Course name: Photojournalism
Course number: (GI) JOUR 3003 LNEN
Programs offering course: Open Campus
Open Campus Track: Communication, Journalism and New Media Track
Language of instruction: English
U.S. semester credits: 3
Contact hours: 45
Term: Spring 2020

**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 practices in Spain.

The course is divided into three sections. In the first, we will become familiar with some of the key issues and methods in looking at photojournalistic and photo-documentary images. In the second, we will trace the history of photojournalism, looking in more detail at key moments and movements, including American public photography of the 1930s, the work of figures like Robert Capa and Henri Cartier-Bresson and the ethical question of the photographic representation of real events. In the third section we examine contemporary photojournalism, from images of 9/11 to the embedded reporters of the Iraq War to the ways in which image-rich social media are changing photojournalism. 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 the end of the course students will have:

- Learned how to analyze photojournalistic and photo-documentary images, in writing and in discussion, using formal, technical, affective and other approaches.
• Become familiar with analytic vocabularies and evaluative criteria in the discussion of photojournalistic practice and images.
• Become familiar with the history of photojournalism, up to and including the present day, in particular the impact of changing technologies and media structures.
• Have an understanding of how the medium influenced the development of mass media in the 20th century.
• Encountered the work of key photographers and movements in photojournalistic and photodocumentary traditions.
• Thoroughly engaged with ethical and political questions of photojournalism past and present, in particular the representation of violence.

Course Prerequisites

None. Students will need to bring their own camera (or camera-equipped smartphone).

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.

Assessment and Final Grade

<table>
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<tr>
<th>Component</th>
<th>Percentage</th>
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<tr>
<td>3 Short Response Papers:</td>
<td>15%</td>
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<tr>
<td>Photo-assignment and Accompanying Paper</td>
<td>20%</td>
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<tr>
<td>Midterm Take Home Exam:</td>
<td>20%</td>
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<tr>
<td>Final Paper:</td>
<td>25%</td>
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<tr>
<td>Class Participation:</td>
<td>20%</td>
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<td><strong>TOTAL:</strong></td>
<td><strong>100%</strong></td>
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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 immediate responses and thoughts to a particular image or series of images, and where possible, linking these to your reading. The three specific topics are chosen by you, with the following restrictions:
1) all students will write responses to the opening readings (Berger 2001; DeGhett 2014)
2) including this first response, you must post twice before the midterm, once 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 your neighbourhood. This image should be accompanied by a 3-page text that should begin to a) expand your reporting of the subject, where possible using categories and concepts from the first readings b) justify the choices you made in making the image(s). 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 your choosing (3 pages is a good guideline).

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. The paper should be about 7-8 pages, due on the last day of class.

Class 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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</thead>
<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>
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Weekly Schedule

**Week 1**

**Class 1:1**

Introduction: What is Photojournalism?
This introductory class will define the concept of photojournalism and the art of storytelling through photography. Students will approach to the role of photojournalism in recording social, political and economic events.

**Readings**
Introduction, images from Golden 2006,
Newton 2009

**Class 1.2**

Photojournalism and Violence
The session will explore the concepts of sensationalism and the limits of publication. How is violence portrayed by photojournalists? Are there different ways to approach to such a sensitive topic?

**Readings:**
Berger 2001, 279-282 (“Photographs of Agony”)
DeGhett 2014, "The War Photo No One Would Publish."
Linfield 2010, 3-32

**Week 2**

**Class 2:1**

The Analysis of Photographs
Students will learn the way to read photographs and analyze their formal elements to determine their quality and how suitable their content is.

**Readings:**
Barrett 2012, 15-53, (“Describing Photographs” and “Interpreting Photographs”)
Images from Golden 2006

**RESPONSE PAPER 1 DUE**
Further Reading: Barrett 2012, 96-139 (“Photographs and Contexts” and “Evaluating Photographs”)
Class 2:2  What Is an Iconic Photograph?
This session will explore how an image becomes earns the status of an icon, how it becomes the object of worship and how the image also helps to build the iconic status of the represented subject. The session will discuss the diverse meanings of iconic images as well as the cultural context that fostered that distinctive status.

Readings:
Hariman 2007, 93-136 (“Performing Civic Identity – Flag Raisings at Iwo Jima and Ground Zero”)

Week 3
Class 3:1  The Ethics of Taking Photographs for Publication
This session will explore the boundaries of publication those photos considered of high value as testimony of events but their content may be controversial, harmful or intrusive. Where are the limits of an image? Should it be some kind of censorship of images? All or type of photos eligible for publication?

