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

PREREQUISITES: 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:
- Assignment Grade in percentage of Final.
- Class Participation mid- term 5 %
- Class Participation final 5 %
- Assignment One- Vox Populi story 10 pictures- 1200 words- 10 %
- Assignment Two- News story 10 pictures- 1200 words- 15 %
- Assignment Three- Features story 10 pictures- 1200 words- 15 %
- Assignment Four- Photo Essay story 20 pictures- 2000 words- 25 %
- Final Exam- 25%

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.

The first assignment is a Vox Populi report on an issue the students will generate with the instructor regarding a news story or event in Barcelona. Students will be required to submit ten photographs and a news story of 1200 words, worth 10% of the final grade.
The second assignment is a News Story of a contemporary issue in Barcelona, which will require ten photographs and a news report of 1200 words worth 15% of the final grade.

The third assignment is a Features Story on a contemporary issue in Barcelona that will require ten photographs and a written Features story of 1200 words worth 15% of the final grade.

The fourth assignment is a Photo Essay, a more in depth project, of twenty photographs and a written article of 2000 words worth 25% of the final grade. This should be conceived and approved earlier in the semester, and worked on gradually throughout the semester for presentation in the last class.

Final Exam:
There will be a Final Exam for this course consisting of three sections.
- Section one will be a photojournalism glossary where terms are matched with definitions worth 20% of the exam total.
- Section two will consist of a reading about Ethics and Photojournalism where students are prompted to give an essay response worth 40% of the exam total
- Section three will be a reading prompt on a contemporary issue regarding the state of Photojournalism worth 40% of the exam total, where students are required to give an essay response.

The final exam is worth 25% of the course total and will take place in the exam week.

Class Participation 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:**
Attendance is mandatory for all IES classes, including course-related trips. Any exams, tests, presentations, or other work missed due to student absences can only be rescheduled in cases of documented medical or family emergencies. If a student misses more than three classes in any course 3 percentage points will be deducted from the final grade for every additional absence. Seven absences in any course will result in a failing grade.

**CONTENT:**

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<th>Session</th>
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| Session 1 | **Course Introduction.**  
| Session 2 | **Cameras and Light.**  
Technical explanation of camera settings, analysis of professional level requirements both historical and contemporary regarding image capture technology and how this has evolved with the development of the market and consumer of photojournalism.  
Technical analysis of the use of Light as a compositional element, and as a style indicator in terms of differentiation of the 'look' of photojournalism as a 'product' for consumption in a crowded marketplace.  
| Session 3 | **Composition and Narrative.**  
Technical explanation of the rules of composition, regarding style and personal preferences, followed by an analysis of the creation of visual narratives studying the effects of image sequencing and selection their impact on visual storytelling in reference to story placement and design for print and digital media.  
| Session 4 | **Shooting practical class.**  
Practical class where students shoot a number of mini assignments to practice camera settings, compositional techniques and narrative sequencing learned in previous classes.  
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<th>Session 5</th>
<th>Post processing and digital enhancement. Theoretical and practical class where students use their own photos taken the class before and edit them in either Photoshop or Photos, or other editing programs to maximize the technical aspects of image editing and their creative potential.</th>
<th>• Kobré, Kenneth, <em>Photojournalism, the Professionals’ Approach</em>, 6th ed, Chapter Seventeen, Pages 414-454, Focal Press, 2008.</th>
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| Session 6 | Vox Populi- opinion and survey as news. Lecture and discussion of the themes, challenges and opportunities of writing and photographing a Vox Populi photo story. Students to bring in their own sourced news stories of contemporary issues in Barcelona for discussion, which are related back to theoretical structures explaining the function of the Vox Populi image and text in publications. Bring Cameras to this class!! | • Cappon, René, J. *Associated Press Guide to News Writing: The Resource for Professional Journalists* 3rd Edition, Peterson’, 1999. Chapter Eight: Quotes, Your words or mine, pages 65-79.  
| Session 7 | Vox Populi- practical. Questions and image taking session where students interview, and photograph other students, then prepare and write up the answers for their first assignment. Bring Cameras to this class!! |  |
| Session 8 | Assignment One- Vox Populi story. Class presentation and critique of a Vox Populi story about Barcelona, 1200 words and ten images. | • Class critique and feedback. |
• Wells, Liz, ed *The Photography Reader*,Routledge, 2003, Chapter 27,  
| Session 10 | Historical Visual Contexts 2. 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. | • Wells, Liz, ed *The Photography Reader*, Routledge, 2003, Chapter 28  
| Session 11 | Gender and storytelling.  
• Film: *Missrepresentation* - via Netflix.  
| Session 12 | Media ownership and photojournalism as a business. The evolution of the marketplace and the evolution of the product.  
Lecture and discussion of the changing marketplace for photojournalism, the concentration of media ownership, and impact on culture and press freedoms this has had historically and in present day circumstances globally and in Spain. | • Iosifidis, P. *Media Ownership and Concentration in the United Kingdom*. In: E. Noam (Ed.), International Media Concentration, OUP. Pages 1-31.  
| Session 13 | News Photojournalism 1  
Lecture and discussion of the themes, challenges and opportunities of News photography and writing. Students to bring in their own sourced news stories of contemporary issues in Barcelona for discussion, which are related back to theoretical structures explaining the function of the news image and text in publications.  
**Bring Cameras to this class!!** | • Kobré, Kenneth, *Photojournalism, the Professionals' Approach*, 6th ed, Chapters One, Two and Three, Pages 2-64, Focal Press, 2008. |
Practical class where students will learn news writing and then in their own time and with skills developed from the preceding class, students will write and shoot a News story to a tight deadline of the next class.  
| Session 15 | Assignment Two- News story.  
Class presentation and critique of a News story about Barcelona, 1200 words and ten images. | • Class critique and feedback. |
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| 16 | Ethics and commodification- would you shoot? | 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.  

