



MPJO-777-01/MPPR-777-01: VISUAL STORYTELLING

GEORGETOWN UNIVERSITY: MPS-JOURNALISM

Mondays, 5:20 p.m. to 7:50 p.m. | Spring 2015

Instructor: Monica C. Corcoran

Teaching assistant: Emily Bogle

Downtown campus, room C226 (Mac lab)

COURSE OVERVIEW

The web is a visual medium. The most compelling online content makes use of evocative images, and sometimes an image itself is the story. Knowing how to take and how to edit pictures are key skills in the digital age.

In this class, students will learn to take and edit digital photos as well as when and how to construct photo slideshows for online audiences. In addition to hands-on photo work, students will learn how properly to credit and caption photos, how to navigate copyright and fair use images, and how to publish photos online for maximum effect. Adobe Photoshop and Adobe Bridge will be the main editing tools used in class. In-class critiques, guest speakers, hands-on assignments and activities and readings/viewings will be the basis for instruction.

COURSE OBJECTIVES

By the end of the semester, students should be able to:

- Take photos that incorporate best practices in terms of lighting, composition and storytelling — no matter the quality of the camera
- Edit and caption their own images
- Import, edit, tone and export images in Adobe Bridge and Photoshop
- Constructively critique photographs
- Edit photos for publication in a variety of media
- Understand the ethical issues involved in editing images
- Use social media tools such as Instagram, Twitter and Facebook to circulate images

REQUIRED READING

There is no required text for this course. Instead, the instructor will assign specific articles to read or images to view as part of the homework. Students must be prepared to discuss any of those assigned readings and images in class.

EQUIPMENT

You must purchase your own external Firewire 800 hard drives, and you are expected to bring these to every class, both to bring in your work and to save work you do in class. (Any files saved to the Mac Lab computers will be lost during our routine clean-up of the hard drives.)



These drives are an investment for your time in the program, as you will be able to use them to store work from any other class and will be particularly useful for any multimedia classes you take.

Some options include drives by LaCie, G-Tech, Iomega and OWC. We do not endorse any particular commercial brand but can help guide you through various options. The speed must be 7200 RPM to be able to handle HD material. The drives need to be formatted Mac OS Extended (not journaled). We can do this together in the classroom if you need assistance. Make sure that the drive you buy has a triple interface, including FireWire 800, FireWire 400 and USB 2.0 ports.

Students are recommended to have a camera with manual controls over aperture and shutter speed that they are familiar with using. A limited amount of equipment is available through the Digital Media Center, but it is strongly recommended that students secure their own equipment. In order to check out equipment from the DMC, students must first sign a Usage Agreement form and receive training from the manager of the DMC on how to use the gear. For more information on the DMC, including hours, see <http://scs.georgetown.edu/students/student-resources/digital-media-center>. Students may also check out gear from the Gelardin New Media Center on main campus. But you must follow their policies about required trainings and length of checkout times, which are different from the DMC. For more information on Gelardin, including hours, see <http://www.library.georgetown.edu/gelardin>.

We highly recommend that students consider signing up for the subscription with Adobe to get access on your home computers to Photoshop. See the Adobe Creative Cloud website for more information.

ATTENDANCE

As outlined by the university, missing more than two classes will result in a final grade reduction of one level (for example, an A will be converted to an A-). **Absences for classes beyond the initial two will result in further reduction of the final grade.** If you are absent for more than four classes, you will be in danger of failing this course.

If you have a legitimate reason for missing class, please let the instructor know prior to the class period to be missed. Make-up work will be assigned.

CLASSROOM ETIQUETTE, CLASS PARTICIPATION AND OTHER GUIDELINES

Punctuality – both in arriving to class and turning in assignments – is part of each student's participation grade. With respect to assignments, missing the initial due date will result in an automatic one-point deduction. Points will be deducted for assignments turned in after the deadline at a rate of one point per week.



Instructional continuity: In the event of a weather emergency (or any other widespread emergency) that would close the Georgetown Downtown building, we will plan to meet virtually through online videoconferencing tools. More information will be provided on how this will work later in the semester.

Attendance, homework, in-class assignments and discussion, general punctuality, blog posts and completion of the final project proposal are all factored into the class participation grade. Class discussions should be respectful and considerate of others' views and opinions.

Students are encouraged to tweet about class happenings using #visualstorytelling.

