

MPJO-682-01: PHOTOJOURNALISM

GEORGETOWN UNIVERSITY: MPS-JOURNALISM

Wednesdays, 5:20 p.m. to 7:50 p.m. | Autumn 2016

Instructor: Keith Jenkins

Downtown campus, room C226 (Mac Lab)

- Office hours are by appointment only

COURSE OVERVIEW

The birth of Photojournalism is perhaps the single most important development in the documentation of the human condition over the course of the 20th century. As journalism evolved to tackle more and more complex issues, photography and its ability to translate concepts and ideas into 'real world', relatable experiences, has become an indispensable part of telling our own stories. It is hard to imagine 'the news' without photographs of tenements in New York, WWII battlefields in the Pacific, 'The Wall' in Berlin, protesters subjected to fire hoses in the American South, or students lying dead on the campus of Kent State. Even at the dawn of the 21st it is the news photo that still is arresting; the collapse of the twin towers, bodies on the streets of Haiti after a devastating earthquake, a dead toddler washed ashore while trying to flee his homeland with his family. Photojournalism is the glue that holds our understanding of the world and our place in it together.

This class will teach you the fundamentals of photojournalism, through examination of its history, a look at its evolution in the age of the Internet, and through assignments designed to provide you with hands on experience and critical assessment of your photographic storytelling. We will look at the work of master photographers Robert Frank, Henri Cartier-Bresson, Susan Meiselas, Eli Reed, and others. We will examine the link between technology and photography; one that has existed since the beginning and has helped drive photojournalism forward at every turn. Finally we will examine the new tools that have made photojournalism even more powerful; multimedia elements such as audio and virtual reality that are creating a 'new photojournalism' as well as redefining the 'ethics' of 21st century journalists.

There will be photo and multimedia assignments throughout the semester and each student will be required to complete a final photojournalism project.

COURSE OBJECTIVES

By the end of this course, students will be able to:

- Recognize the characteristics that create meaningful photographs
- Identify the basic elements of photographic storytelling
- Produce photo stories on their own and with basic audio elements
- Analyze the elements of a successful audio story

REQUIRED READING

The Nature of Photographs, A Primer

<http://www.barnesandnoble.com/w/the-nature-of-photographs-stephen-shore/1111350314?ean=9780714859040>

Digital Photography, A Basic Manual - Henry Horenstein

<http://www.barnesandnoble.com/w/digital-photography-henry-horenstein/1102819600?ean=9780316020749>

Aperture Masters of Photography - Henri Cartier-Bresson

<http://www.barnesandnoble.com/w/henri-cartier-bresson-henri-cartier-bresson/1120925907?ean=9781597112871>

Radio, An Illustrated Guide - Jessica Abel

book - <http://store.thisamericanlife.org/ProductDetails.asp?ProductCode=RADIO%3AANILLUSTRATEDGUIDE>
pdf - <http://store.thisamericanlife.org/ProductDetails.asp?ProductCode=RADIO%3AANILLUSTRATEDGUIDEPDF>

Recommended reading:

An Aperture Monograph - Diane Arbus

<http://www.barnesandnoble.com/w/diane-arbus-diane-arbus/1111081100?ean=9781597111751>

The Americans - Robert Frank

<http://www.barnesandnoble.com/w/americans-robert-frank/1102085222?ean=9783865215840>

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, for whatever reason, you are unable to attend class, please obtain notes and assignments from other students for the material you missed. Please show up to class on time. If you repeatedly show up tardy, it will have a negative impact on your grade — and you'll look bad in front of your fellow students.

CLASSROOM ETIQUETTE, CLASS PARTICIPATION AND OTHER GUIDELINES

Please turn off all cell phones, pagers, ham radios and Nintendo DS's. Please do not surf the web during class.

The class will be conducted in a seminar format, relying on discussions and critiques to move our examination of photography forward. There will be some in-class instruction in several content creation tools, but students are expected to use non-class, lab time to master these. Students will be expected to use these tools to complete all assignments and to produce a photographic project as the final examination for this class.

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.

ASSIGNMENTS

There will be 5 primary assignments throughout the semester, as well as a final photographic project due at the end. Each primary assignment will make up 10% of your final grade, with the final project counting towards the remaining 50%. The idea is that your work should be improving week to week and your final project should reflect your mastery of the materials. Additionally, there may be extra credit assignments from time to time. Late assignments will only be accepted on a case-by-case basis and will incur a reduction in the overall project grade.

GRADING

Your course grade will be based on the following:

Photographic Print – 3 prints:	10%
5 Photo Essay:	10%
Photos from another culture:	10%
Gathering Audio:	10%
2-track edit:	10%
Final Photo Essay:	50%
Total:	100%

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

- 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

CLASS SCHEDULE

WEEK 1 (Wednesday, Sept. 7)

- Introduction to Photojournalism
- Course goals and expectations, schedule.
- Photography and Multimedia in the 21st Century. Some examples.

WEEK 2 (Wednesday, Sept. 14)

- The Physical Level of Photography
- Photographer – W. Eugene Smith
- Reading due: Chapter 2, The Nature of Photographs

WEEK 3 (Wednesday, Sept. 21)

- Visual Storytelling
- The Art of Seeing
- Photographer – Joel Meyerowitz.
- The Good, The Bad, and The Ugly
- **Assignment: The Photographic Print. Take street photographs and print 3**
Due next class.

WEEK 4 (Wednesday, Sept. 28)

- Texture and Order – A brief history of 20th Century Japanese Photography
- Photographers – Daido Moriyama and Eikoh Hosoe
- Reading due: Digital Photography, A Basic Manual – Henry Horenstein
- **Assignment: 5 photo essay; due next class.**

WEEK 5 (Wednesday, Oct. 5)

- Review Assignment
- The Depictive Level of Photography
- Photographer – Henri Cartier-Bresson
- Reading due: Chapter 3, The Nature of Photographs; Aperture Masters of Photography – Henri Cartier-Bresson

WEEK 6 (Wednesday, Oct. 12)

- Multimedia Storytelling; Photographer David Gilkey

WEEK 7 (Wednesday, Oct. 19)

- Photographing Culture
- Photographer – Eli Reed
- **Assignment: Photographs from another culture. 5 photo essay due next class.**

WEEK 8 (Wednesday, Oct. 26)

- Review Assignment

- Photographer – Josef Koudelka

WEEK 9 (Wednesday, Nov. 2)

- Guest Lecturer: TBD

WEEK 10 (Wednesday, Nov. 9)

- The Mental Level of Photography
- Photographer – William Eggleston
- Photographer – Garry Winogrand

WEEK 11 (Wednesday, Nov. 16)

- Introduction to Audio Storytelling.
- Why is Radio still here?
- Reading due: Radio, An Illustrated Guide.
- **Assignment: Gathering Audio – mic placement, voice recording quality, ambient audio, 'detail' audio. Due next class.**

WEEK 12 (Wednesday, Nov. 23)

- Review Assignment
- Photographer – Susan Meiselas
- **Assignment – Two Track Edit, voice and ambient. Due next class.**
- **Final Project Assignment: Creating your own story with pictures and sound. Due Wednesday Dec. 14.**

THANKSGIVING HOLIDAY (NOV. 24-27)

WEEK 13 (Wednesday, Nov. 30)

- Mental Modeling.
- Review Assignment.
- Photographer - Diane Arbus
- Photographer – Robert Frank

WEEK 14 (Wednesday, Dec. 7)

- Last Class / Photography Lab

WEEK 15 (Wednesday, Dec. 14)

- **Final Photography Projects Due**



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