

PG/CM 316 PHOTOJOURNALISM
IES Abroad Barcelona

DESCRIPTION:

This is an experiential learning-based course that aims to integrate students into the cultural, social and political life of Barcelona, Spain and Catalunya, through the theoretical study and guided practice of the profession of Photojournalism.

The news media industry has been undergoing profound revolutions in its methods of reporting and delivery, as a result of the technological advances in communications since the digital revolution. This has radically changed the commodity and value of what we call news. New generations of readers consume news both through traditionally branded print outlets, and through emerging and brand-established online sources and social media. The impact of immediate visual communication through photography, and its immediate publication, combined with the temporal importance and evolving shift in meaning of text-based information, gives rise to new challenges for news makers, news reporters and news consumers alike.

The course will aim to give students a new understanding of news information by comparing historical and contemporary news delivery approaches, and by the practical experience of making news reports using images and text, at four levels of interaction (A Vox Populi Report, a News Report, a Features Story and a Photo Essay) based on the stories and issues that affect and inspire them during their time in Barcelona. Students will gain a profound understanding of the historical origins of the contemporary themes and issues surrounding life, culture and communications both globally and in Spain in general, and the mechanisms of how they impact and are presented and interpreted through the media.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

INSTRUCTOR:

PREREQUISITES: None

ADDITIONAL COST: None

METHOD OF PRESENTATION:

Lecture, class discussion, case study analysis, articles, book analysis, individual and group exercises, videos, field study.

REQUIRED WORK AND FORM OF ASSESSMENT:

- Project 1: News Story (5 photos, captions) – 10%
- Project 2: Feature Story (8-10 photos, captions) – 15%
- Project 3: Feature Profile (6-8 photos, captions) – 15%
- Project 4: Photo Essay (15-20 photos, captions) – 20%
- Editorial 1 – 5%
- Editorial 2 – 5%
- Editorial 3 – 10%
- Editorial 4 – 10%
- Class Participation – 10%
 - Class Participation midterm – 5%
 - Class Participation final – 5%

Photojournalism Assignments:

There are four journalistic assignments required for the course. These assignments will be on topics selected by the students and require a photographic component and a written component to be completed by the students for grading.

The same story idea can be developed and expanded with a deepening level of engagement in terms of photography and writing, or there can be different ideas for each assignment. Students will have to propose and justify their self-generated ideas before embarking on their assignments to the instructor for approval.

- Editorial 1 is an experiential learning activity that works as preparation and tutoring for the development and completion of Project 1. The result of this session is the Editorial Report 1, which is worth 5%.
- Project 1 is a News Story on an issue regarding a news or current event happening in Barcelona or related to the city. Students will be required to submit 5 photographs and the captions for each photograph. This project is worth 10%.
- Editorial 2 is an experiential learning activity that works as preparation and tutoring for the development and completion of Project 2. The result of this session is the Editorial Report 2, which is worth 5%.
- Project 2 is a Feature Story on any contemporary issue related to Barcelona. Students will be required to submit 8-10 photographs and the captions for each photograph. This project is worth 15%.
- Editorial 3 is an experiential learning activity that works as preparation and tutoring for the development and completion of Project 3. The result of this session is the Editorial Report 3, which is worth 10%.
- Project 3 is a Feature Profile of a resident of Barcelona or an individual that stands out from the crowd for a certain reason. Students will be required to submit 6-8 photographs and the captions for each photograph. This project is worth 15%.
- Editorial 4 is an experiential learning activity that works as preparation and tutoring for the development and completion of Project 4. The result of this session is the Editorial Report 4, which is worth 10%.
- Project 4 is a Photo Essay on any topic, issue or event based on reality. Students will be required to submit 15-20 photographs and the captions for each photograph. This project is worth 20%

Class Participation Grade:

Class participation amounts to 10% of the final grade. There will be a grade of 5% at the mid- term point of the semester, and another of 5% at the end of the semester that will reflect students' participation in the class.

