

USC | ANNENBERG

School for Communication & Journalism

SCHOOL OF JOURNALISM
USC ANNENBERG SCHOOL FOR COMMUNICATION AND JOURNALISM

JOUR 330 Photojournalism

Spring 2012
4 Units

Class day/time: Tuesday and Thursday, 10-11:50 a.m.
Classroom: ASC G38
Class number: 21176

Instructor: Ian Shive
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Phone: 310-597-5200
Office hours: By Appointment, Monday-Friday, 9am-6pm

Instructor Biography:

Ian Shive is an award-winning conservation photographer, author, film producer and environmental advocate, most recently recognized as the recipient of the Sierra Club's 2011 Ansel Adams Award for Conservation Photography. Shive's images have appeared in publications around the world including *National Geographic*, *Time*, *Ski*, *Travel Channel*, *Gourmet*, *The New York Times*, *Los Angeles Times*, *US News & World Report*, *Popular Science*, *Men's Journal*, *Outside* and hundreds of others. Referred to as the leading chronicler of America's National Parks today, Shive's book *The National Parks: Our American Landscape* has become a best-selling photography book and has helped shape diplomacy efforts around the world through his Wilderness Diplomacy initiative, currently underway in Afghanistan.

In addition to being an active photographer, Shive is also the founder and CEO of Tandem Stills + Motion, Inc. a photography and motion clip licensing agency representing over 300 photographers worldwide specializing in the genres of culture, travel, geography, nature, adventure sports, outdoor lifestyle, sustainable living and nature conservation.

For more information visit IanShive.com or TandemStock.com

Prerequisites

An interest in learning how to effectively communicate a story and illustrate the visual narrative of your community and the world. If you already have training in photography in a different genre, come to this class with an open mind and acceptance that that some principals of photojournalism may conflict with what you already know about photography.

Mission

Learn the basic principles and ethics of visual journalism with an eye towards diverse perspectives existing throughout our world. You will learn to use a camera, make and edit photos and construct a story that effectively communicates information about the people or events you are documenting. You will learn to execute a story from concept to completion, including all caption information. We will also address the basics of capturing video and the role of video in photojournalism. You will learn your rights as a photographer and the ethics that come with the responsibility of being a journalist in the digital age.

It is my goal to help you learn as much as you possibly can this semester. If there is something specific that I can do to help you be more successful, or if you have any special personal challenges, I encourage you to share those with me so that this class will be a rewarding experience for you.

Recommended Reading

- The Associated Press Guide to Photojournalism by Brian Horton
This book will be on reserve in the Annenberg Resource Center.
- See *blog recommendations below*.

Handouts will be provided throughout the semester and will be made available on Blackboard.

You should be aware of local and national news, read a newspaper (online or print) of record every day (New York Times, Los Angeles Times or Washington Post).

Additional Reading & Blogs

The Big Picture: <http://www.boston.com/bigpicture>

This is the Boston Globes popular and informative resource representing some of the best photojournalism today.

A Photo Editor: <http://www.aphotoeditor.com/>

An informative blog that covers a broad spectrum in the business of photography, from what makes a good portfolio to trends and business news. Written by a former Director of Photography at leading editorial publications.

NPR Picture Show: <http://www.npr.org/blogs/pictureshow/>

Photos and the stories behind them.

NY Times Lens Blog: <http://lens.blogs.nytimes.com/>

Great resource for some of the best photojournalism occurring in the world today.

Al-Jazeera: <http://www.aljazeera.com/>

News site that is producing cutting-edge content and reportage. You should be familiar with their in-field techniques and how they present a story, especially multimedia.

Editorial Photographers (EP): <http://www.editorialphoto.com/>

An organization for professionals to inform, educate and support the business of editorial photography.

DSLR News Shooter: <http://www.dslrnewsshooter.com/>

A site dedicated to telling news stories with an HD/SLR camera. The site often shares cutting-edge projects, provides solid inspiration and ideas on unique ways to tell stories and guidance on the latest gear to help a photojournalist tell their story.

