CIEE Global Institute - Buenos Aires

Course name: Photojournalism
Course number: (GI) JOUR 3002 BAAR
Programs offering course: Buenos Aires Open Campus
Open Campus track: Communications, Journalism, and New Media
Language of instruction: English
U.S. semester credits: 3
Contact hours: 45
Term: Fall 2018

Course Description

In this course, we will examine how images enter and circulate in the public sphere of news and discussion, analyze how images of current events are made, and study the meanings these images create and the purposes they serve. We will look at the past and present of photojournalism, from its origins in the 19th century to its contemporary forms, at a time when it is being impacted by rapidly changing technologies, media structures and cultural values. As well as reading about the history and contemporary forms of photojournalism, we will study a wide range of photographic images and learn to write and think clearly and incisively about them. We will pay particular attention to the photojournalistic traditions of the host country. The history of photojournalism is inseparable from the representation of violence, which is its dominant subject. This course will require you to look at graphic, disturbing and shocking images and to think seriously about the questions they raise.

Learning Objectives

By completing the course, students will be able to:

- Analyze photojournalistic and photo-documentary images, in writing and in discussion, using formal, technical, affective and other approaches.
- Express analytic vocabularies and evaluative criteria in the discussion of photojournalistic practice and images.
- Evaluate the history of photojournalism in Latin America, up to and including the present day, in particular the impact of changing technologies and media structures.
• Critically assess how the medium influenced the development of mass media in the early 20th century.
• Evaluate the work of key photographers and movements in photojournalistic and photo-documentary traditions.
• Engage with ethical and political questions of photojournalism past and present, in particular the representation of violence, civil wars, revolution and dictatorial coups.

Course Prerequisites

Students should have completed a level 2000 class in communication or journalism prior to taking this course. Students will need to bring their own camera (or camera-equipped smart phone).

Methods of Instruction

The course will take the form of a seminar, along with some brief introductory lectures from the instructor. Work in class will largely consist of engaged and informed discussion of assigned images, readings and other materials. Further engagement with questions raised and materials introduced will take place through the various assignments. Short group presentations will be assigned along the course. There will be three field trips during the course that will help students get involved with the photojournalism history in Argentina. There will also be an interview with a well-known photojournalist from Buenos Aires on site.

Assessment and Final Grade

1. Response Papers (3) 15%
2. Photo Assignment and Accompanying Paper 20%
3. Midterm Take-Home Exam 20%
4. Final Paper 25%
5. Class Participation 20%
   Total 100%

Course Requirements
Short Response Essays
Three times during the course you will write a short response – of approximately 600-700 words – posted online to the course web site, detailing responses and thoughts to a particular image or series of images, and where possible, linking these to your reading. The three specific images are chosen by you within given topics, with the following restrictions: (1) all students will write responses to the opening readings (Berger 2001; Freund 1980); and (2) including this first response, you must post once before the midterm, twice after.

Photo Assignment and Accompanying Paper
In response to our early analysis of photojournalistic practice and images, you will take a photographic image or series of images, documenting an event, a place or a person in Buenos Aires. This image should be accompanied by a 900-word essay that a) expands your reporting of the subject, using where possible categories and concepts from the first readings, b) justify the choices you made in making the image(s). Please use APA style citation when referencing your resources. You can use any available photographic technology to make these images – you do not need a high-end camera, the camera on your phone is a perfectly adequate tool. At the time of submission, students will also present this work to the class, in an informal, ungraded context.

Midterm Take Home Exam:
A midterm take-home exam will be given at the end of Week 3. You will have a choice of three or four questions, addressing general issues arising from the work we have done in the course to date. You answer one, at a length of 2000-2300 words.

Final Paper
The final assignment is a paper on a topic of your choice, agreed with the professor ahead of time. This can be either a research paper, or, for example, a thoughtful engagement with a single image or set of images, or a report and justification of your own images. The paper should be about 3000-3500 words, due on the last day of class. Please use MLA style citation when referencing your resources.

Participation
Participation is valued as meaningful contribution in the digital and tangible classroom, utilizing the resources and materials presented to students as part of the course.
Meaningful contribution requires students to be prepared in advance of each class session and to have regular attendance. Students must clearly demonstrate they have engaged with the materials as directed, for example, through classroom discussions, online discussion boards, peer-to-peer feedback (after presentations), interaction with guest speakers, and attentiveness on co-curricular and outside-of-classroom activities.

**Attendance Policy**

Regular class attendance is required throughout the program, and all unexcused absences will result in a lower participation grade for any affected CIEE course. Due to the intensive schedules for Open Campus and Short Term programs, unexcused absences that constitute more than 10% of the total course will result in a written warning.