General grading criteria: A: excellent Indicates work of a very high character. This grade is reserved for work that shows inspiration, demonstrating significant insight developed to its fullest extent and presented with exquisite craftsmanship. Strongly exceeding requirements of assignments. Growing level of improvement. Strong positive attitude toward the work. B: Good, above average Indicates work that is definitely above average. This level of work shows thorough exploration and development, and is well presented with good craftsmanship, but it may not rise to the highest level of excellence. Improvement showing marks of progress. Work is accurate and complete. Positive attitude towards the work. C: Average Indicates work of average or medium character. Mediocre or conservative performance, satisfying all requirements of assignments with a neutral and ordinary level of initiative and attitude. D/F: Fail Indicates that the student knows so little of the subject that his/her work cannot be accepted. Work in this category may be unfinished, unimaginative, undeveloped or poorly executed, and shows minimal understanding of issues. Level of initiative, attitude and improvement non-existent.

LEARNING OUTCOMES:

By the end of the course students will be able to:

- Critically analyze the role of Photojournalism in history and contemporary society in Barcelona, Spain and globally with reference to Photojournalism as a product, as a means of reporting actual events, and as a historical indicator.
- Differentiate the pre-digital and contemporary photojournalistic industries and visual landscapes

- Identify the impact of the new digital technologies both on the industry and product of photojournalism itself, and also on the consumer.
- Critically evaluate images and journalistic texts based on ethical and aesthetic criteria.
- Demonstrate effective, confident use of cameras and image editing programs.
- Demonstrate effective journalistic writing skills.
- Explain their understanding of the meaning and use of photojournalism in society and the media.

ATTENDANCE POLICY:

As a member of our class community, you are expected to be present and on time every day. Attending class has an impact on your learning and academic success. For this reason, attendance is required for all IES Barcelona classes, including course-related excursions. If a student misses more than three classes in any course without justification, 3 percentage points will be deducted from the final grade for every additional absence. Seven unjustified absences in any course will result in a failing grade. Absences will only be justified, and assessed work, including exams, tests and presentations rescheduled, in cases of documented medical or family emergencies.

CONTENT:

Session	Content	Required Reading
Session 1	Course Introduction General introduction and explanation of the content, aims, objectives and assignments for the Photojournalism course.	• Bogre, M. (2017). <i>Documentary Photography Reconsidered</i> (pp. 15-28). Bloomsbury. • Wright, T. (2008). <i>Visual Impact, Culture and the Meaning of Images</i> (pp. 1-33). Berg.
Session 2	Camera. Light. Color. The technology behind the camera and its evolution: from the "camera obscura" to the digital camera. Parts and basic functioning. Light as the fundamental element in photography. Light and color. Color theory. The color systems. Ways to combine colors. Color photography and B&W photography.	• Horenstein, H. (1995). <i>Colour Photography, a working manual</i> (pp. 25-69). Little Brown. • Langford, M. (2000). <i>Basic Photography</i> (7th ed., pp. 24-36). Focal Press. • Rudis, B. (2016). <i>Color Theory for Photographers</i> (pp. 8-54). www.f64academy.com
Session 3	Composition and Exposure Designing the photograph. The frame. Technical explanation of the rules of composition. Technical explanation of camera settings. Capturing the photo. The exposure. Focusing. Measuring the light. Metering modes and exposure modes. The exposure triangle. The use of manual controls. Bring Cameras to this class!!	• Langford, M. (2000). <i>Basic Photography</i> (7th ed., pp. 128-148). Focal Press. • Kobre, K. (2017). <i>Photojournalism, the Professionals' Approach</i> (7th ed., pp. 380-397). Focal Press.