Major Topics:

Camera Equipment - The Ins and Outs

Basic Camera Controls

Shutter Speed, Aperture, ISO

Perspective & Composition

Lighting Your Photos

Shooting Video with an HD/SLR

Captioning Your Photos

Digital Workflow & Editing

Ethics in Photography in a Digital World

Photographers Rights

Types of Photojournalism

The Business of Photography

The Photo Essay / Telling a Story

Photojournalists, Past & Present

Equipment and Supplies:

1. A digital SLR camera with the ability to capture video is preferred. A limited amount of digital Canon Rebels will be available for checkout from the Annenberg Equipment Room in ASC 124 (at the top of the stairs, turn left).
2. A selection of lenses is suggested but not required.
3. External flash (strobe) is suggested but not required.
4. One flash drive (2GB minimum) for turning in assignments.
5. A Compact Flash Card (CF) or SD card reader, depending on your camera (this will be included with Annenberg equipment).

Grading:

I will be looking at several factors when grading. I will estimate your experience and then measure your improvement. Not all grading can be from tests. As photographers, I will be looking closely at your technical ability, how you incorporate those techniques into the execution of your work, and your ability to “see” photographs. The amount of effort you expend on your class work will have a direct relationship to your grade.

You will be required to turn in your “whole take” from your photo assignments. This means all photos including misfires or otherwise unusable photos will be required to be submitted in the original order they were shot. Editing your assignment’s complete take in advance of submission will result in a negative impact on your grade. The reason this is required is that it allows me to see how much effort you put into your assignment and let’s me see how well you are learning to edit your take down to the most relevant photos of the story.

In addition to producing quality photographic work, your attention to other details are critical, such as proper captioning, note-taking, meeting deadlines, turning in assignments to the specific specs required, etc.

Your grade will be assessed and broken down with the following emphasis:

30% Assignments
25% Final Portfolio
15% Final Exam
10% Midterm Exam
10% Quizzes
10% Class Participation

A = Excellent. Exceptional effort taken to make a good photograph and illustrate a story. Employed various techniques learned in class, met the deadlines, wrote meaningful captions and attention was paid to details. The work is professional quality with flawless technique and presents relevant and insightful photos.

B = Good. Demonstrated effort taken to make a good photo. Assignment presented competent simple images that tell a story with good technique, but may have missed certain elements discussed in class or are not as meaningful as "A" work.

C = Acceptable. Average composition, technique and message. The assignments were hurriedly completed with limited effort to make a good photo using the techniques discussed in class. Several of the details discussed in class may be missing, including poor captioning or minimal use of photojournalism technique.

D = Poor. Missed deadline and did not follow instructions, did not write captions, did not make any attempt at making a good photojournalistic photo. The work is not publishable.

F = Unacceptable. Thoroughly unprofessional. A total fail at executing the assignment or failure to turn it in at all.

All pictures will be critiqued in class.

Note that successful photojournalism is not about perfection but rather about problem solving. Be proactive and invest your time wisely. Your out-of-class time spent on homework and assignments could equal three to four times that spent inside the classroom - or more. I will hold you to professional standards. You are capable of them.

Attendance

This class will benefit you the most if you are present to engage in the instruction and conversations. Poor attendance and excessive tardiness will affect your class participation grade. Tests and assignments cannot be made up except in documented medical situations.

If there are religious holidays you observe or unusual situations that require you to miss class, please let me know about them as far in advance as possible, preferably at the beginning of the semester.

Deadlines

Deadlines are not a goal. It is mandatory you meet all deadlines on-time. Failure to meet a specific deadline will directly impact your grade.

Deadlines are one of the most important aspects of journalism. Missed deadlines interrupt the workflow of a newsroom and negatively effect your reputation in the office. In a newsroom, late assignments could get you fired. In the classroom it will negatively impact your grade. Late assignments will be lowered by one grade for each class period it is late.

If you can't come, someone else may deliver your assignment by deadline.

Do not wait until the last minute to do assignments. There are a lot of little things that can go wrong in photojournalism and if you're trying to complete an assignment at the last minute, you will not have enough time to solve any problems that may arise. Photojournalists always encounter problems during the course of doing their jobs and have to be able to solve them and still get the assignments turned in on time. There are no excuses in photojournalism. The only acceptable excuses in this class will be a documented medical emergency.

