This is an intensive course in visual and interactive journalistic communication and will stress visual content and sound. Every photograph you hand in must have a complete cutline/caption. The caption must be publishable as is, telling who, what, when, where, and why.

At any publication, deadlines are sacred. Therefore, no assignment will be accepted late without penalty. Your deadline is the beginning of class on the day the assignment is due unless otherwise specified. When your deadline is on a non-class day (it will usually be a Tuesday), you should email me your assignment as a Word document by 4p.m.

Photographers covering the news are expected to have their equipment with them at all times. Periodically, you will be asked to photograph something during class so you must bring your camera equipment to every class.

Course Objectives:

1. Learn to make pictures with journalistic content and visual impact
2. Learn to become part of the news gathering process
3. Learn how to become an originator of stories and assignments rather than someone who just executes them
4. Learn location lighting techniques with strong emphasis on how to work with one flash
5. Learn to record and edit sound, and to combine sound with still photography into story-telling presentations for viewing on the web and other applications.
6. Understand the duties, responsibilities and ethics of a newspaper staff photographer and we will also discuss newsroom organization and politics
7. Learn business practices of publications and freelance photography
8. Learn the importance of YOUR coverage reflecting the diversity of YOUR community
9. Learn how to expose yourself to, and become involved with, the diverse groups that make up your community (including various religious, ethnic and economic groups)
10. Change (elevate) the way you “see”!!!!!
11. Produce PORTFOLIO quality work!!!!!

Captions

You should all know that I take captions VERY seriously. I expect you to put thought and energy into them. In most cases I expect quotes from your subjects on top of the relevant information (refer to handouts) The caption is very important to the viewer’s understanding of, and appreciation for, the moment captured. They play a huge part in making the viewer care about the subject. Historically, I have given out more Fs for caption problems than for any other factor.
Assignments:

1. -- DUE THIS FRIDAY 1/22 by 4 p.m. -- A one-page bio on yourself
   • Include a few paragraphs of information about who you are and what you’ve done
     (photographically and otherwise). • Also include a few paragraphs on what your immediate goals
     are in photojournalism as well as long-term goals if applicable. This is important information that
     will help me target areas and skills which will help you achieve your goals. It will also help prioritize
     the direction of upcoming class discussions. • Include a list of the camera equipment you now own
     and use. • Include your phone number and preferred Email address. • Students who have a resume
     should include it. Those that don’t should be making that a priority.

2. Every class day (beginning 1/26) you must hand in two photographs. One should
   be event oriented such as a festival (or a sports picture) and the other should be feature or
   documentary oriented - a “found” Moment. A spot news picture may replace either category. A
   PDF WITH CAPTION must be handed in. A Thumb Drive containing Low Res Images of your
   entire take must be handed in with every assignment. There may be weeks when you are given
   a specific assignment. (For example, Sunday, Feb. 14th, is Valentine’s Day. On Feb 18th, you must
   turn in a picture that reflects that event). ONE of your two weekly pictures may be from one of your
   two stories (assignments #5 and 6) I encourage you to take advantage of that.
   ** NOTE ** Everyone MUST turn in a TimeLapse sequence by Feb 25th - that sequence can take
   the place of one of your weekly single images. We will discuss this in class.

3. Produce two environmental portraits on location. These should be publishable in a
   magazine such as Time, Rolling Stone, Forbes or Vanity Fair. Keep in mind that the viewer should
   be able to tell the nature of the person’s business or who the person is without reading the cutline
   (but of course I still want a cutline). Your first Portrait MUST be from your Long Term Story
   (assignment 6) Due 2/18, 3/24.

4. You can choose to do either 4a or 4b** - both are due on 3/24
   4a. Shoot a day in the life of a photographer -- you can select someone who works at a newspaper,
   magazine or wire service, or a freelance assignment photographer -- and produce a 10-12 min
   presentation. You need to have a commitment from your subject and send me a written proposal for
   your presentation (either 4a or 4b) by Wednesday, 2/17. Along with the presentation, a note of thanks
   to the photographer must be shown to me for review. The format for the thank you note will be a
   self-produced post card featuring one of the pictures you made while following your photographer.
   (MUST show me post card by 4/5)
   ** (this is the suggested option - I grade option 4b more critically)
   
   4b. Give a presentation on a Photojournalism-related topic that you are interested in and that you
   think would be of interest to the class. It could be on a person or a publication, it could be a type of
   photography or a trend in photography. Your presentation should be around 10 - 12 mins in length
   and (of course) you should have visuals and to share with the class. Topic must be approved by me.

