The purpose of this course is to introduce students to visual storytelling through still photography. Besides covering basic photographic techniques, the course is intended to expand student understanding of photography as a means of visual communication. This is an intensive course that challenges all participants, including those who might have previous photographic experience. Weekly critiques include discussion of student work as well as analysis of professional photojournalists and documentary photographers and the projects they produce. Students are expected to participate in class, complete shooting assignments, and produce an extensive final project of their choosing (with instructor’s approval).

Students will be instructed in the necessary and rigorous steps of research, pre-planning, building relationships, ethical issues and visual approaches. This hands-on workshop emphasizes the storytelling aspects of photojournalism and documentary photography while instilling strong technical fundamentals and the skills necessary to transform photographs from single images into photographic essays. The workshop will also teach fundamentals of visual literacy.

Required Materials
The participants must have the following photographic equipment:

- **Camera**: Digital SLR camera or advanced fixed lens camera with RAW and manual capabilities (approval of instructor required for all cameras)

- **Lenses**: Lenses, or lens, that cover(s) wide angle to moderate telephoto (for example, 28-70 mm zoom, but prime lenses are preferred including: 28mm, 35mm, 50mm, 85mm fixed focal length lenses)

- **Digital Storage**: Memory card(s) compatible with your camera - minimum 16GB. External hard drive with a minimum of 1TB of storage space (backing up your work to a second device is strongly recommended). Appropriate cables to connect hard drive to computers in W332 AJB (USB 2, Firewire 800, etc.)

*The school does offer the opportunity for students taking this class to check out a Canon 60D SLR camera outfit for the entire semester. Reservations online at: [http://research3.its.uiowa.edu/film](http://research3.its.uiowa.edu/film)*

Assignments
There will be five weekly shooting assignments beginning the third week of the semester. For the last six sessions of the term students will be working on a single documentary photographic project of their own selection (with instructor’s approval).
Evaluations
Evaluations of student work will be done on an assignment basis. Students will present their work to the class for an in-depth critique by the instructor and fellow classmates. If there are any questions regarding your work, or you wish to know how you are performing in the course, you may consult with me anytime during my office hours or by appointment. There will be a critique of everyone’s final project during our allotted exam time during final’s week (the specific time and date will be announced later in the semester).

Grading
Final grades will be based on the five weekly assignments, the final project, and presentation/paper. The following breakdown is approximate:

- Weekly assignments - 50%
- Final Project - 50%
- Presentation/Paper - pass/fail, failing the assignment will result in the deduction of (one) full letter grade

The above percentages are a guideline, not a rule. I say this because much of the work throughout the semester has to be judged subjectively. When the shooting assignments begin, I will give grades and feedback based on the previous week’s work during office hours. The presentation/paper will be graded and returned after all in-class presentations are given. Midterm grades will be given before the start of the final project.

Grades for the photographic work will be calculated by the following criteria:

**A: EXCELLENT** The student will:
- Go above and beyond the minimum requirements
- Spend 3-4 hours taking photos
- Exhibit distinguished work in both technical and aesthetic value
- Actively participate in class, providing constructive criticism of his/her own work as well as his/her classmates

**B: ABOVE AVERAGE** The student will:
- Do more than the minimum requirements
- Spend 2-3 hours taking photos
- Exhibit good work in both technical and aesthetic value
- Moderately participate in class, providing good criticism of his/her own work as well as his/her classmates

**C: AVERAGE** The student will:
- Meet the minimum requirements for each assignment
- Spend 1-2 hours taking photos
- Exhibit competent work in both technical and aesthetic value
- Minimally participate in class providing basic criticism of his/her own work as well as his/her classmates

**D: BELOW AVERAGE** The student will:
- Do less than the minimum requirements
- Spend less than one hour taking photos
- Exhibit poor work in both technical and aesthetic value
- Rarely participate in class providing no criticism of his/her own work or his/her classmates

**F: FAILURE** The student will:
- Do far less than the minimum requirements
- Exhibit poor work in both technical and aesthetic value
- Never participate in class

I will grade with a plus/minus option.
Attendance

Attendance is mandatory! You will not succeed in this class if you are not present for instruction and critiques. Yes, there are circumstances that may keep you out of class, but if you miss six classes you fail the course. Leaving the class early or showing up later than 30 minutes will count as one absence. Absences will result in the following grade adjustments:

3 Absences = One full letter grade deduction from final grade
4 Absences = Two full letter grade deductions from final grade
5 Absences = Three full letter grade deductions from final grade

For example, your final grade is a B- based on the work and presentation/paper, but you have missed four classes. Your final grade will be a D-.

Class Schedule

The semester will be broken down into three sections.

The first section will be devoted to learning about basic photographic techniques. We will examine how to properly use your equipment and how to take technically accurate photographs. We will go over the processes for editing and adjusting those images using Lightroom and Photoshop.