| 17 | Features Photojournalism 1. | Lecture and discussion of the themes, challenges and opportunities of Features photography and writing. Students to bring in their own sourced news stories of contemporary issues in Barcelona for discussion, which are related back to theoretical structures explaining the function of the news image and text in publications, and are more in depth coverage of their news stories-taking them to the next level.  

*Bring Cameras to this class!!* |

| 18 | Features Photojournalism 2- writing. | The analysis of further news story writing, with regard to the inflection for feature stories, rather than spot news reporting. Students will develop further their news story to a different angle and with further research ready for presentation for the next class.  

*Bring Cameras to this class!!* |

| 19 | Assignment Three- Features story. | Class presentation and critique of a News story about Barcelona, 1200 words and ten images.  

*Class critique and feedback.* |
| 20 | Multi media- technology and impact on photojournalism. | Lecture and discussion regarding the impact of technology on image making and delivery to consumers and markets, and the effects on human behaviour and culture.  

| 21 | Photo Essay 1- techniques and tips. | Lecture and discussion of the themes, challenges and opportunities of the further skills and challenges of photography and writing for a more in depth photo essay. Students to bring in their own sourced stories of longer term contemporary issues in Barcelona for discussion, which are related back to theoretical structures explaining the function of the photo essay regarding image  

and text in publications, and are more in depth coverage of their news stories- taking them to the next level.  
**Bring Cameras to this class!!**

| Session 22 | **Photo Essay 2- writing.**  
The analysis of further news story writing, with regard to the inflection for a photo essay, rather than spot news reporting, or writing feature stories. Students will develop further their news and feature story to a different angle and with deeper research ready for presentation for the end of the course.  
|---|---|---|
| Session 23 | **Personal tutorial.**  
One to one tutorial with students regarding the final Photo Essay presentation. | **Individual tutorial and advice on Final projects.** |
| Session 24 | **Assignment Four- Photo Essay story.**  
Class presentation and critique of a Photo Essay story about Barcelona, 2000 words and twenty images. | **Class critique and feedback.** |

**Final Exam**

**REQUIRED READINGS:**

• Wells, Liz, ed *The Photography Reader*, Routledge, 2003, Chapter 28
• Wells, Liz, ed *The Photography Reader*, Routledge, 2003, Chapter 27,

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 camera with corresponding lens, and a computer with Adobe Photoshop image editing program. Check your home university if you can access Photoshop before you come through the school license.

RECOMMENDED READINGS:
La Vanguardia
El País
New York Times
The Guardian