5. Produce a short-term picture story or essay with sound for viewing on the web. It can be
   about someone you meet and find interesting. It could be about an interesting place, but it should
   not be from an event. You must record and edit sound (interviews and natural sound) to accompany
   the package. The story should be about 1.5 to two-minutes long. Due 2/25

6. Produce a long-term story with visuals (still and video) and sound on a socially relevant
   topic of your choice. The topic must be approved by the instructor. A written proposal must be
   emailed to me by 4 p.m. Wednesday, 2/10. The proposal will state the premise and explain why it will
   be a good story and suggest at least three picture possibilities that you envision. You must record
and edit sound (interviews and natural sound) to accompany the package. The story should be about two to three-minutes in length. You can go over that limit if you feel you have the material to support a longer piece and if the final piece warrants the extra time - but remember, more is not always more - a four-minute piece that does not flow, is not better than a three-minute piece that does. **Due 4/28.**

You should be prepared to discuss the progress of your story (and show about five new images and a transcription of any sound you’ve recorded) on the following dates, 2/25, 3/31 and 4/14. (see separate assignment sheets for more details) Images from your stories (short or long term) may be turned in for ONE of your weekly photo assignments.

Your first portrait must be from your story. This serves two purposes - it should give you a strong image to use in your story, AND (more importantly), it will give you an opportunity to see just how cooperative your subject will be - because if they aren’t willing to work with you on a portrait, you certainly shouldn’t expect them to work with you on your story!

7. This semester the **whole class** will spend three days (Friday, Saturday and Sunday, March 4th, 5th and 6th) documenting life in the city of Carbondale, IL. Our class, together with other advanced photo students, will be joined by professionals (photographers, picture editors, audio, video and multi-media folks) who are volunteering their time to come in and work with us this weekend. This will be part of a year long project that will have students documenting the city in the Spring, Summer and Fall semesters. In the Fall semester, students in the pictures editing class will edit, design and publish a book that will showcase YOUR work. While we will be utilizing the images that are made throughout the year, historically speaking, the images made during these weekend workshops has been the strongest work our students have produced, thanks to the intensive nature of this weekend and the editing and coaching the students receive from the visiting professionals. This is an incredible opportunity for all of us and we will discuss this project extensively in class.

**Final Portfolio:** You must prepare a portfolio and application materials suitable for an internship or a full time job. The portfolio should contain spot news, general news, sports, features and at least one picture story. Also included will be caption information, a short cover letter, a resume with at least three references and a self-addressed postage-paid envelope for the return of the portfolio. The portfolio may be in a wide variety of formats -- slide, digital, print, bound book, video -- any format is possible, HOWEVER, the format you choose must be approved by me. Deadline -- Thursday 5/5

**Sound:** This semester we will learning to gather and edit sound to enhance your storytelling capabilities. We will be using equipment and programs that will probably be new for many, if not most of you - don’t fear this - embrace it! Traditional publishing companies (as well as SO many other companies and industries) are looking to the web to increase their audience and their impact - a job (or intern) candidate who has extra skills and can help them is automatically more attractive to the person who is doing the hiring. Most directors of photography now say they will not hire someone who does not bring something extra to the table as far as web-based storytelling.