Photographs, videos and interviews should depict people, scenes and actions as they are in real life, with the exception of basic editing and color correction. No photographs, scenes or interviews may be staged, directed, falsified, coerced or otherwise manipulated. Students may not focus on friends or family members for interviews or final projects. Students must identify and provide contact information (email addresses and phone numbers) for the subjects in their stories for assignments and for the final project.

Students will have points deducted if they do not come to class with the necessary equipment, including cameras, external drives and connecting cables.

ASSIGNMENTS

Assignment #1: The impact of editing

Deadline: 5:20 p.m. Jan. 12

Read a selection from a Susan Sontag essay and answer the following questions:

1. What was your greatest takeaway after reading this essay?
2. Did this essay change your perspective on photography? If so, how?
3. Sontag says (pg. 13) "to photograph people is to violate them." Do you agree or disagree? Why?
4. "On Photography" was published in 1977, before the digital age. How do you think Sontag's writing applies today?
5. Describe an image from the past 10 years that prompted the type of critical treatment Sontag lays out in "On Photography."

Assignment #1: Sample grading assessment

Question 1	Question 2	Question 3	Question 4	Question 5	Total points
1/1	1/1	1/1	1/1	1/1	5/5

Assignment #2: Feature photo

Deadline: 5:20 p.m. Jan. 26



Feature photos are stand-alone images that get to the heart of a community. They tell a story or show a slice of life in a single image.

Shoot a feature photo that will stand on its own. Think about light, composition and narrative. Shoot a minimum of 40 photos of the same scene or multiple scenes, your choice. You should be capturing the photographs from multiple viewpoints. We will look at a raw take in class to give you an idea of what you should be looking for.

Obtain proper caption information for all photos, including the full name and contact information of your subject(s), location and date. You are welcome to conduct a short interview to add context and quotes to your captions.

Bring in all images on a hard drive or flash drive. Put images in a folder on your drive and label it the folder like this: Last Name_First Name (for example, Bogle_Emily). We will edit the images in class.

Photos must be of PEOPLE, not landscapes, animals or details.

Assignment #2: Sample grading assessment

Number of photos	Visual variety	Total points
2/2	3/3	5/5

Assignment #3 (in class): Lead art

Deadline: Upload your image, caption and explanation to the class blog by the end of class on Jan. 26.

Select and edit a lead photo from the images you took for the feature assignment. Use Adobe Bridge to view all images and select an image that best represents the story you are trying to tell. Tone and prepare the image for publication. The photo should have a full caption, including the first and last name of the subject(s), location and date.

Write two to five sentences explaining why you chose the image and describing the story that you are trying to tell.

Assignment #3: Sample grading assessment

Caption	Composition	Lighting	Toning	Explanation	Total points
1/1	1/1	1/1	1/1	1/1	5/5

Assignment #4: Photo essay

Deadline: 5:20 p.m. Feb. 9



Find a feature story you want to tell. This can be as simple as the story of a local event or as complex as a day-in-the-life narrative. Shoot this story with visual variety. Keep in mind that your story should have a narrative arc and apply all the technical elements you have learned (lighting, composition, moments, etc.). You should also look for wide, medium and tight shots.

Obtain complete caption information for all photos, including the full name and contact information of your subject(s), location and date.

Bring in all images on a hard drive or flash drive. Put your images in a folder on your drive and label the folder like this: Last Name_First Name (for example, Bogle_Emily). We will partner up and edit the images in class.

Assignment #4: Sample grading assessment

Number shot	Visual variety	Subject ID	Lighting	Storytelling	Total points
2/2	2/2	2/2	2/2	2/2	10/10

Assignment #5 (in class): Edit someone else's work

Deadline: Upload your images, captions and explanation to the class blog by the end of class on Feb. 9.

Working with your assigned classmate, edit five photos from his or her raw take to tell a story. Keep in mind the importance of visual variety as a way to transition from place to place. Gain clarity from your classmate about his or her intentions by asking the following questions:

1. What is the story you are trying to tell?
2. Who is the intended audience of this photo essay?
3. Who are the central characters in your story?

Write a two- to five-sentence explanation of why you chose the images you did.

Assignment #5: Sample grading assessment

Storytelling	Visual variety	Explanation	Total points
4/4	4/4	2/2	10/10

Assignment #6: Photo manipulation

Deadline: 5:20 p.m. March 2

Choose an instance of photo manipulation that you want to learn more about. Write a 500-word synopsis of the incident. Describe what happened and discuss whether the manipulation or publication of the manipulation could have been avoided, whether you feel the outcome was fair and how you would have handled the incident if you were the editor involved. Include a link



to or copy of the photo manipulation in question. Export your paper as a PDF.

