The purpose of this course is to initiate students into the medium of still photography and provide the necessary skills to conceive and execute photographic projects. Besides covering basic photographic techniques, the course is intended to expand students’ 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 the work of contemporary photojournalism documentary and editorial photographers. Students are expected to complete weekly shooting assignments, examine the work of numerous photographers, and produce an extensive final project of their choosing. Grades are based on weekly assignments, the final project, and class participation.

COURSE OBJECTIVES

• Understand the technical aspects of photography and a digital workflow by successfully producing images from capture through digital development

• Gain skills in composition and frame awareness by practicing techniques within weekly assignments

• Understand visual communication and storytelling via single images and multi-image sequences produced by the student

• Foster a greater understanding of the aesthetic response through critique and critical looking by the student

SMJC LEARNING OBJECTIVES

The School of Journalism and Mass Communication is committed to your academic and professional success. In line with this commitment, we have identified particular learning outcomes that every student should obtain by the time they earn a JMC degree. You can find more information about these learning outcomes here: [website link]. We regularly assess the curriculum to determine whether students are achieving these outcomes.

This course contributes to these learning outcomes by helping you achieve proficiency in understanding and applying the principles and laws of freedom of speech and press in real space and cyberspace. The following outcomes are this course’s learning objectives:

Law and Ethics Learning Goal
Students will demonstrate knowledge of the main areas of media law, including libel, invasion of privacy, obscenity, commercial speech, intellectual property, and the freedom of the press.

Media Literacy Learning Goal
Students will learn how to create and disseminate media messages in various forms.

Writing and Storytelling Learning Goal
Students will demonstrate the ability to gather factual story elements, and to evaluate and express them in logical, narrative forms for multiple media and audiences.

Multiculturalism Learning Goal
Students will demonstrate sensitivity to and understanding of the cultures, histories, perspectives, and socio-economic and political situations of diverse groups.
**Media History Learning Goal**

Students will demonstrate knowledge of technological innovations in print and electronic communication and their impact on media publishing industries for mass audiences, showing an awareness of their distinct political, social, and economic contexts and uses.

**REQUIRED TEXTS**

Books are available in the Resource Center if you do not wish to buy. Also, many readings will be provided.


NOTE: You will use the lynda.com website often during this class. You can log in with your UIOWA ID. Look for the institutional login at the bottom of the login page.

**REQUIRED MATERIALS**

**PHOTOGRAPHY EQUIPMENT**

**PROVIDED BY SJMC**

- DSLR Camera
- 50mm/1.8 lens
- Zoom lens (wide to telephoto)
- SD Card
- Tripod
- Flash unit and off-camera flash cord
- Cords to connect camera (USB) or memory card reader

**SUGGESTED**

- Extra SD Cards - minimum 16GB
- Backup Storage - 1TB recommended

* The school will loan you the equipment, but you are welcome to provide your own. However, you will need specific equipment for this course. See professor with equipment if you plan on using your own equipment.

**SOFTWARE & LABS**

We will use Adobe Lightroom to complete assignments. Unfortunately, moving between computers is a slight pain given the way Lightroom imports and catalogues your images. Therefore, you will need to keep your Lightroom catalog on an external disk or on a cloud service. With that in mind, here are the computers where you may work on your photos:

- **ADLER LAB W332**: Our classroom is staffed with a student worker during hours that complement the resource center. See room schedule for hours.
- **RESOURCE CENTER**: Open til about 8 during the week, closes about 5 on Fridays, Closed on weekends
- **LIBRARY**: I believe there are Macs with Adobe software.
- **MORE LABS**: To find other labs on campus, check out: http:// https://maps.uiowa.edu/study-spaces
- **VIRTUAL DESKTOP**: The University has a virtual desktop you can work with licensed software on, however the caveats are that you must be on the eduroam network (or on VPN off-campus), it is a PC workspace, it’s slow, and, it may or may not have our software (there was a problem last year).
BUY YOUR OWN SOFTWARE LICENSE: If you wish to use your own laptop you can get an educational version of the Adobe software. The photography plan at $9.99 a month is more than adequate for our purposes. However, you have to sign up for a full year. Note, you may want to get the all apps plan for $19.99 a year if you intend to take additional visual communication classes within the year.

ABOUT THIS COURSE

CUMULATIVE KNOWLEDGE: This is a workshop class where each piece of information will be presented and then applied. However, all information is cumulative and you will need to retain the information in one section to successfully do well on subsequent sessions.

LEARNING IS ULTIMATELY ON YOU: If you do not understand something, or miss a class, the onus is on you to find out further about the subject or ask for clarification or repetition. Remember, above rule. You need the information from each class to be successful.

TIME ON TASK: Learning a craft requires time and deliberate practice. According to the student handbook, students in a three-credit course should expect to spend 6 hours outside of class time on the course.

DELIBERATE PRACTICE: There is a difference between taking a photograph and making a photograph. Clicking the shutter button does not mean you have made a photograph. Being a student of a craft is about exploration. Deliberate practice means exploring the technique or scene fully by exploring the many variables of photography that you can control (vantage point, depth of field, focal length, etc). You should be doing deliberate practice.

COURSE POLICIES

FOLLOW INSTRUCTIONS: Each assignment will have exacting instructions and rules as to what you will do, how you will hand it in, and when it is do. It is expected you follow them exactly. Point deductions will occur if you do not. This is part of deliberate practice.