**Graduate Students:** Graduate students must complete Four extra assignments during the semester. At Least one of those extra assignments MUST be a presentation on a topic related to this class. Other assignments could be responsibilities you will take on to help the class, another presentation you may give to the class (or other photo students) and individual pictures (feature, sports, news, portraits) or picture packages. Photos will be discussed with the professor and geared to the strength and needs of your particular portfolio and your goals.
Grading and Extra Credit:

Grades will be determined as follows;

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Assn 2 (Weekly Pics)</td>
<td>30%</td>
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<tr>
<td>Assn 3</td>
<td>10%</td>
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<td>Assn 4</td>
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<td>Assn 5</td>
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<td>Assn 6</td>
<td>20%</td>
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<tr>
<td>Final Portfolio</td>
<td>10%</td>
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<tr>
<td>PROFESSIONALISM &amp; Class Participation</td>
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Also - see comments on editing, attendance, professionalism and class participation!!

Extra Consideration will be given for other factors such as … *How well do your images reflect the diversity (ethnic, religious, economic, etc.) of your community. *Going above and beyond what is normally expected in terms of you helping other members of this class (or other photo students) accomplish their goals.

Redos: Students may redo any assignment they are not satisfied with provided the assignment was originally handed in on deadline. **Redos must be handed in within two weeks** of you receiving the original grade for the assignment. There may be opportunities throughout the semester for students to earn extra credit. This will be discussed in class.

Critique: Here are some things to be thinking about during our in-class critiques.

- **Interest:** Does the content engage our interest? Or do we tire of it quickly?
- **Audience:** To what audience is the content addressed? A mass public audience? A special interest group?
- **Publication:** Do you feel the content could be published? If so, where?
- **Revelation:** Does the content lead the viewer to a new level of understanding of the subject? New Information? A unique perspective?
- **Value:** Does the content have any value to the community?
- **Originality:** Is the central idea of the story original? Or is it cliche?
- **Technical:** Are the audio and visuals controlled and easily understood? Are the levels where they should be?
- **Options:** What factors limited the content provider’s options?
- **Impact:** Does the content command attention? Does it stand out?

**Editing** is a very important factor in your growth as a photographer, and you should all be coming in for editing on a regular basis. There may be times when your schedules, other deadlines or some other conflicts might keep you from coming in for an edit on any given week, but it should be a rare occurrence for a two-week period to go by without us going over your work together. Beginning in Week two, I will deduct one point from your final grade for any week you do not come in for an edit. In any case where you miss a second week in a row, I will deduct two points. If at the end of the semester, you only have three points or less deducted for not coming in for editing, I will waive that deduction.
A few comments on Class Participation: Everyone starts off their class participation grade with a C! What you do, and/or don’t do, in class will directly affect the direction your grade goes from there. Understand this, coming to every class and answering questions when asked is the minimum expected - that’s a baseline C - that’s average! Initiating class discussions, bringing in examples that are noteworthy to the class (outside of assignments), going out of your way to help a member of a class or the class on a whole, and in general, contributing to a positive class environment and experience... these will all help your grade. Missing class or coming late (see attendance policy below), being rude or inconsiderate during presentations (by guests or class members) lack of participation in class discussions... these will all detract from your grade.

A few comments on PROFESSIONALISM:

Having strong professional standards will be a major factor for each of you to be truly successful in this (or any) field! NOW is the time for you to start establishing and maintaining your own professional standards. In this case that means KNOWING... • what the deadlines are; • what is expected of any given assignment; • what is on the syllabus – and addressing each and every conflict (or potential conflict) you might have with any deadline or expectation as soon as possible. It means that when I send out an email (group or personal) with a question in it (or a comment that is screaming for a response) that you do in fact respond!

Road Trippin’: If three or more students from class take a road trip together to anyplace at least 50 miles from school, they will receive an extra credit bonus for any weekly assignment (so if you get a B on a particular weekly assignment and you make the road trip, I will raise that grade to a B+). You do not have to make a picture for class from that trip (although I can’t imagine why that would not be a goal) but you must make a post card image from that trip. You can turn in the post card to me (addressed, stamped and ready to go) and I will put it in the mail or you can mail the post card to me. We will discuss post card production in class

Course Policies and Procedures:

1. All work should meet professional standards. All papers and captions must be typed and assignments should be submitted in 9x12 Manila envelopes. Your name, the assignment and the date must be included on the outside of the envelope

2. Any papers due outside of class time (bios, story and presentation proposals, etc) must be attached to an email as a microsoft word document (.doc or .docx)

3. With every photo assignment turned in, you must also turn in a thumb drive of ALL of the images (Lo Res - See Handout) of your take from that week

4. Images from your stories (short or long term) may be turned in for ONE of your weekly photo assignments (NOT on weeks when one of your three long term edits are due).