Bring your paper in on a hard drive or flash drive and label it like this: Last Name_First Name (for example, Bogle_Emily).

Assignment #6: Sample grading assessment

All questions answered	Analysis	Length	Image	Total points
2/2	1/1	1/1	1/1	5/5

Assignment #7: Build a gallery

Deadline: 5:20 p.m. March 16

Using wire images from an event of your choice, build a gallery, edit captions and cut promotional art. The gallery should be eight to 10 photos in length and should have promotional art in each of the following sizes:

- Homepage: 990 x 742 pixels, 72 dpi
- Featured image: 600 x 450 pixels, 72 dpi
- Thumbnail: 160 x 120 pixels, 72 dpi

Place your promotional images and gallery in a folder and label it like this: Last Name_First Name (for example, Bogle_Emily). Place the folder on a hard drive or flash drive and bring the drive to class.

Assignment #7: Sample grading assessment

Narrative arc	Visual variety	Promotion art	Captions	Total points
2/2	3/3	3/3	2/2	10/10

Assignment #8: Questions for panel

Deadline: 7 p.m. Sunday, March 22

Visual and digital communication specialists from organizations including the Washington Post, the National Geographic Society and the U.N. Foundation will join us for class March 23. Each editor will present material from his or her publication, explain his or her organization’s practices and describe his or her path to photo editing.

Review each panelist’s online publication and prepare two questions for each panelist. Upload your questions to the class blog. This grade will be part of your participation grade.

Assignment #9: Portraits



Deadline: 5:20 p.m. April 13

Find someone who has a character you would like to portray: A musician, a chef, an athlete, etc. Shoot this person from at least five different angles: Above, below, straight on, left side, right side. Consider props, posing and technical elements (lighting, composition, moments, etc.) when planning your photos.

Choose the portrait that is the strongest and write a two- to five-sentence explanation of your decision. Tone and prepare the image for publication. The photo should have a full caption, including the first and last name of the subject(s), location and date.

Bring in all images on a hard drive or flash drive. Put images in a folder on your drive and label it like this: Last Name_First Name (for example, Bogle_Emily).

Upload your edited image, caption and explanation to the class blog.

Assignment #9: Sample grading assessment

Caption	Composition	Lighting	Toning	Explanation	Total points
1/1	1/1	1/1	1/1	1/1	5/5

Assignment #10: Historical context

Deadline: 5:20 p.m. April 27

Websites and publications often use archival images to give context to current events. Working with your assigned partner, create a gallery with edited captions and promotional art for your assigned topic. For example, if your topic is football, you can create a gallery of the history of the Washington Redskins, the 10 best Super Bowls or past Hall of Fame inductions. Your gallery must include a current image, shot within the past year. Each group will work on a different topic.

Use wire photos as well as images found on the archival sources we cover in class.

The gallery should be 10 to 15 photos in length, have edited captions and promotional art in each of the following sizes:

- Homepage: 990 x 742 pixels, 72 dpi
- Featured image: 600 x 450 pixels, 72 dpi
- Thumbnail: 160 x 120 pixels, 72 dpi

Place your promotional images and gallery in a folder and label it like this: Last Name_Last Name (for example, Bogle_Corcoran). Place the folder on a hard drive or flash drive and bring



the drive to class.

Assignment #10: Sample grading assessment

Narrative arc	Visual variety	Promotion art	Captions	Total points
2/2	3/3	3/3	2/2	10/10

Assignment #11 (in class): Covering a live event

Deadline: 10 p.m. Saturday, April 18

Our class will meet for a Saturday session to cover a live event. We will meet at Georgetown Downtown (in a room TBD) prior to the event and discuss techniques for reporting via social media. Following the lecture, we will go out into the field.

Your job is to visually report on a live event through social media. You must shoot and post 10 photos with abbreviated captions throughout the event. Prior to the event, we will link your Twitter feed to the class blog.

If you are unable to link accounts, take a screen grab of all of your updates and upload it to the class blog. This will be part of your class participation grade.

Final Project Proposal and Work Plan

You will curate two photo galleries on the same theme for two different audiences: national and local. For the national gallery, you will pull images from the wires. For the local gallery, you will shoot and edit a photo essay. You will also create promotional art for each gallery in each of the following sizes:

- Homepage: 990 x 742 pixels, 72 dpi
- Featured image: 600 x 450 pixels, 72 dpi
- Thumbnail: 160 x 120 pixels, 72 dpi

Students must choose topics that can be revisited - NOT one-time events - and are expected to work on the project throughout the semester. Students must submit a project proposal on March 2.