Session 4	Photo Practice Practical class where students shoot mini assignments to practice camera settings, compositional techniques and digital post-processing. Students also start to build a narrative structure with photographs. Bring cameras and computers to this class!!	Kobré, K. (2017). <i>Photojournalism, the Professionals' Approach</i> (7th ed., pp. 184-213). Focal Press.
Session 5	Photojournalism Genres 1: News Story Lecture and discussion of the themes, challenges and opportunities of News photography stories. Definition and purpose of the News Story. Areas covered by news stories. The qualities of a good News Story. Basic notions on writing new stories (narrative writing vs news writing). Structure of the News Story. The news photos. Strength and qualities of the news photos. The captions: definition, importance, and how to write them.	- Kobré, K. (2017). <i>Photojournalism, the Professionals' Approach</i> (7th ed., pp. 37-63). Focal Press. - Kobré, K. (2017). <i>Photojournalism, the Professionals' Approach</i> (7th ed., pp. 65-79). Focal Press. - The News Manual (2019). What is News? In <i>The News Manual. A Professional Resource for Journalists and the Media</i> (Vol. 1, Chapter 1). The News Manual. http://www.thenewsmanual.net/Manuals%20Volume%201/volume1_01.htm - The News Manual (2019). News Pictures. In <i>The News Manual. A Professional Resource for Journalists and the Media</i> (Vol. 2, Chapter 46). The News Manual. http://www.thenewsmanual.net/Manuals%20Volume%202/volume2_46.htm - The News Manual (2019). Captions & Graphics in News Pictures. In <i>The News Manual. A Professional Resource for Journalists and the Media</i> (Vol. 2, Chapter 47). The News Manual. http://www.thenewsmanual.net/Manuals%20Volume%202/volume2_47.htm

Session 6	History of Photojournalism Global impacts of Visual photomechanical communication and the emergence, role and importance of photojournalism in historical and cultural contexts. Lecture about the History and experience of Photojournalism in general. Spain and Barcelona. The History and experience of photojournalism specific to Spain and Barcelona, looking at the impact of photomechanical reproduction on the industry, and the beginnings of modern coverage which starts with the Spanish Civil War. Analysis of photographers Gerda Taro and Robert Capa.	• Bogre, M. (2017). <i>Documentary Photography Reconsidered</i> (pp. 62-70). Bloomsbury. • Abel-Hirsch, H. (2019). <i>Gerda Taro: The First Woman War Photographer to Die in the Field</i>. Magnum Photos. https://www.magnumphotos.com/newsroom/politics/gerda-taro-first-woman-war-photographer-to-die-in-the-field/ • Becker, K. (2003). Photojournalism and the tabloid press. In L. Wells (Ed.), <i>The Photography Reader</i> (pp. 291-309). Routledge. • Berger, J. (2003). Photographs of Agony. In L. Wells (Ed.), <i>The Photography Reader</i> (pp. 288-291). Routledge. • Hostetler, L. (1999). Gerda Taro, Biography. In E. Handy (Ed.), <i>Reflections in a Glass Eye: Works from the International Center of Photography Collection</i>. International Center of Photography. https://www.icp.org/browse/archive/constituents/gerda-taro?all/all/all/all/0 • Tagg, J. (2003). Evidence, truth and order: The Photographic Records and the Growth of the State. In L. Wells (Ed.), <i>The photography reader</i> (pp. 257-261). Routledge.
Session 7	Editorial Session 1 Practical class where students will present to the professor their ideas and research for a news story in or about Barcelona. By the end of the session students must submit an Editorial Report with all the information that shows the development of their news story on a contemporary issue in or about Barcelona. Bring all your new story report to this class!!	• Cappon, R. (1999). <i>Associated Press Guide to News Writing: The Resource for Professional Journalists</i> (3rd ed., pp. 1-37). Peterson. • The News Manual (2019). Writing the News Story in Simple Steps. In <i>The News Manual. A Professional Resource for Journalists and the Media</i> (Vol. 1, Chapter 6). The News Manual. http://www.thenewsmanual.net/Manuals%20Volume%201/volume1_06.htm
Session 8	Critique 1: News Story Class presentation of each student's News Story (based on current issues in or about Barcelona). Critique and feedback from the professor. 5 photos + captions + headline.	• Class critique and feedback.