5. The SIU Code of Student Conduct states that it is a violation of the code to engage in academic dishonesty and other forms of academic misconduct, (i.e., misuse of academic resources or facilities, misuse of software, data, equipment or networks, library materials, or any act that hinders the academic process)

6. All photos handed in must have been shot during the semester (the previous week for your weekly single images) and should not have been submitted in a different class.

7. TURN OFF YOUR CELL PHONES WHILE IN CLASS!
Lab Time: Lab attendance and participation is REQUIRED. We will be going over and sharpening many important skills in our lab periods, including basic to advanced photoshop techniques, use of our sound equipment and sound editing software, combining sound with visuals for story-telling presentations, use of lighting equipment with an emphasis on properly using one strobe, and various photo techniques such as time-lapse photography. Missing a lab carries the same penalty as missing a class (see attendance policy below)

Attendance Policy

Class and lab attendance is required - it is impossible to learn what is necessary without coming to class. I do not expect that every student will be able to make it to every class period - what I do expect is a high degree of responsibility from each of you. If you are unable to make it to class on time (or at all) it is your responsibility to connect with me in advance, when possible, or soon after, and let me know what the circumstances are.

Missing class or lab without talking to me will result in the deduction of a FULL GRADE from your class participation score. Coming to class or lab late will result in the deduction of a half grade from your class participation score. Each absence after the second (whether the first two are excused or not) will result in the deduction of a full grade from your FINAL GRADE.

I realize that there can be a variety of circumstances completely out of your control that could cause your absence (personal or family matters, professional opportunities, or whatever) but again, it is YOUR responsibility to communicate those circumstances to me

DO NOT COME LATE TO THIS CLASS - it is rude and unprofessional, and unless there is a VERY good reason, I have ZERO Tolerance for it.

*Syllabus is subject to change - The world of a photojournalist is one that is constantly changing in reaction to events that affect our community - To excel as a photojournalist, you must be able to adapt and improvise in any number of situations - Like real life, this syllabus is subject to change as opportunities develop.*
EVERY Thursday (Unless otherwise specified): you must bring in two weekly pictures with complete captions. On days when you have another assignment due (one of your portraits, your short term story, or one of your three picture story edits) you will only need to have one picture.

JANUARY:
Fri, Jan 22nd: Your written bio is due (email)

FEBRUARY:
Wed, Feb 10th: Your written proposal for your long-term story is due (email).
Thurs, Feb 11th: First Portrait Due (Subject MUST BE from your picture story).
Sun, Feb 14th: Valentine’s Day - One of the pictures you turn in on 2/18 must reflect that
Wed, Feb 17th: Written proposal for your classroom presentation (either option) is due (email).
Thurs, Feb 18th: Your short-term visual/audio project is due.
Thurs, Feb 25th: First set of pictures and sound transcriptions from your long-term story are due Deadline for Time Lapse sequence

MARCH:
Thurs, March 3rd: Meet for pizza and kickoff of Weekend Workshop with visiting faculty. Shooting begins sunrise Friday and continues through sunset Sunday.
Thurs March 17th: Spring Break - no class - have fun!
Thurs March 24th: Second Environmental Portrait is due
Redo of Short Term Story is due
Thurs, March 31st: Second set of pictures and sound transcriptions from your long-term story due Your classroom Presentations are due

APRIL:
Fri, April 1-2: The Illinois Press Photographer's Association summit (estimated dates so far).
Thurs, April 14th: Third set of pictures and sound transcriptions from your long-term story due.
Thurs, April 21st: No Class - Makeup for your Weekend Workshop Efforts
Thurs, April 28th: Presentation of your completed long-term audio/picture story

MAY:
Thurs, May 5th: Final Class - Final Portfolio is due.
Wed, May 11th: You have until this date to turn in any improvements to either your picture story or your portfolio.