Galleries must have complete edited headlines and captions, including the full name of the subject(s), location and date.

For example, if you choose a baseball theme, your local gallery could focus on John Smith, a star pitcher for the Georgetown Hoyas who recently had macular degeneration diagnosed. (That's a fictional person, by the way, for example's sake only. Your pitches, of course, need to be of real people.) Your national gallery could focus on the development of college baseball.



Write a story pitch for your final project using the guidelines found in the story proposal checklist and the final project guidelines. This pitch is part of your class participation grade. We'll review proposals in class and revise as needed. Detailed feedback will be available from your instructors by email/phone later in the week for those who require it.

Before submitting your proposal, you must locate a subject and have a clear understanding of the images that will be available for your national gallery.

Guidelines for final projects

1. Galleries must be 10 to 15 photos in length.
2. Sources and subjects must be identified with names and titles.
3. Galleries must have edited captions.
4. Each gallery must have promotional art as described above.
5. You may use class assignments as opportunities to work toward your final projects and help you decide which approach will work best. You may not recycle previous assignments.
6. Avoid focusing on yourself, roommates, friends or family for final projects. Such topics (and the approaches to such topics) must be approved in advance if they are to be used at all.
7. Story proposals are due at 5:20 p.m. March 3. A draft of your project must be ready to present to the class and instructor by 5:20 p.m. May 5. Final projects must be posted on the blog by 5 p.m. May 7. Points will be deducted from projects that are posted past the deadline.
8. Interviews and photos may not be staged, coerced, falsified or manipulated.

Story proposal checklist

A story proposal is a document that establishes your intentions for covering a story, outlines your methods and estimates what kind of project you will be able to publish or air when finished. Its purpose is to help sell your story to editors and to other colleagues. It will also help you maintain objectivity.

Elizabeth Kerbs, formerly of the St. Petersburg Times, compiled this checklist for News Photographer Magazine:

A good story proposal:

1. Is typed and is neatly presented. It has been spell-checked, uses proper grammar, has a tone that is appropriate to a business setting. Have someone proofread it for you. Keep a copy.
2. Includes a working headline as well as your name and today's date.



3. States the topic of the story concisely and limits the topic to a manageable scope.
4. Covers why your readers/viewers would be interested in the topic and the people you will be photographing.
5. Uses supporting research to give a basis for the story and give it relevance in your community. This research is attributed to reliable sources. This research includes discussing previous coverage on the story topic or related topics, and how this story will fit in with what the audience has seen already.
6. Estimates the types of visual images and situations that will comprise your finished story.
7. Names the people who will be in the story.
8. Covers where the story will occur and where the story will be photographed.
9. Describes any access issues that have been addressed and/or need to be addressed.
10. Indicates which audience would be interested in this story.
11. Discusses how much time you will need to work on the project. This includes: When do pertinent events begin and end? How many days will you need to research and cover this story completely, as well as to process, caption, and edit.
12. Tells what media will be used and why.

Final project national gallery: Sample grading assessment

Narrative arc: The gallery tells a story	2/2
Visual variety: Gallery includes wide, medium and tight shots	3/3
Captions: Complete, with subjects' full names	1/1
Visually engaging: Lighting, composition, moment driven	2/2
Length: 10 to 15 photos	1/1
Promotional art: Images are properly sized and engaging	1/1
Total points	10/10

Final project local gallery: Sample grading assessment

Narrative arc: The gallery tells a story	4/4
Visual variety: Gallery includes wide, medium and tight shots	3/3
Captions: Complete, with subjects' full names	2/2
Visually engaging: Lighting, composition, moment driven	4/4
Length: 10 to 15 photos	1/1
Promotional art: Images are properly sized and engaging	1/1
Total points	15/15

GRADING

Your course grade will be based on the following:

Assignment #1: Impact of editing	5 points
Assignment #2: Feature photo	5 points



Assignment #3: Lead art	5 points
Assignment #4: Photo essay	10 points
Assignment #5: Edit other's work	10 points
Assignment #6: Photo manipulation	5 points
Assignment #7: Build a gallery	10 points
Assignment #9: Portraits	5 points
Assignment #10: Event in history	10 points
Participation:	10 points
Final Project:	25 points
Total:	100 points

Graduate course grades include A, A-, B+, B, B-, C and F. **There are no grades of C+, C- or D.**

A	100-93	B-	82.99-80
A-	92.99-90	C	79.99-70
B+	89.99-88	F	69.99-0
B	87.99-83		

The instructor will provide a warning by mid-semester to any student who appears to be on track for a poor final grade.