Students who transfer from one CIEE class to another during the add/drop period will not be considered absent from the first session(s) of their new class, provided they were marked present for the first session(s) of their original class. Otherwise, the absence(s) from the original class carry over to the new class and count against the grade in that class.

For CIEE classes, excessively tardy (over 15 minutes late) students must be marked absent. Attendance policies also apply to any required co-curricular class excursion or event, as well as to Internship, Service Learning, or required field placement. Students who miss class for personal travel, including unforeseen delays that arise as a result of personal travel, will be marked as absent and unexcused. No make-up or re-sit opportunity will be provided.

Attendance policies also apply to any required class excursion, with the exception that some class excursions cannot accommodate any tardiness, and students risk being marked as absent if they fail to be present at the appointed time.

Unexcused absences will lead to the following penalties:
<table>
<thead>
<tr>
<th>Percentage of Total Course Hours Missed</th>
<th>Equivalent Number of Open Campus Semester classes</th>
<th>Minimum Penalty</th>
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<tbody>
<tr>
<td>Up to 10%</td>
<td>1 content classes, or up to 2 language classes</td>
<td>Participation graded as per class requirements</td>
</tr>
<tr>
<td>10 – 20%</td>
<td>2 content classes, or 3-4 language classes</td>
<td>Participation graded as per class requirements; <strong>written warning</strong></td>
</tr>
<tr>
<td>More than 20%</td>
<td>3 content classes, or 5 language classes</td>
<td>Automatic <strong>course failure</strong>, and possible expulsion</td>
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**Weekly Schedule**

**Week 1**  
**Orientation Week**

**Class 1:1**  
What is Photojournalism?

In this introductory class, students will be introduced to the basic aspects of photojournalism as a social practice that intends to portray reality and sets a basis for what is truth. They will work with different photographic archives from Argentina and the world.

Reading:
Images from Golden 2006, *FOTOTECA ARGRA*.  

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300 Fore Street
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**ciee.org**
Class 1:2  The Social Practice of Photojournalism

In this lecture class, students will discuss the uses of photojournalism as a means to document violence. They will learn about the beginnings of photojournalism and, through historic pictures, see how this social practice works as a political tool.

Reading:

Class 1:3  The Analysis of Photographs

Students will debate on the basic principles for analyzing photography. They will learn to evaluate a photograph and interpret the capacities of its rhetoric power. Concepts such as resignification, symbolism and contextualization will be introduced.

Images from Golden 2006, FOTOTECA ARGRA.

Week 2
Class 2:1  FOTOTECA ARGRA visit

Students will make a visit to the Argentinean Photojournalism Association and learn and evaluate different well-known photographs. Students will select a displayed image to analyze it for the First Short Response Paper.

Reading:

Class 2:2  What is an Iconic Photograph?

Students will be exposed to different iconic photographs and, according to the different readings, discuss on the aspects that make them iconic. Special attention will be given to the images of Cuban photographer Korda: a short film on how he created the “Picture of the Century” will be screened.

Reading:
Images from Korda; TIME MAGAZINE.
Class 2:3 Taking Photographs for Publication: Ethics, Politics & Power

Students will debate on the different boundaries and implications that underlie the publication of photographs. They will debate different ethical questions regarding consent, public sphere and politics. Special attention will be given to the Argentinean context and how photojournalism has been a powerful way to question and resist manipulation and political power.

Reading:

❖ Response Paper 1 due

Week 3

Class 3:1 Early Photojournalism

Students will be introduced to the history of photojournalism by discussing its specificity at the turn of the 19th century. They will reflect on the uses and implications taking a picture had as a way to document the reality of
the city and its inhabitants. They will evaluate and learn about the pictures of historic Berlin and of Buenos Aires.

Reading:
Images of Berlin: Vishniak archive
Images of Buenos Aires : Colección Witcomb; Christiano Junior; Panucci
Man with a moving camera. Directed by Dziga Vertov, Moscow, 1929 Film.

❖ Photo Assignment and Accompanying Paper due

Class 3:2 American Photojournalism of the Great Depression

Students will work with photographs of the American Great Depression and discuss its dialogue with literature. By analyzing Lange, Agee and Evans, students will discuss how photojournalism can work beyond press and media activity.

Reading:
Images from Agee 1988; Caldwell 1975; Evans.
Class 3:3  
**Capturing the Moment in War and Peace**

Students will select and present pictures of Capa, Cartier-Bresson, Weegee, Maier and others, and discuss the differences and similarities in portraying moments of war and peace.