If you observe a religious holiday or become ill on the day of class, make arrangements to turn in your materials on time. See "Grading" above.

Quizzes

Quizzes will occur without notice throughout the semester at any point during class. These quizzes will cover topics discussed in class, current events and world geography.

Assignments

Weekly assignments will build your photography skills and knowledge of the industry. These assignments will help me gauge your progress through the semester and will have a large impact on your grade.

Midterm Exam

Comprehensive exam of class presentations, demonstrations, assignments and projects from weeks 1-7.

Final Exam

Comprehensive exam of class presentations, demonstrations, assignments and projects from the whole semester.

Final Portfolio

The final product of this semester and 25% of your grade will be based on a cumulative portfolio that each of you will build through the duration of this course. The portfolio will be an online presentation of your work that can be shown to editors and potential employers. Your assignments throughout the semester will culminate in the final portfolio. If you were not satisfied with the grade of one of these assignments, you are welcome to reshoot the assignment prior to submitting your final portfolio.

Digital Manipulation and Ethics in Digital Photography

In this class you will be expected to follow the highest level of honesty and ethics in your reporting of a story. Most of us (if not all) will be shooting digitally, processing our images digitally and submitting assignments digitally. This, however, is not a license to alter or manipulate the images in any way beyond normal processing (something we will cover in class). If you in anyway enhance, alter or otherwise manipulate any image in a way that obscures or alters the original content of a scene or story, it will result in a FAIL for that particular assignment and will adversely impact your overall grade for the semester. This is in-line with the high standards of the photojournalism industry which follows a no-tolerance policy.

I strongly recommend you read the sections on the left hand side of the below linked page of the National Press Photographers Association (NPPA):

http://www.nppa.org/professional_development/self-training_resources/eadp_report/

Field Trip

One class period will be substituted with a trip to a photography exhibit in Los Angeles. Carpooling and scheduling will be arranged in class. Scheduling conflicts will be addressed on a case by case basis.

Courtesy

Please keep cell phones and pagers set to “vibrate” or “off” during class. Please leave the classroom to handle emergency business without disturbing others.

Absolutely no texting during class. It will negatively impact your grade.

Make sure the computer lab and classroom are clean before you leave. Respect your colleagues and friends by keeping your community workspace neat. Sorry, but no food or drinks are allowed in the computer lab/classroom.

SCHOOL OF JOURNALISM ACADEMIC POLICIES

PLAGIARISM/ACADEMIC INTEGRITY

Plagiarism is defined as taking ideas or content from another and presenting them as one's own. The following is the School of Journalism's policy on academic integrity as published in the University catalogue:

"Since its founding, the USC School of Journalism has maintained a commitment to the highest standards of ethical conduct and academic excellence. Any student found plagiarizing, fabricating, cheating on examinations, and/or purchasing papers or other assignments faces sanctions ranging from an "F" on the assignment to dismissal from the School of Journalism." All academic integrity violations will be reported to the office of Student Judicial Affairs & Community Standards (SJACS), as per university policy, as well as journalism school administrators and the school's academic integrity committee.

In addition, it is assumed that the work you submit for this course is work you have produced entirely by yourself, and has not been previously produced by you for submission in another course or Learning Lab, without approval of the instructor.

ACADEMIC ACCOMMODATIONS

Any students requesting academic accommodations based on a disability are required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP when adequate documentation is filed. Please be sure the letter is delivered to the professor as early in the semester as possible. DSP is open Monday through Friday, 8:30 a.m.–5 p.m. The office is located in the Student Union room 301 and their phone number is (213) 740-0776.

INTERNSHIPS

The value of professional internships as part of the overall educational experience of our students has long been recognized by the School of Journalism. Accordingly, while internships are not required for successful completion of this course, any student enrolled in this course who undertakes and completes an approved, non-paid internship during this semester shall earn academic extra credit herein of an amount equal to one percent of the total available semester points for this course.