UNIVERSITY RESOURCES

Georgetown offers a variety of support systems for students that can be accessed on main campus or at the downtown location:

- MPS Writing Resource Program
202-687-4246
<http://writingcenter.georgetown.edu/>
- Academic Resource Center
202-687-8354 | arc@georgetown.edu
<http://ldss.georgetown.edu/>
- Counseling and Psychiatric Services
202-687-6985
<http://caps.georgetown.edu/>

STUDENTS WITH DISABILITIES POLICY

Students with documented disabilities have the right to specific accommodations that do not fundamentally alter the nature of the course. Students with disabilities should contact the Academic Resource Center (Leavey Center, Suite 335; 202-687-8354; arc@georgetown.edu;



<http://ldss.georgetown.edu/index.cfm>) before the start of classes to allow time to review the documentation and make recommendations for appropriate accommodations. If accommodations are recommended, you will be given a letter from ARC to share with your professors. You are personally responsible for completing this process officially and in a timely manner. Neither accommodations nor exceptions to policies can be permitted to students who have not completed this process in advance.

GEORGETOWN HONOR SYSTEM

All students are expected to maintain the highest standards of academic and personal integrity in pursuit of their education at Georgetown. Academic dishonesty in any form is a serious offense, and students found in violation are subject to academic penalties that include, but are not limited to, failure of the course, termination from the program, and revocation of degrees already conferred. All students are held to the Honor Code. The Honor Code pledge follows:

In the pursuit of the high ideals and rigorous standards of academic life, I commit myself to respect and uphold the Georgetown University Honor System: To be honest in any academic endeavor, and To conduct myself honorably, as a responsible member of the Georgetown community, as we live and work together.

PLAGIARISM

Stealing someone else's work is a terminal offense in journalism, and it will wreck your career in academia, too. Students are expected to work with integrity and honesty in all their assignments. The Georgetown University Honor System defines plagiarism as "the act of passing off as one's own the ideas or writings of another." More guidance is available through the Gervase Programs at <http://gervaseprograms.georgetown.edu/honor/system/53377.html>. If you have any doubts about plagiarism, paraphrasing and the need to credit, check out <http://www.plagiarism.org>.

SYLLABUS MODIFICATION

The syllabus may change to accommodate discussion of emerging topics. Also, the schedules of guest speakers may require some shifting of our agenda. The instructor will make every effort to provide as much advance notice as possible for any alterations.



CLASS SCHEDULE

WEEK 1 (WEDNESDAY, JANUARY 7)

Introduction to photo editing

Students will get an introduction to the course, instructor, equipment and class blog. All students will join the class blog before leaving class. In addition to going over the syllabus and class expectations, we will discuss:

- The art of editing: Why is photo editing important? What makes it a skill?
- The history of editing: What are the iconic images of our time? Who are the editors that paved the way?
- The need for photo editing: This class takes an expansive approach to photo editing and the growing need for skilled editors in many professional environments.

Homework: Assignment #1

Deadline: 5:20 p.m. Jan. 12

WEEK 2 (MONDAY, JANUARY 12)

Introduction to photography

Students are expected to bring their cameras to class. We will run through how to use cameras and upload images to the blog. In addition to the technical run-through, we will look at examples of successful, moment-driven photographs and discuss:

- Exposure
- Lighting
- Composition
- Moments
- Ethics: What you can and can't do in the field

Homework: Assignment #2

Deadline: 5:20 p.m. Jan. 26

MONDAY, JANUARY 19 – NO CLASS ON MLK DAY

WEEK 3 (MONDAY, JANUARY 26)

Editing your own work

Students will get an introduction to Adobe Bridge and Photoshop. They will learn how to use the programs to edit and tone photos. We will talk about how to properly caption a photo. In addition, we will discuss:

- What makes strong lead art?



- Guidelines for editing your own work.

Students will complete their first editing assignment in class.

In-class assignment: Assignment #3

Deadline: End of class

Students are encouraged to begin working on Assignment #4.

