picture is and how to take one.

For the past century, photos have captured the emotions of our times. We were able to feel the joy of the end of WWII when we saw the now infamous photo of the sailor stealing a kiss in Times Square by Alfred Eisenstaedt. We felt the pride of a nation when the soldiers raised the flag at Iwo Jima. Images of devastation flooded our senses as we witnessed the destruction of Hurricane Katrina through photographs.

In COM 241 we will learn how to take photos that will tell stories, capture decisive moments and illustrate news events. From environmental portraits to people interacting to sports action, you will learn how to shoot photo assignments that are routinely published on a daily in the media, either electronically or in print. In short this course will prepare you for the brave new world of convergent media!

Learning objectives:

By the end of this course you should be able to do the following:

- a. Demonstrate proficiency in the use of basic exposure features on a DSLR camera
- b. Demonstrate proficiency in the use of basic photo editing tools in software such as PhotoShop or GIMP
- c. Shoot photo assignments common to media publications.
- d. Write photo captions that summarize the content of photos using grammatically correct



sentences.

- e. Apply basic principles of composition to photo assignments.
- f. Critique basic photos taken by peers in terms of meeting criteria for assignments common to mass media.
- g. Identify major photos and life events of leading documentary photographers.
- h. Recall some of the major legal and ethical issues facing a working photojournalist.

Text (recommended): *Photojournalism: The Professionals' Approach*, Ken Kobre, 7th edition, 2017, New York: Routledge..

Supplies: You can check out a Canon Digital EOS camera, camera bag, camera card, USB cable, battery and battery charger from the department for the semester.

Assignments:

- Shooting assignments (80%)
- Tests (12.5%)
- Participation (7.5%)

Class Policies: All assignments are due in class on the due date. There will be a 10% penalty per class day for work handed in late. Assignments more than five class days late will not be accepted. The resubmission assignment may include any previous assignment, but it must be *reshot*. The higher of the two grades for the resubmitted assignment will count. If the assignment was not turned in initially, a 20% penalty will apply. All assignments must be shot during the semester -- no exceptions.

Attendance Policy: You are expected to attend class meetings, to arrive on time, and to participate in class activities. Class participation and course learning are correlated -- much of what is expected on assignments will be covered in class. If you miss a class, it will be YOUR responsibility to obtain the lecture notes from another student. as well as any announcements or handouts.

After THREE unexcused absences the penalty for each additional absence is one-half a letter grade per absence. So if you have four unexcused absences during the semester that would be one-half a letter grade deducted from your final grade. Five absences would be a whole letter grade; six, a letter grade and a half and so on. It is your responsibility to keep track of your absences.

Excused absences include family emergencies, serious illness or school-sponsored trips with the proper documentation. Examples of non-excused absences include car problems, over-sleeping, job interviews, assignments for other classes, etc. For more information on excused absences due to a death of an immediate family member or relative see the university's [bereavement pollycy](#).

Grading: In general the grading scale for the photo assignments will be based on the following: "**A**" if the assignment is publishable as is, meaning few if any technical or content problems. "**B**" if the assignment has a few minor problems, either technical or content related. The photo could be published, but it could obviously have been shot or edited better. "**C**" if the assignment is publishable but there is a major problem or numerous minor ones. In this case the photo can be published as a last resort, but we really wish there were a better shot. "**D**" or less, the photo is unpublishable, meaning technical quality is lacking

(not sharp enough, too underexposed, etc.) or the content does not meet the criteria for the assignment.

Grading scale:

- A = 90-100 points
- B = 80-89 points
- C = 70-79 points
- D = 60-69 points
- F = 0-59 points

Extra Credit:

You may receive extra credit for participating in any of the studies posted to the School of Communication's Research Announcement Board. The Research Announcement Board is updated as research studies are opened/closed, and it is your responsibility to access the Board and be aware of available opportunities. The Research Announcement Board can be accessed via: <https://sites.google.com/site/ilstusocstudies>

In general, each 30 minutes of participation in an extra credit study will earn you .5 Research Credits. Each Research Credit is worth an additional .5 point toward your total possible final grade in this course. For example, if you participate in a research study worth .5 Research Credits, your participation would provide .5 points toward your final grade. The course instructor will get evidence of participation and the time of participation from the researcher(s) who administer the research studies at the conclusion of the semester; however, it is your responsibility to make sure that the researchers have the necessary evidence of your participation at the time of the study.

Before participating in a study, please be sure to have your name, ULID (i.e., the part of your email before @ilstu.edu), instructor name, and course and section number ready, as you will need to provide these to receive credit. Research Credit can only be applied to one course for each study. A maximum of 2 points toward your final course grade can be earned from extra credit opportunities via the Research Announcement Board. After the final day of classes there will be no further opportunities for extra credit or to otherwise improve your grade.

Useful Links:

The [National Press Photographers Association](#) is the national organization for still and television photographers, editors and student members. The site has a page dedicated to the Student Quarterly Clip Contest which is administered four times a year.

The [College Photographer of the Year](#) contest is administered by the University of Missouri with the help of Kappa Alpha Mu, an honorary photojournalism society.

Course Schedule:

WEEK ONE

Course Introduction

Basic camera operation

Readings: Kobre, Chapter 8, The Camera Bag

WEEK TWO

Printing with PhotoShop: (sizing/cropping, dpi, curves, history, lasso, burn/dodge, rotating, color correction, sharpening, sizing, saving)

Examples: Portraits

Readings: Kobre, Chapter 5, Portraits

WEEK THREE

Annie Leibovitz: Life Through a Lens (video)

Diane Arbus

Readings: Kobre, The Caption pp. 175-183

Assignment #1 due: Portrait (Sept 4)

WEEK FOUR

Examples: Environmental Portrait

Composition

History

Readings: Kobre, Chapter 17, History

WEEK FIVE

Assignment #2 due: Environmental portrait (Sept 16)

Examples: Quality of Light

WEEK SIX

Ansel Adams

Jim Brandenburg: Chased by the Light (video)

Assignment #3 due: Quality of light (Sept 25)

WEEK SEVEN

Examples: Person at Work

The President's Photographer (video)

Cartier-Bresson

WEEK EIGHT

Assignment #4 due: Person at Work (Oct. 7)

Lighting / Lenses

Readings: Kobre, Chapter 9, Lighting

Critique: Person at Work

Examples: Sports

Readings: Kobre, Chapter 6, Sports

WEEK NINE

Test 1: Oct 14

Assignment #5 due: Sports (Oct 16)

WEEK TEN

Critique: Sports

Examples: Motion

National Geographic's Top 10 Photos (video)

WEEK ELEVEN

Assignment #6 due: Motion (Oct. 28)

Critique: Motion

Examples: Interaction / non-interaction

Legal Issues

Readings: Kobre, Chapter 16, Law

WEEK TWELVE

Jacob Riis, Lewis Hine

Ethics

Readings: Kobre, Chapter 15, Ethics

Assignment #7 due: Interaction / non-interaction (Nov 6)

WEEK THIRTEEN

Examples: People w/o people

Readings: Kobre, Chapter 2, News; Kobre, Chapter 3, General News

Farm Security Administration

WEEK FOURTEEN

Assignment #8 due: People w/o people (Nov 18)

Arthur Fellig (Weegee)

Margaret Bourke-White

Examples: News Enterprise

WEEK FIFTEEN

W. Eugene Smith

War Photographer (video)

Assignment #9 due: Enterprise News (Dec 4)

FINALS WEEK

Test 2

Resubmission due (can be any previous assignment, but it must be *reshot*)