The second section will be spent honing your photographic techniques. You will have five assignments where much of the direction will come from your own interpretation. During this section you will be learning how to constructively critique each other’s work as well as speak about your own. You will learn how to edit and sequence a photo essay.

The last section will be devoted to a documentary project of your choosing (with my approval). During this section we will be looking solely at everyone’s project as it progresses and examples of relevant work from contemporary and/or legendary photographers when applicable. Failure to complete a final project will result in an automatic F for the class.

What follows below is an estimated timeline for the class. It is not set in stone and may change or evolve as the semester progresses, or as I see fit.

Class schedule:

August 25
- Introduction to class
- Overview of policies and procedures
- Camera training
- Assignment: You will select a master photographer from the photojournalism, documentary, or portrait traditions. Research the photographer and select three of his/her photographs to write about and present in class. The three-page paper should cover the photographer personally only briefly. The emphasis should be on the work the photographer is producing/produced and the significance that work has/had in the world of photography and on the general public. Address the three images in detail and how they impact you emotionally. Detail formal qualities of the photographs including composition, lighting, and content. You will give a five-minute presentation to the class and will project/display the three photographs during that presentation.

September 1 - No Class (University Holiday)

September 8
- Basic camera techniques
- Creating a digital workflow
- Presentations (10 students on the 8th and 10 students on the 15th). All papers are due on the 8th.
September 15
- Advanced camera techniques
- Lightroom and Photoshop
- Technical/theoretical discussions
- Presentations, part two
- Assignment #1, Light. The assignment is open to your interpretation, but there must be a common theme or technical aspect that links the photographs into a series or essay. There will be discussion and examples of how to do this during class, but interpretation of the topic is entirely yours.

September 22
- Assignment, Light, is due – first major critique
- Continued technical/theoretical discussions
- Assignment #2, Day In The Life. You will document the day of an individual that exemplifies life in our community. You will need to spend the entire day (outside of your classes) with the individual photographing from when they wake-up till when they go to sleep. Choose your subject wisely and make sure they are open to being photographed for an entire day. Twelve photographs are due on September 29. Edit tight and work to eliminate repetition in your sequence.

September 29
- Assignment, Day In The Life, is due – critique
- Assignment #3, Portrait Series. In the tradition of Diane Arbus (Revelations) and Jim Goldberg (Rich and Poor), the assignment is to create a series of portraits that relate to each other through common theme, photographic technique, or other visual/narrative structure. Ten photographs are due on October 6.

October 6
- Assignment, Portrait Series, is due – critique
- Lecture and screening, The Photographic Landscape on Social Media (Instagram). @jonlowenstein @everydayusa @ruddyroye
- Assignment #4, The Social Landscape on Social Media. You will produce (at minimum) seven photographs on a single topic relevant to our times and publish them through social media (preferably Instagram). If possible, you should publish one a day and shoot numerous times over the course of the week. You can use a smart phone or class approved camera to produce your work. The photographs will be screened and critiqued on October 13 as well as the work (as published) on the social media platform you chose.

October 13
- Assignment, The Social Landscape on Social Media, is due – critique
- Discussion and screening, Personal Diary.
- Assignment #5, Photographs as Personal Diary, Nan Goldin describes her photography as the diary she shares. Hervé Guibert wrote in Ghost Image, “Photograph only those closest to you, your parents, your brothers and sisters, your lover. The emotional antecedent will carry the picture along with it…” Study Goldin (Ballad or Devil’s Playground) and Richard Billingham (Ray’s a Laugh) and Larry Clark (Tulsa) – everything from self-portrait to those closest to you is open here, but emotion is key. Twelve photos are due on October 20.

October 20
- Assignment, Personal Diary, is due – critique
- Lecture/Screening, Concerned Photographer (Final Project)
- Visual Story Telling: Today’s Photo Essayist (Final Project). Essay in the tradition of the Concerned Photographer, W. Eugene Smith (Let Truth Be The Prejudice) and Eugene Richards (Fat Baby). This project will make up the remainder of the class and will result in a major essay that will be screened during finals week. You will pitch your well-researched project during class and in writing. The project must be approved by me, but can be discussed and cleared before this date. Get started on your story ideas early!

October 27
-Critique final project
-Discussion and screening, contemporary and master photographers

November 3
-Critique final project
-Discussion and screening, contemporary and master photographers

November 10
-Critique final project
-Discussion and screening, contemporary and master photographers

November 17
-Critique final project
-Discussion and screening, contemporary and master photographers

November 24 (No Class, Thanksgiving recess)

December 1
-Critique final project
-Discussion and screening, contemporary and master photographers

December 8
-Critique final project
-Discussion and screening, contemporary and master photographers
-Final edit scheduling...