Session 9	Photojournalism Genres 2: Feature Story Lecture and discussion of the themes, challenges and opportunities of Features photography stories. Differences between News Story and Feature Story. Definition and types of the Feature Story. Structures for the Feature Stories. Levels of meaning in visual storytelling.	• Kobre, K. (2017). <i>Photojournalism, the Professionals' Approach</i> (7th ed., pp. 85-101). Focal Press. • The News Manual (2019). The Shape of the News Story. In <i>The News Manual. A Professional Resource for Journalists and the Media</i> (Vol. 1, Chapter 3). The News Manual. http://www.thenewsmanual.net/Manuals%20Volume%201/volume1_03.htm • The News Manual (2019). Features & Documentaries. In <i>The News Manual. A Professional Resource for Journalists and the Media</i> (Vol. 2, Chapter 50). The News Manual. http://www.thenewsmanual.net/Manuals%20Volume%202/volume2_50.htm
Session 10	Ethics and the Media Based on real life situations, we debate the ethical implications of shooting a photograph or intervening in an event. Lecture and discussion regarding the ethical challenges that photojournalism provokes and faces in a constantly changing visual environment. All that in the context of the concentration of media ownership, and the impact on culture and press freedoms this has had historically and in present day circumstances globally and in Spain.	• Sontag, S. (2019). <i>Regarding the Pain of Others</i> (pp. 91-104). Penguin Books. • Kobre, K. (2017). <i>Photojournalism, the Professionals' Approach</i> (7th ed., pp. 398-437). Focal Press. • Van Aelst, P., Strömbäck, J., Aalberg, T., Esser, F., de Vreese, C., Matthes, J., Hopmann, D., Salgado, S., Hubé, N., Stepińska, A., Papathanassopoulos, S., Berganza, R., Legnante, G., Reinemann, C., Sheaffer, T., & Stanyer, J. (2017). Political communication in a high-choice media environment: a challenge for democracy? <i>Annals of the International Communication Association</i>, 41(1), 3-27. https://doi.org/10.1080/23808985.2017.1288551 • The News Manual (2019). Taste & Bad Taste. In <i>The News Manual. A Professional Resource for Journalists and the Media</i> (Vol. 3, Chapter 61). The News Manual. http://www.thenewsmanual.net/Manuals%20Volume%203/volume3_61.htm • The News Manual (2019). Privacy & Public Interest. In <i>The News Manual. A Professional Resource for Journalists and the Media</i> (Vol. 3, Chapter 62). The News Manual. http://www.thenewsmanual.net/Manuals%20Volume%203/volume3_62.htm

Session 11	Editorial Session 2 Practical class in which students present to the professor their ideas and research for a feature story. Brainstorming for features story. Planning. Start the work. By the end of the session students must submit a report that explains their development of a feature story on a contemporary issue in or about Barcelona.	Cappon, R. (1999). <i>Associated Press Guide to News Writing: The Resource for Professional Journalists</i> (3rd ed., pp. 79-105). Peterson.
Session 12	Critique 2: Feature Story. Class presentation of each student's Feature Story (based on current issues in or about Barcelona). Critique and feedback from the professor. 8-10 photos + captions + headline.	Class critique and feedback.
Session 13	Photojournalism Genres 3: Feature Profile Lecture and discussion of the themes, challenges and opportunities of Feature profile photography. Definition of the Feature Profile. The editorial portrait shoot. Analysis of examples. Portrait photography tips: creative and technical considerations. Evolution of the editorial portrait.	Kobré, K. (2017). <i>Photojournalism, the Professionals' Approach</i> (7th ed., pp. 103-121). Focal Press.
Session 14	Guest Speaker 1 A professional photographer will join us to speak about the personal challenges of photojournalism and her take on different ways of looking.	Information about the guest speaker will be given in advance, as well as access to her work online.
Session 15	Editorial Session 3 Practical session in which students will present to the professor their subject(s), ideas, and plan for a feature profile. By the end of the session students must submit a report that works as a general draft of their feature profile project about a resident of Barcelona.	Berger, J. (2013). <i>Understanding a Photograph</i> (21st ed., pp. 17-21). Penguin.
Session 16	Critique 3: Feature Profile Class presentation of each student's Feature Profile (about a resident of Barcelona). Critique and feedback from the professor. 6-8 photos + captions + headline.	Class critique and feedback.