To receive instructor approval, a student must request an internship letter from the Annenberg Career Development Office and bring it to the instructor to sign by the end of the third week of classes. The student must submit the signed letter to the media organization, along with the evaluation form provided by the Career Development Office. The form should be filled out by the intern supervisor and returned to the instructor at the end of the semester. No credit will be given if an evaluation form is not turned in to the instructor by the last day of class. Note: The internship must be unpaid and can only be applied to one journalism class.

CLASS ATTENDANCE

Students are advised to attend the first class meetings of their journalism classes or the instructors may drop them from their classes. The School of Journalism adheres to the university policy, which states "an instructor may replace any student who without prior consent does not attend...the first class session of the semester for once-a-week classes. It is then the student's responsibility to withdraw officially from the course through the Registration Department."

GRADING POLICIES

Undergraduate Degrees: The School of Journalism expects its students to maintain at least a 2.7 (B-) grade point average in all journalism classes. Those who fall below this will receive additional counseling from faculty and advisement staff. Students are required to complete each journalism class with at least a grade of C-. Journalism courses with a grade of D+ or below must be repeated. Please note that the university's cumulative grade point average will include both grades in its calculations and students must maintain a minimum 2.0 grade point average to graduate from USC.

Graduate Degrees: A minimum grade of C (2.0) is required in a course to receive graduate credit. Work graded C- or below is not acceptable for subject or unit credit toward any master's or doctoral program. A grade point average of at least 3.0 (B) on all units attempted at USC toward a graduate degree is required for graduation. In addition, a grade point average of at least 3.0 on all graduate work attempted at USC, whether or not all such units are applied toward the degree, is required.

COURSE CALENDAR

(SUBJECT TO CHANGE)

Week 1

January 10 - Introduction

ASSIGNMENT 1 The Good and the Bad of Photojournalism

Review Syllabus

Available Resources

My Story

Changing roles in Photojournalism

What's ahead for the semester

The Final Portfolio

January 12 – Basics of Photojournalism

What is a Photojournalist

Elements of a News Story

Covering News with a Camera

Characteristics of Photojournalism

Types of Photojournalism

How Photos & Video are used in Today's Media

Reminder: One week from today, bring your camera gear to class!

Week 2

January 17 – Getting Technical

ASSIGNMENT 1 Good and Bad Photojournalism DUE TODAY

ASSIGNMENT 2 Portraits

Presentations of Good / Bad analysis
Learning to See
Composition and Technique
Using Natural or Existing Light
The Anatomy of the Perfect Portrait Photograph
Posed Portraiture vs. Environmental Portraiture
Photographing Strangers

Reminder: Bring your camera gear to class Thursday!

January 19 – Camera Basics

The Backpack Journalist
Basic Camera Controls
Depth of Field, Aperture, Shutter Speed, ISO
Camera Buying Guide
Photo Tips from the Pros

Camera Clinic – We will spend a good part of class working with your own cameras, discussing maintenance, settings, shooting some test shots, etc. Please bring your own camera or check one out from the Annenberg Equipment Room.

Week 3

January 24 – The Digital Darkroom

ASSIGNMENT 2 Portrait DUE TODAY

ASSIGNMENT 3 Finding the Story / Editing

Using Photoshop and/or Lightroom
Basic Editing
Adding Captions to Photos (Metadata)
Preparing Photos to be Turned In
In Class: Edit Portrait Assignment DUE TODAY

January 26 – Photojournalism Ethics & Editing

Photojournalism Ethics: Truth, and Honesty
NPPA Standards of Digital Ethics

Picture Editing: Job of the Photo Editor
Relationship of Editor and Photographer
In Class: Photo Editing Exercise DUE TODAY

Week 4

January 31 – The Assignment & The Story

ASSIGNMENT 3 Photojournalist Review DUE TODAY
ASSIGNMENT 4 Pitched & Assigned

The Essence of Story
Understanding the Assignment
Pitching a story
Research
Deadlines
In Class: Crafting a Pitch DUE TODAY

February 2 – Know Your Rights

The Photographer's Right
Who is a photojournalist?
Where and What You Can Take Pictures Of
Libel and Slander
Getting Access
Model Releases & Property Releases

Week 5

February 7 – Talking About Your Photography
ASSIGNMENT 4 Pitched & Assigned DUE TODAY

Present and Critique *Pitched & Assigned*
Talking About Photos
Looking at Photographs

February 9 – Exhibit Visit

ASSIGNMENT 5 Exhibit Review
No Class: Group Visit to Photography Exhibit

Week 6

February 14 – Environmental Journalism in Photography

ASSIGNMENT 5 Exhibit Review DUE TODAY

ASSIGNMENT 6 Environmental Journalism

Present as groups on photography exhibit visited

Discuss Assignment 6

What is Environmental Journalism?