**Reading:**

❖ Midterm Take-home Exam distributed

Week 4

Class 4:1  
**Dictatorships of Latin America: Official Photos and Counter-images**

Students will see and evaluate the official photography of the Southern Sphere dictatorships of the 1970s and discuss its rhetorics and implications. They will also work with counter-images and ironic images as a way of resisting political repression and authority.

**Reading:**


- Midterm Take-home Exam due

**Class 4:2**

**Argentine Dictatorship and the Malvinas War**

Students will go to the Museo Malvinas and the cultural space of the Ex-ESMA to visit the permanent photographic exhibition. Students will discuss the readings on how the Malvinas War was represented by the official military government in press.

**Reading:**

Class 4:3  Photojournalism and Abuelas de Plaza de Mayo: Towards Democracy

Students will discuss the importance of photojournalism in the construction of democracy and the representation of memory after the dictatorship. They will also learn about the movement of Abuelas de Plaza de Mayo and see how photography helped to portray its struggle. Students will select an image of the Argentine dictatorship to analyze for the Second Short Response Paper. The specifications for the final paper will be distributed.

Reading:
Week 5

Class 5:1  The Argentine Crisis of 2001 and Its Aftermath: The Avellaneda Massacre

Students will learn about and analyze the importance of photojournalism in the 2001 crisis. They will work with images that portrayed the protest movements during the social, political and economic collapse. The film on the Avellaneda Massacre of 2003 will be screened, followed by a debate on the role of mass media and the uses of photography.

Reading:

❖  Response Paper 2 due

Class 5:2  World Crises in the Global Era: Exodus, Famine, War

Students will analyze photojournalistic images of the last two decades from all over the world. The role of the photographer in an era dominated by the image will be addressed. Images and a film on Sebastião Salgado will be used to discuss the implications of taking pictures of major humanitarian crises. Students will select an image between 2000-2010 for the Third Short Response Paper.

Reading:
Clark, D. J. “The Production of a Contemporary Famine Image: The Image Economy, Indigenous Photographers and the Case of Mekanic
http://openspace.sfmoma.org/2014/03/faces-of-war/

Class 5:3  Retrospective of an Argentine Photojournalist

An interview on site with an Argentine photojournalist will be held (TBC).

Reading:

Week 6

Class 6:1  Photojournalism by and in Social Media

Students will present different discussions on photojournalism and social media according to the given readings. Problems of privacy policies, misinformation, viralization and scandal will be addressed. There will be a special focus on the pictures of Nan Goldin.

Response Paper 3 due

Class 6:2  
Violence Against Women in the Press

Students will address the problem of gender construction in the press. Cases of how violence towards women is treated in mass media in Argentina and Latin America will be analyzed and discussed. The pictures and protest activities of #NiUnaMenos will be evaluated as a form of photojournalistic documentation of a social movement.

Reading:
Images of Alejandra Aragón; Natalio Pinto; Verónica Márquez
Class 6:3 Viral Photojournalism in Latin America

Students will look at and discuss different social protest movements in Latin America in the last five years. Special attention will be given to the following cases and the way they were portrayed in the social media: Santiago Maldonado; the impeachment of Dilma Rousseff; the Chilean student movement. Images from M.A.F.I.A, AGENCIA PACO URONDO, and Human Rights Watch will be analyzed.

❖ Final Paper due

Course Materials

Readings

*We will read extracts and view images drawn from the following resources:*

Angeletti, Norberto; Oliva, Alberto. *Revistas que hacen e hicieron historia* [Magazines that did and do history]. Barcelona: Sol 90, 2002. Print


http://openspace.sfmoma.org/2014/03/faces-of-war/


Carbajal, Mariana. "Femicidio de las mochileras: la culpa de las víctimas". 
Página 12. 29 de febrero de 2016. Print. 


http://www.nytimes.com/2009/08/18/arts/design/18capa.html?_r=0&ref=international_center_of_photography&pagewanted=all


http://www.slate.com/blogs/behold/2014/07/17/brenda_ann_kenne_ally_documents_life_below_the_poverty_line_in_troy_york.html


http://museum.icp.org/museum/collections/special/weegee/


Films

CHE: *A man of this world.* Directed by Marcelo Schapces, Argentina, 1998.

*Man with a moving camera.* Directed by Dziga Vertov, Moscow, 1929.


Web Archive

Colección Witcomb. Web Archive http://www.coleccionwitcomb.educ.ar/

Recommended Reading and Resources