Session 17	Photojournalism Genres 4: The Photo Essay Lecture and discussion of the themes, challenges and opportunities for a more in-depth Photo Essay. Definition of photo essay. Levels of meaning in a reflexive visual storytelling. The synergy of content and form. The structure: sequencing of a photo essay. The layout: designing the page. Analysis of examples from different periods.	• Kobre, K. (2017). <i>Photojournalism, the Professionals' Approach</i> (7th ed., pp. 243-258). Focal Press. • Kobre, K. (2017). <i>Photojournalism, the Professionals' Approach</i> (7th ed., pp. 271-315). Focal Press.
Session 18	New Documentary Formats: Multimedia and Experimental Documentaries Technology has had an impact on image making and delivery to consumers and markets, as well as effects on human behavior and culture. In this current scenario of data and algorithms, photojournalism and documentary photography have opened to new forms of storytelling, incorporating technology, moving images and a level of experimentation and poetry usually associated with the fine arts.	• Cappon, R. (1999). <i>Associated Press Guide to News Writing: The Resource for Professional Journalists</i> (3rd ed., pp. 115-127). Peterson. • Laidler, J. (2019, March 4). <i>High tech is watching you. An interview with Shoshona Zuboff</i>. The Harvard Gazette. https://news.harvard.edu/gazette/story/2019/03/harvard-professor-says-surveillance-capitalism-is-undermining-democracy/ • Zuboff, S. (2021, November 12). You Are the Object of a Secret Extraction. <i>The New York Times</i>. https://www.nytimes.com/2021/11/12/opinion/facebook-privacy.html
Session 19	Guest Speaker 2 A professional photojournalist will share her approach to the creation of long-term documentary projects, as well as her reflections on the perks and challenges of being an independent visual storyteller.	• Information about the guest speaker will be given in advance, as well as access to her work online.
Session 20	Photojournalism & Visual Studies The meaning of images. The camera as a tool of power. A critical perspective on traditional photojournalism through the lens of Visual Anthropology and Visual Studies.	• Beck, A. (2016). <i>Decolonizing Photography: A Conversation with Wendy Red Star</i>. Aperture. https://aperture.org/editorial/wendy-red-star/ • Kelly, A. (2003). Self- Image: Personal is Political. In L. Wells (Ed.), <i>The Photography Reader</i> (pp. 410-418). Routledge. • McIntosh, P. (1989), <i>White Privilege: Unpacking the Invisible Knapsack</i>. The National SEED Project - Wellesley Center for Women, Wellesley College. https://nationalseedproject.org/Key-SEED-Texts/white-privilege-unpacking-the-invisible-knapsack • Wright, T. (2008). <i>Visual Impact, Culture and the Meaning of Images</i> (pp. 49-65). Berg.

Session 21	Gallery Visit 1 Group visit to one of the photography exhibitions held in Barcelona.	Gallery & Exhibition: TBA
Session 22	Editorial Session 4 Practical session in which students will present to the professor their ideas and plan for a documentary photo essay. Students will work on putting together the editing, structure and layout of their photo essays. By the end of this session students must submit a detailed report that works as a sketch of their photo essays.	Cappon, R. (1999). <i>Associated Press Guide to News Writing: The Resource for Professional Journalists</i> (3rd ed., pp. 115-127). Peterson.
Session 23	Gallery Visit 2 Group visit to one of the photography exhibitions held in Barcelona.	Gallery & Exhibition: TBA
Session 24	Critique 4: The Photo Essay Class presentation of each student's Photo Essay (about Barcelona). Critique and feedback from the professor. 15-20 photos + captions + headline.	Class critique and feedback.

REQUIRED READINGS:

- Abel-Hirsch, H. (2019). *Gerda Taro: The First Woman War Photographer to Die in the Field*. Magnum Photos.
<https://www.magnumphotos.com/newsroom/politics/gerda-taro-first-woman-war-photographer-to-die-in-the-field/>
- Beck, A. (2016). *Decolonizing Photography: A Conversation with Wendy Red Star*. Aperture.
<https://aperture.org/editorial/wendy-red-star/>
- Becker, K. (2003). Photojournalism and the tabloid press. In L. Wells (Ed.), *The Photography Reader* (pp. 291-309). Routledge.
- Berger, J. (2003). Photographs of Agony. In L. Wells (Ed.), *The Photography Reader* (pp. 288-291). Routledge.
- Berger, J. (2013). *Understanding a Photograph* (21st ed., pp. 17-21). Penguin.
- Bogre, M. (2017). *Documentary Photography Reconsidered* (pp. 15-28). Bloomsbury.
- Bogre, M. (2017). *Documentary Photography Reconsidered* (pp. 62-70). Bloomsbury.
- Cappon, R. (1999). *Associated Press Guide to News Writing: The Resource for Professional Journalists* (3rd ed., pp. 1-37). Peterson.
- Cappon, R. (1999). *Associated Press Guide to News Writing: The Resource for Professional Journalists* (3rd ed., pp. 65-79). Peterson.
- Cappon, R. (1999). *Associated Press Guide to News Writing: The Resource for Professional Journalists* (3rd ed., pp. 79-105). Peterson.