How is an EJ story told; what differs from “breaking news”

The structure of the EJ assignment

Advocacy vs. Journalism

February 16 – The Reporter Within

Editorial Thinking

Basic News Questions

Writing Captions

Associated Press Accuracy in Captions

Associated Press / Getty Caption Guidelines

AP Style Manual

Week 7

February 21 - Breaking News vs. General News

ASSIGNMENT 6 Environmental Journalism Story DUE TODAY

ASSIGNMENT 7 General News

EXTRA CREDIT Breaking News

Critique Environmental Journalism Photography

Assignment General News

Wildfires

Covering Trauma

February 23 – Advanced Editing and Photoshop

Advanced Photoshop

In Class: Editorial Exercise DUE TODAY

Week 8

February 28 – Midterm Review

ASSIGNMENT 7 General News DUE TODAY

Present and Critique General News Assignment

March 1 - Midterm Review

Week 9

March 6 - Midterm Exam

March 8 - The Feature Photo

What makes the most captivating story?

What stories should be told? What should not?

How are stories disseminated in today's media?

ASSIGNMENT 8 Feature Photo

The Human Condition

20 Ways to Find a Feature

March 12-17 Spring Recess

Week 10

March 20 – The Photo Essay

FINAL ASSIGNMENT The Photo Essay

Formula for the Photo Essay

March 22 - The Multimedia Story

Using video clips to augment a photo essay

Importance of Video

Basic controls/settings to shoot usable video

Telling a story with Video

ASSIGNMENT 8 Feature Photo DUE TODAY

ASSIGNMENT 9 Photo Essay Review

Extra Credit Assignment: Multimedia Clips with Essay

Present and Critique Feature Photos Multimedia Stories – Who does them well?

REMINDER: NEXT CLASS PERIOD WILL BE THE SAME DAY ASSIGNMENT

Week 11

March 27 – SAME DAY ASSIGNMENT ASSIGNMENT
Same Day Assignment DUE TODAY BY 11:50AM

March 29 – Multimedia Bootcamp
ASSIGNMENT 9 Photo Essay Review DUE TODAY
Multimedia Clip Extra Credit DUE TODAY

Present Photo Essay Reviews
Reminder: Sign up for individual essay pitch session

Week 12

April 3 – Photo Essay Pitch – Individual Meetings
FINAL ASSIGNMENT Three Photo Essay Pitches DUE TODAY
No Class: Individual Meetings to Discuss Pitches

April 5 – International, Documentary, & World News Photography
Critique Same Day Assignment
Working Internationally
Documentary Photography
World Photography

Week 13

April 10 – Group Review – Photo Essay (First Take)
FINAL ASSIGNMENT The Photo Essay – FIRST TAKE DUE TODAY

April 12 – The Business of Photojournalism
Getting Hired Full-Time
Who Do You Work For?
Getting Hired Freelance
Internships
Funding Opportunities
Business 101
Your Online Portfolio
In Class: The Spoken Pitch DUE TODAY

Week 14

April 17 – Individual Meetings – Photo Essay (Second Take)
FINAL ASSIGNMENT The Photo Essay

SECOND TAKE DUE TODAY

No Class: Individual Photo Essay Meetings

April 19

In Class: Help with photo editing and building your online portfolio

Week 15

April 24

In Class: Help with photo editing and building your online portfolio

April 26

Final Presentation & Review

FINAL PORTFOLIO (Including the Photo Essay) DUE TODAY

Final Portfolio Presentations and Critique

Final Exam Review

Week 16

May 1 - No class, study day.

Tuesday, May 8, 11am-1pm

FINAL EXAM

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