December 15-19
Finals Week - Final projects due (25-photo minimum slide presentation during finals week. Date/time/location (TBD).

Final project ideas must be approved by me, during class or in writing, by the end of class on October 20th. Start researching and pitching your final project ideas to me early (to ensure the greatest success). After the critique session on October 20, the rest of the semester will be devoted to final projects and critiquing each other’s work.

Assignments will be due by 5:30 p.m. (due dates are included with story description and critique schedule). Anything turned in after that will be considered late with a full letter grade deduction for that assignment. The minimum requirement for almost every assignment is 100 photos. Print your entire takes as contact sheets - printed on (at minimum) a high quality matt paper. You will also print your selects WITH captions. If you have access to inkjet photo printers, use them. I will not be grading on the quality of your contacts and selects. The contacts are for me to see how you are approaching your assignments and to critique your editing. Prints of your selects with captions are for grading purposes, but image quality is only taken into consideration when viewing selects on-screen during class.

Class Participation
Participation is vital to this class. Without feedback for/from your classmates, this class - and your work - will founder. I understand shyness, but this class will require you to step out of many of your comfort zones. To do well you will have to challenge yourself while photographing and in communicating the thoughts behind your work. All computers will be turned off for most of the class sessions during the semester. Anybody using the computers or any electronic devices (other than your camera) during class time will be asked to leave and it will count as an absence. Yes, the class is long, but I will typically provide one or two short breaks so that you can catch up, stretch, get a snack, etc.
The Iowa Dozen
This class is part of the School of Journalism & Mass Communication’s assurance that each of its graduates meets the following standards:

We learn to...
1. Write correctly, clearly and well.
2. Conduct research and gather information responsibly.
3. Edit and evaluate carefully.
4. Use media technologies thoughtfully.
5. Apply statistical concepts accurately.

We value...
6. Free speech and First Amendment principles for all individuals and groups.
7. A diverse global community.
8. Creativity and independence.

We explore...
10. Theories and concepts.
11. The history, structure and economy of media institutions
12. The role of media in shaping cultures.

The College of Liberal Arts and Sciences
Policies and Procedures

Administrative Home
The College of Liberal Arts and Sciences is the administrative home of this course and governs matters such as the add/drop deadlines, the second-grade-only option, and other related issues. Different colleges may have different policies. Questions may be addressed to 120 Schaeffer Hall, or see the CLAS Academic Policies Handbook at http://clas.uiowa.edu/students/handbook.

Electronic Communication
University policy specifies that students are responsible for all official correspondences sent to their University of Iowa e-mail address (@uiowa.edu). Faculty and students should use this account for correspondences. (Operations Manual, III.15.2. Scroll down to k.11.)

Accommodations for Disabilities
A student seeking academic accommodations should first register with Student Disability Services and then meet privately with the course instructor to make particular arrangements. See www.uiowa.edu/~sds/ for more information.

Academic Honesty
All CLAS students or students taking classes offered by CLAS have, in essence, agreed to the College's Code of Academic Honesty: "I pledge to do my own academic work and to excel to the best of my abilities, upholding the IOWA Challenge. I promise not to lie about my academic work, to cheat, or to steal the words or ideas of others; nor will I help fellow students to violate the Code of Academic Honesty." Any student committing academic misconduct is reported to the College and placed on disciplinary probation or may be suspended or expelled (CLAS Academic Policies Handbook).

CLAS Final Examination Policies
The final examination schedule for each class is announced by the Registrar generally by the fifth week of classes. Final exams are offered only during the official final examination period. No exams of any kind are allowed during the last week of classes. All students should plan on being at the UI through the final examination period. Once the Registrar has announced the date, time, and location of each final exam, the complete schedule will be published on the Registrar's web site and will be shared with instructors and students. It is the student's responsibility to know the date, time, and place of a final exam.
Making a Suggestion or a Complaint
Students with a suggestion or complaint should first visit with the instructor (and the course supervisor), and then with the departmental DEO. Complaints must be made within six months of the incident (CLAS Academic Policies Handbook).

Understanding Sexual Harassment
Sexual harassment subverts the mission of the University and threatens the well-being of students, faculty, and staff. All members of the UI community have a responsibility to uphold this mission and to contribute to a safe environment that enhances learning. Incidents of sexual harassment should be reported immediately. See the UI Comprehensive Guide on Sexual Harassment for assistance, definitions, and the full University policy.

Reacting Safely to Severe Weather
In severe weather, class members should seek appropriate shelter immediately, leaving the classroom if necessary. The class will continue if possible when the event is over. For more information on Hawk Alert and the siren warning system, visit the Public Safety web site.

*These CLAS policy and procedural statements have been summarized from the web pages of the College of Liberal Arts and Sciences and The University of Iowa Operations Manual.