- Cappon, R. (1999). *Associated Press Guide to News Writing: The Resource for Professional Journalists* (3rd ed., pp. 115-127). Peterson.
- Horenstein, H. (1995). *Colour Photography, a working manual* (pp. 25-69). Little Brown.
- Kelly, A. (2003). Self- Image: Personal is Political. In L. Wells (Ed.), *The Photography Reader* (pp. 410-418). Routledge.
- Kobré, K. (2017). *Photojournalism, the Professionals' Approach* (7th ed., pp. 37-63). Focal Press.
- Kobré, K. (2017). *Photojournalism, the Professionals' Approach* (7th ed., pp. 65-79). Focal Press.
- Kobré, K. (2017). *Photojournalism, the Professionals' Approach* (7th ed., pp. 85-101). Focal Press.
- Kobré, K. (2017). *Photojournalism, the Professionals' Approach* (7th ed., pp. 103-121). Focal Press.
- Kobré, K. (2017). *Photojournalism, the Professionals' Approach* (7th ed., pp. 152-174). Focal Press.
- Kobré, K. (2017). *Photojournalism, the Professionals' Approach* (7th ed., pp. 184-213). Focal Press.
- Kobré, K. (2017). *Photojournalism, the Professionals' Approach* (7th ed., pp. 243-258). Focal Press.
- Kobré, K. (2017). *Photojournalism, the Professionals' Approach* (7th ed., pp. 271-315). Focal Press.
- Kobré, K. (2017). *Photojournalism, the Professionals' Approach* (7th ed., pp. 380-397). Focal Press.
- Kobré, K. (2017). *Photojournalism, the Professionals' Approach* (7th ed., pp. 398-437). Focal Press.
- Laidler, J. (2019, March 4). *High tech is watching you. An interview with Shoshona Zuboff*. The Harvard Gazette. <https://news.harvard.edu/gazette/story/2019/03/harvard-professor-says-surveillance-capitalism-is-undermining-democracy/>
- Langford, M. (2000). *Basic Photography* (7th ed., pp. 24-36). Focal Press.
- Langford, M. (2000). *Basic Photography* (7th ed., pp. 128-148). Focal Press.
- McIntosh, P. (1989). *White Privilege: Unpacking the Invisible Knapsack*. The National SEED Project - Wellesley Center for Women, Wellesley College. <https://nationalseedproject.org/Key-SEED-Texts/white-privilege-unpacking-the-invisible-knapsack>
- Van Aelst, P., Strömbäck, J., Aalberg, T., Esser, F., de Vreese, C., Matthes, J., Hopmann, D., Salgado, S., Hubé, N., Stępińska, A., Papathanassopoulos, S., Berganza, R., Legnante, G., Reinemann, C., Sheafer, T., & Stanyer, J. (2017). Political communication in a high-choice media environment: a challenge for democracy? *Annals of the International Communication Association*, 41(1), 3-27. <https://doi.org/10.1080/23808985.2017.1288551>
- Sontag, S. (2019). *Regarding the Pain of Others* (pp. 91-104). Penguin Books.
- Tagg, J. (2003). Evidence, truth and order: The Photographic Records and the Growth of the State. In L. Wells (Ed.), *The photography reader* (pp. 257-261). Routledge.
- Hostetler, L. (1999). Gerda Taro, Biography. In E. Handy (Ed.), *Reflections in a Glass Eye: Works from the International Center of Photography Collection*. International Center of Photography. <https://www.icp.org/browse/archive/constituents/gerda-taro?all/all/all/all/0>
- The News Manual (2019). What is News? In *The News Manual. A Professional Resource for Journalists and the Media* (Vol. 1, Chapter 1). The News Manual. http://www.thenewsmanual.net/Manuals%20Volume%201/volume1_01.htm
- The News Manual (2019). The Shape of the News Story. In *The News Manual. A Professional Resource for Journalists and the Media* (Vol. 1, Chapter 3). The News Manual. http://www.thenewsmanual.net/Manuals%20Volume%201/volume1_03.htm
- The News Manual (2019). Writing the Intro in Simple Steps. In *The News Manual. A Professional Resource for Journalists and the Media* (Vol. 1, Chapter 4). The News Manual. http://www.thenewsmanual.net/Manuals%20Volume%201/volume1_04.htm#simple
- The News Manual (2019). Writing the Intro, the Golden Rules. In *The News Manual. A Professional Resource for Journalists and the Media* (Vol. 1, Chapter 5). The News Manual. http://www.thenewsmanual.net/Manuals%20Volume%201/volume1_05.htm
- The News Manual (2019). Writing the News Story in Simple Steps. In *The News Manual. A Professional Resource for Journalists and the Media* (Vol. 1, Chapter 6). The News Manual. http://www.thenewsmanual.net/Manuals%20Volume%201/volume1_06.htm
- The News Manual (2019). Interviewing Basics. In *The News Manual. A Professional Resource for Journalists and the Media* (Vol. 1, Chapter 16). The News Manual. http://www.thenewsmanual.net/Manuals%20Volume%201/volume1_16.htm