Readings:
Van de Ven 2008

Class 3:2  Early Photojournalism and American Photojournalism of the Great Depression
In this class, students will learn the origins of Photojournalism in the 1920s Germany and its development in Europe during World War. The session will be completed with review of the works for early photojournalists in America during the Great Depression focusing on the works of Dorothea Lange.

Readings:
Benjamin 2008, 274-298 (“A Little History of Photography”)
Crowley, 2003, 170-178 (Keller, “Early Photojournalism”)
Images from Dewitz, 2001
Lange 1960
Hariman 2007, 49-65 (“Migrant Mother and Times Square Kiss”)

PHOTO PROJECT AND SHORT ACCOMPANYING PAPER DUE

In class: presentation (informal, ungraded) of photo projects.

Class 3:3

Capturing the Moment in War and Peace – Capa, Cartier-Bresson, Weegee

An approach to the works of prestigious photojournalists who created images whose main characteristic is the snapshot quality, capturing an ephemeral and one-off moment.

Readings:
"Robert Capa, D-Day and the Normandy Campaign” (Web archive)
Whelan 2002
Rohter 2009
Cartier-Bresson 1952, “Introduction”
Bate 2009, 56-58 (“The Decisive Moment as Peripeteia”)
"Weegee's World – Life, Death and the Human Drama.” (Web archive)

MIDTERM TAKE HOME EXAM DISTRIBUTED

Week 4

Class 4:1

Photojournalism in Spain: images of Dictatorship and the Transition.
The Spanish Civil War was the fieldwork for many photojournalists attracted by the conflict, but the years of Franco Dictatorship also offered many images of the Spanish society under repression. The transition to democracy and the end of censorship was a prolific time for photojournalists who captured the transformation of the country.

Readings:
Nilsson, 2016 pp. 440-457

Class 4:2

Site Visit

Class 4:3

News Agencies. The production and distribution of images all over the world.
A review of the works of the most relevant News Agencies in the world and their role as news generators. Examples such as Reuters, Black Star, PR Neswire or ANSA.

Readings:
Czarniawska, 2011 pp. 125 - 176
**Week 5**

**Class 5:1**  
Photojournalism and the Global South  
This session will discuss the work of photojournalists in areas of conflict in Africa, Latin America and Asia.  

**Readings:**  
Linfield 2010, 125-150 (“Sierra Leone: Beyond the Sorrow and the Pity”)  
Clark 2004  
Stallabrass 1997  
Images from Salgado 2000

**Class 5:2**  
Images of 9/11  
The terrorist attacks in NYC generated thousands of images that portrayed not only the tragedy but also the impact in American society. The session will review the different approaches to this event in different parts of the world.  

**Readings:**  
Linfield 2010, 233-258 (“Gilles Peress: The Skeptic”)  
Images from “Here is New York” 2002.  
Retort 2005, 16-37.

**Class 5.3**  
9/11 – Beyond Photojournalism?  
What was the impact of the terrorist attacks in NYC? Has the role of photojournalists changed since then?  

**Readings:**  
Spiegelman 2004

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**Week 6**

**Class 6:1**  
Photojournalism across Media – Iraq and Afghanistan  
The war against Islamic terrorism led to different international conflicts in the area of the Middle East that were narrated through images since the very beginning. This session will review some of the most important ones and the work of war correspondents.  

**Readings:**  
Junger, Hetherington 2008
Pearsall 2013, 1-16
Assigned Film (Watch before class – Restrepo, directed by Junger & Hetherington, 2010)
Further reading: Langewiesche 2006
Read 2008, “Kilo Company Portraits” (Web archive)

Class 6:2
Unembedded - Critical Photojournalism: the international human crisis
International conflicts create controversies where photojournalists have an important role. In this session, we will study the influence of photojournalists as opinion makers when offering a critical approach to their work beyond the quality of images as documents.
Readings:
Boal/Stallabrass 2014
Kesteren, interview, 2013
Final Project due.

Class 6.3
Photojournalism by Social Media, Photojournalism in Social Media
The spread of social media and the accessibility to technology has made the shaping of real events a common practice. This final session will review the influence of social media and amateur photojournalism in today’s view of the world.
Readings:
Kenneally 2014 (“Upstate Girls” – Web archive)
Teicher, 2014
Altman, 2014
Images from: Kesteren 2008
Keller 2011
Carr 2014
FINAL PAPER DUE
Robert Capa, *D-Day and the Normandy Campaign*. Magnum Photo. Web Archive


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


Crawford, Matt. "*Shots of War: Photojournalism During the Spanish Civil War.*" Web.

http://libraries.ucsd.edu/speccoll/swphotojournalism/


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_kenneally_documents_life_below_the_poverty_line_in_troy_york.html


Recommended further reading and resources