WEEK 4 (MONDAY, FEBRUARY 2)

Photo stories

Students will get an overview of the photo essay. We will look at examples of visually driven stories and discuss:

- Visual variety: Wide, medium and tight
- Storytelling images
- Technical aspects that make or break a photo (lighting, composition, moment)

Homework: Assignment #4

Deadline: 5:20 p.m. Feb. 9

WEEK 5 (MONDAY, FEBRUARY 9)

Editing others' work

Students will be given guidelines for how to talk about images. We will discuss how to critique photographs in a constructive way. Students will be assigned a partner and asked to edit their partners' work.

In-class assignment: Assignment #5

Deadline: End of class

MONDAY, FEBRUARY 16 – NO CLASS FOR PRESIDENTS DAY

WEEK 6 (MONDAY, FEBRUARY 23)

Ethics in images

This class will dig deeper into the ethics involved in shooting and editing images for publication. We will also discuss:

- Photo manipulation
- Controversial images
- Copyright law

Homework: Assignment #6 and final project proposal

Deadline: 5:20 p.m. March 2



WEEK 7 (MONDAY, MARCH 2)

Photo editing for digital publication

We will look at various wire services and online publications and discuss editing from a large pool of images. Students will learn how to size images for digital publication in Adobe Photoshop, including:

- Featured images
- Thumbnails
- Homepage art

We will also view successful photo galleries, discuss the elements behind them and learn how to build a gallery in Adobe Bridge.

Homework: Assignment #7

Deadline: 5:20 p.m. March 16

MONDAY, MARCH 9 - NO CLASS DURING SPRING BREAK

WEEK 8 (MONDAY, MARCH 16)

Photo editing for print

We will look at front pages from major news events and discuss what made them successful or unsuccessful. We will also discuss:

- Section layouts
- Primary and secondary art
- Evolution of design: How does print compare with online design?
- Editing for multiple digital channels: Tablet and mobile

Homework: Assignment #8

Deadline: 7 p.m. Sunday, March 22

WEEK 9 (MONDAY, MARCH 23)

Panel of visual and digital communication specialists will join us to discuss how they use images.

- Photo editors from the National Geographic Society
- Visual editor from The Washington Post
- Digital communication specialist from the U.N. Foundation

WEEK 10 (MONDAY, MARCH 30)

Portraits



Portraits are an essential skill in digital media. We will look at successful portraits, watch a selection from “Annie Leibovitz: Life Through a Lens” and discuss the following:

- What makes a good portrait?
- When is a portrait appropriate in photojournalism?
- Techniques for successful portraiture

Homework: Assignment #9

Deadline: 5:20 p.m. April 13

MONDAY, APRIL 6 - NO CLASS DURING EASTER BREAK

WEEK 11 (MONDAY, APRIL 13)

How to incorporate archival images

Publications often use archival images pegged to current events. We will look at how archival images are used, explore the resources for free archival images and discuss:

- Benefits of using historical material
- Appropriate uses for archival images
- Rights issues surrounding archival images

Homework: Assignment #10

Deadline: 5:20 p.m. April 27

WEEKS 12 & 13 (SATURDAY, APRIL 18)

Class will meet from 9:30 a.m. to 2:30 p.m. The first part of the session will take place at Georgetown Downtown in a room TBD.

Beyond traditional publication: Social media

Guest speaker Kate Coughlin, social media manager @NatGeo, will join us.

We will spend the first part of class discussing effective uses of social media, including:

- Twitter
- Instagram
- Facebook

We will then leave the classroom to cover a live event.

In-class assignment: Assignment #11

Deadline: 10 p.m. April 18

WEEK 14 (MONDAY, APRIL 27)

Editing for a live event



With U.S. involvement coming to a close in the wars in Afghanistan and Iraq, our troops are coming home. Let's tell the stories of these men and women. The class will be broken into teams and assigned roles, including:

- Homepage photo editors
- Politics front editors
- Local gallery team
- National gallery team

The teams will rotate halfway through class. You will be asked to build galleries and cut feature art based on certain topics. You will also be working with a home page editor and will have to make a case for the images you want to publish.

Assignment: Final Project draft (be prepared to present it to the class)

Deadline: 5:20 p.m. May 4

WEEK 15 (MONDAY, MAY 4)

Final project work time

We will meet to present final projects. Students must bring a draft of their final project and make a short (no more than five minutes) presentation of it to the class. Class members will be expected to give constructive criticism on the projects so that students can update and revise the project before the final deadline. Some time at the end of class will be provided for students to work on their projects.

Homework: Final Project

Deadline: 5 p.m. May 8