- The News Manual (2019). Vox Pops - What are they? In *The News Manual. A Professional Resource for Journalists and the Media* (Vol. 1, Chapter 22). The News Manual. http://www.thenewsmanual.net/Manuals%20Volume%201/volume1_22.htm
- The News Manual (2019). Conducting Vox Pops. In *The News Manual. A Professional Resource for Journalists and the Media* (Vol. 1, Chapter 23). The News Manual. http://www.thenewsmanual.net/Manuals%20Volume%201/volume1_23.htm
- The News Manual (2019). News Pictures. In *The News Manual. A Professional Resource for Journalists and the Media* (Vol. 2, Chapter 46). The News Manual. http://www.thenewsmanual.net/Manuals%20Volume%202/volume2_46.htm
- The News Manual (2019). Captions & Graphics in News Pictures. In *The News Manual. A Professional Resource for Journalists and the Media* (Vol. 2, Chapter 47). The News Manual. http://www.thenewsmanual.net/Manuals%20Volume%202/volume2_47.htm
- The News Manual (2019). Features & Documentaries. In *The News Manual. A Professional Resource for Journalists and the Media* (Vol. 2, Chapter 50). The News Manual. http://www.thenewsmanual.net/Manuals%20Volume%202/volume2_50.htm
- The News Manual (2019). Taste & Bad Taste. In *The News Manual. A Professional Resource for Journalists and the Media* (Vol. 3, Chapter 61). The News Manual. http://www.thenewsmanual.net/Manuals%20Volume%203/volume3_61.htm
- The News Manual (2019). Privacy & Public Interest. In *The News Manual. A Professional Resource for Journalists and the Media* (Vol. 3, Chapter 62). The News Manual. http://www.thenewsmanual.net/Manuals%20Volume%203/volume3_62.htm
- Wright, T. (2008). *Visual Impact, Culture and the Meaning of Images* (pp. 1-33). Berg.
- Wright, T. (2008). *Visual Impact, Culture and the Meaning of Images* (pp. 49-65). Berg.
- Zuboff, S. (2021, November 12). You Are the Object of a Secret Extraction. *The New York Times*. <https://www.nytimes.com/2021/11/12/opinion/facebook-privacy.html>

Required Materials:

Students will be required to have a minimum of an iPhone or good quality camera phone, and a computer with a minimum of Photos or equivalent editing software. More recommended, but not compulsory, is some type of DSLR or mirrorless camera with corresponding lens, and a computer with an image editing program. Check your home university if you can access Lightroom or Photoshop before you come through the school license.

RECOMMENDED READINGS:

La Vanguardia
El País
New York Times
The Guardian