

DEGREE IN: JOURNALISM

1. GENERAL DETAILS OF THE SUBJECT

Name: **PHOTOJOURNALISM**

Level: SECOND

Semester: SECOND

Type (Basic/Compulsory/Elective subject): Compulsory

Weekly class hours: 4

Crédits (ECTS): 6

Year of Study Programme:

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2. DESCRIPTION

Photojournalism is one of the most important, and most impactful, means communicating news in this day and age. One image can summarize in an instant events that might require various paragraphs of text, but it can also be manipulated to communicate propagandistic messages that obscure the reality of the situation. For this reason, the role of photojournalists and knowledge of how they work is important for any communication professional. Especially with the growth of the new paradigms for media intake presented by social media, which more and more tends towards the moving image (videos, gifs, etc) and less and less towards the typical press figure immortalized in films and television.

With an uncertain future and a past founded in manipulating the subject matter that ends up in front of the lens à la Roger Fenton, the study of photojournalism and knowledge of its history, techniques and possible career paths is a foundational pillar for future journalists.

This subject will also familiarize students with the correct use of a reflex camera and the principal programs for manipulating and editing photos.

3. SITUATION

Previous knowledge and skills:

At least a B1 or B2 in English

Recommendations:

Consejos de interés (por ejemplo: es aconsejable disponer de ordenador)

- Students should have access to a computer with Adobe Creative Cloud programs (mainly Photoshop and Lightroom) or similar photo-editing software
- Access to Microsoft or Google Workspace
- A reflex or rangefinder camera that can manipulate shutter speed, sensitivity (ISO) and aperture. Students are recommended to use a digital camera, however use of an analog is possible if students can complete the photography tasks on time and have their images duly scanned and digitalized for presentation in class. If there are any doubts about make or model, feel free to contact the professor

Adaptation for students with special needs:

Any adaptations that EUSA provides for said situations.

4. OBJECTIVES AND COMPETENCIES

Specific educational objectives:

Theory:

- Explain and understand the significance of Graphic Journalism in the field of communication.

- Know the historical evolution of Graphic Journalism
- Present key theories to stimulate reflection on the photographic image and, especially, informative or documentary images.
- Present tools for evaluating, analyzing and critiquing the different forms of graphic journalism
- Contribute to understanding photography as a form of contemporary dialogue in an information based society.
- Contribute to understanding the social function of photography as a form of representing reality in the panorama of contemporary media.

Practical:

- Develop the basic technical abilities for managing photographic equipment
- Develop the basic technical abilities for managing software for editing and manipulating digital images.
- Develop the ability to create photojournalistic productions
- Know the process of creating photojournalistic productions
- Know the applications and new information technology and social media in the field of Graphic Journalism

Specific competencies:

- Ability to organize complex communication knowledge in a coherent way and the interrelation with other social, human and technological sciences, as well as methods and techniques of these disciplines.
- Ability to adequately show the results of oral, written, audiovisual or digital research as well as the methods and techniques of these disciplines.
- Ability to correctly comment and edit texts and other media products related with information and communication.
- Ability to manage information and communication technology academically.
- Capacity to reflect on communication, not only as a practical profession, but also its role, transcendence, projection and consequences in the areas of individuality, society, culture and politics.
- Capacity to understand the journalistic information messages and processes of constructing an agenda.
- Capacity and ability to communicate with the proper vocabulary of traditional means of communication (the press, photography, radio, television) in its combined modern forms (multimedia) or new digital media (Internet), through hipertextuality.
- Capacity and ability to use informatics systems and resources and interactive applications.
- Capacity and ability to design the formal and esthetic aspects of written, graphic, audiovisual and digital media, as well as informatics techniques for representing and transmitting events and information with infographic systems.
- Capacity and ability to design new strategic models for visual communication and their implementation in print and digital media communication.
- Capacity to apply professional ethics and deontology in the visual treatment of journalistic information, specifically through the use of the photographic image, illustrations, infographics, video, sound, and advertising, as well as documenting, checking, and completing information.

General competencies:

- Know how to apply basic knowledge to the subject to your work or vocation in a professional way.
- Develop the learning skills necessary to higher studies with a high degree of autonomy
- Possess abilities and aptitudes that favor an entrepreneurial spirit and the area of application and development of your academic formation.
- Be able to transmit information, ideas, problems and solutions, in writing or spoken, to a specialized or non-specialized audience.
- Know how to use search tools for documentary and bibliographic resources
- Possess abilities and aptitude that favors the entrepreneurial spirit in the area of application and development of your academic training.
- Capacity to work in groups on research, business, or class projects.

5. COURSE CONTENTS OR THEMATICS SECTIONS

TOPIC I: Basic principals of photographic technique
TOPIC II: Photographic language
TOPIC III: A Critical history of photography in the press
TOPIC IV: Current state of photojournalism: Future challenges

6. LIST OF TOPICS

TOPIC I: Techniques and practice of graphic journalism

- 1.1 Light
- 1.2 Cameras and formats
- 1.3 Lenses and focal length
- 1.4 Use and basic techniques: Aperture, shutter speed, sensitivity, exposure, depth of field and controlling movement

TOPIC II: Photographic language

- 2.1 Photographic genres
- 2.2 Rhetoric of a photographic report
- 2.3 Theories of photographic composition, formal elements, space and time

TOPIC III: History of photography in the press

- 3.1 Artistic movements in photography from its beginnings
- 3.2 Photojournalism and war photography
- 3.3 Illustrated magazines
- 3.4 Photographic agencies
- 3.5 Contemporary Photojournalism

TOPIC IV: Current state of photojournalism

- 4.1. Photojournalism for social change and better living: activism, defense of human rights and democracy (equality, diversity, pluralism).
- 4.2. Towards a new form of photojournalism: overcoming ethnocentrism, androcentrism, objectivization and sexualization of women
- 4.3. Photojournalism in the digital era and in a multimedia universe: portfolio, platforms for distribution, authors rights, festivals, competitions and photojournalism events

7. METHODOLOGY AND TEACHING TECHNIQUES

In a world that finds itself falling deeper and deeper into digitalization, the work of a photojournalist can be performed without ever meeting the editors, journalists or press chiefs who hire them. Many journalists work directly for agencies with offices in other cities, for international press, or for clients they don't even know.

As photojournalism is a practical and theory based subject, **in-person classes** will be used to share information and to reach a better understanding of the field. These classes will be a multi-directional forum with theory presented to debate between the students and the professor, with critique sessions to specifically evaluate the work produced throughout the course.

Critique sessions are fundamental to the evolution of any photographer, and these sessions will provide direct feedback on the exercises that students do, and improve their understanding of the relationship between the photography techniques presented in the theory sessions and their own photographic results. Critiques will also will also guide students in producing their final assignment, an individual photographic project that they will begin to think about from the beginning of the course. Subject material will be presented in presentations that will be uploaded to EUSA's online platform so students are more easily able to access material or resolve any questions they may have outside of the classroom.

During in-person sessions there will also be **laboratory sessions** dedicated to learning and improving skills with the technology most commonly used in Photojournalism, from workshops with students' digital cameras (or analog) to software such as Lightroom or Photoshop. Tutorials and exercises presented in these sessions will further develop the technological skills necessary to thrive in the field. These tutorials, and

additional materials will be posted to the online platform. Students will be presented with a tutorial and provided a task to be completed within the session and the instructor will provide direct feedback and resolve any questions as the students develop the exercises.

To further the students' understanding of the process of developing advertising or corporate communication, a **practical project** will be developed from the beginning of the course that will require students to create a project briefing and to follow it through to final product which will be presented to the class.

For a theory-practical class such as Photojournalism it is important to speak with different professionals in the field, and as such we will hear the experiences of **expert professionals** in photojournalism in one or more sessions, who will provide invaluable insight.

8. ASSESSMENT CRITERIA

Evaluation for in-person classes:

Option A: Attendance > 75%

Practical Sessions and Exercises held in class (65%)

Final Project starting with the brainstorming phase and ending with the presentation of a finalized photo story ready to be presented to the client, with text. (35%)

Option B: Attendance < 75% (Or student preference)

Exercise packet consisting of 50% of the photographic exercises realized during the course (20%)

A **Final Exam** with a short and long answer questions based on the theory presented in classes. (40%)

A **Final Project** starting with the brainstorming phase and ending with the presentation of a finalized photo story ready to be presented to the client, with text. (40%)

2nd AND 3rd EXAM SESSIONS

Evaluation option A will only be available during the **First exam session**. For the **Second exam session**, evaluation option B will be applied. Finally, for the **third exam session**, the exam will represent 100% of the final mark. As explained above, the methodology and evaluation systems seek to promote active participation in the class.

9. REFERENCES

Specific

- Specific Bibliography;
 - Wittwer, Jürg., Holom, Jessica (2016). *Talking through Pictures: A Beginner's Guide to Photojournalism* (2ed). Createspace Independent Publishing Platform
 - Aronson, Marc. Tamar Budhos, Marina. (2017). *Eyes of the World. Robert Capa, Gerda Taro and the invention of modern photojournalism*. New York. Henry Holt & Company.
 - Castellanos. (2004). *Manual de fotoperiodismo : retos y soluciones* (2. ed.). Universidad Iberoamericana.
 - Keene. (1995). *Práctica de la fotografía de prensa : una guía para profesionales*. Paidós.

General

- General Bibliography.
 - Chéroux. (2012). *Henri Cartier-Bresson : el disparo fotográfico*. Blume.
 - Panzer, & Caujolle, C. (2006). *Las cosas tal como son : [el fotoperiodismo en contexto desde 1955]*. Art Blume.

- Costa. (1977). *El lenguaje fotográfico*. Ibérico Europea de Ediciones.
- Baeza Gallur. (2007). *Por una función crítica de la fotografía de prensa* (1a. ed., 3a. tir.). Gustavo Gili.
- López Alonso. (2013). *Diseño de periódicos y revistas en la era digital*. Fragua.
- López Mondéjar. (1997). *Historia de la fotografía en España*. Lunweg.
- Sontag, Gardini, C., & Major, A. (2010). *Sobre la fotografía* (3ª ed.). Debolsillo.
- Lister. (1997). *La imagen fotográfica en la cultura digital*. Paidós.
- Newhall. (2006). *Historia de la fotografía* (2a ed., 3a tirada). Gustavo Gili.
- Vilches. (1997). *La lectura de la imagen : prensa, cine, televisión* ([1a ed., 6a reimp.]). Paidós.
- Barthes. (2020). *La cámara lúcida : nota sobre la fotografía*. Paidós Ibérica.
- Sousa. (2003). *Historia crítica del fotoperiodismo occidental*. Comunicación Social.
- Pantoja Chaves, Antonio (2007). *Prensa y Fotografía. Historia del fotoperiodismo en España*. El Argonauta Español (online) Available en:
<http://journals.openedition.org/argonauta/1346>

Other sources of interest (websites, etc.)

- Websites of interest.
 - AP News Photography (Available online:
https://apnews.com/hub/photography?utm_source=apnewsnav&utm_medium=navigation)
 - New York Times Lens (Available online: <https://www.nytimes.com/section/lens>)
 - Photojournalism Now (Available online:
<https://photojournalismnow43738385.wordpress.com/>)
 - El País Fotoperiodismo (Available online: <https://elpais.com/noticias/fotoperiodismo/>)