NO CROP: Each photo will be handed in without cropping (as shot with camera) unless otherwise noted. Therefore you should take many different crops of a scene while you are out shooting.

DO NOT USE PHONES DURING CLASS. Leave them in your pockets/purses/bags.

LATE ASSIGNMENTS: Ours is a world of deadlines. All assignments should be completed by the due date. Late projects will lose 5% of available points from the final grade for this first day, and 5% of available points each additional day (24 hours) late. The class start time is considered the start of a new day. If you are 10 minutes late for a class on the due date, it is considered late for the first day.

THE MULLIGAN RULE: Mulligans are not for skipping an assignment and doing it later. They are for working towards understanding of concepts which you may not fully grasp in your first try. As such, you are allowed to resubmit exercises and the final product portion of studios with a few caveats as listed below. You may not resubmit design artifacts as they should be done to help you produce a “best effort” first design.

Rules:

1. You must hand in your project by the time it is due.

2. It must be what the professor considers a “best effort.” If you get lower than a 70% of available points, it is likely because you did not follow instructions or compare your work to the rubric before handing in. You will not get a chance for a mulligan in that case.
3. You have one week from the entry of grades to resubmit.

4. You must resubmit with any written feedback by the professor from the first submission. This is in cases like the studio projects where a rubric is printed out and graded or exercises handed in that the professor makes comments on.

5. There is no guarantee you will gain all the points you lost or any points at all if you do not show adequate understanding of or ability to produce the concepts.

**ATTENDANCE:** You are allowed 3 missed classes without penalty. Consider the three misses built into the class as “paid time off” just like you will encounter in a real job. Plan accordingly. It is not such that you get three misses and then some excused. You can miss three for ANY reason including:

- You are sick
- Your grandparent died
- You don’t feel like coming to class
- You have a job interview
- Basically, any excuse you are not coming to class that you are choosing not to come to class to spend your time otherwise

At the same time it is understood that there are times when it is unavoidable such as you have a medical condition, hospitalized, suffer a trauma, religious observances, or have University-excused athletic events. However, I don’t know unless you tell me. It is better to tell me as soon as possible or beforehand.

**AFTER YOU MISS 3 TOTAL CLASSES, EACH ADDITIONAL CLASS MISSED WILL RESULT IN ONE-THIRD LETTER GRADE REDUCTION FROM YOUR FINAL GRADE.** (A becomes A-, A- becomes B+, B becomes B-, and so on.)

**NO EXTRA CREDIT:** You are given every opportunity during the semester to attempt and show understanding of the concepts courtesy of the mulligan rule. Accept your feedback and re-attempt based on that during the semester. Do not ask for extra credit towards the end of the semester because you did not take those opportunities.

**GRADING**

The course uses an additive model of grading. You begin with zero points and earn towards your final grade.

**Total Points Available:** 1350

<table>
<thead>
<tr>
<th>Point Category</th>
<th>Breakdown</th>
<th>Points Available</th>
<th>Ratio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Technique Assign.</td>
<td>6 @ 100pts</td>
<td>600</td>
<td>44.4%</td>
</tr>
<tr>
<td>Mini-Essays</td>
<td>4 @ 100pts</td>
<td>400</td>
<td>29.6%</td>
</tr>
<tr>
<td>Final Project</td>
<td>1 @ 300pts</td>
<td>300</td>
<td>25.9%</td>
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</tbody>
</table>

**Points to Letter Grade Conversion**

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<tr>
<th>Letter Grade</th>
<th>Percent</th>
<th>Points</th>
</tr>
</thead>
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<tr>
<td>A+</td>
<td>99</td>
<td>1287</td>
</tr>
<tr>
<td>A</td>
<td>94</td>
<td>1222</td>
</tr>
<tr>
<td>A-</td>
<td>90</td>
<td>1170</td>
</tr>
<tr>
<td>B+</td>
<td>87</td>
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<td>C</td>
<td>74</td>
<td>962</td>
</tr>
<tr>
<td>C-</td>
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<td>910</td>
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<tr>
<td>D+</td>
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<td>871</td>
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<td>D</td>
<td>64</td>
<td>832</td>
</tr>
<tr>
<td>D-</td>
<td>60</td>
<td>780</td>
</tr>
<tr>
<td>F</td>
<td>&lt;60</td>
<td>&lt;780</td>
</tr>
</tbody>
</table>
Technique Assignment Grading:
For most of the technique assignments you will submit 10 photographs. This does not mean that to successfully complete the assignment you should only take 10 photographs. This class is about exploration. It could take you 100 photos to get 1 photo that successfully and strongly meets the criteria.

Assignments 1, 2, 6
Assignments 1, 2, and 6 are mostly technical in nature. For the 100 points, composition will not be taken into account, instead, they will be graded on how technically correct the image is in reflection to what technique you are trying to accomplish. It is paramount that you use these assignments to learn how to accomplish these technical objectives. Do not hand in images that are not technically correct or you will not get the 10 points for each image.

Assignments 3, 4, 5
Assignments 3, 4, and 5 are about compositional principles. As such, you can strongly or weakly exemplify these. Therefore, images will be graded on a scale of how well you exemplified the compositional principle for the image:

<table>
<thead>
<tr>
<th>Not exemplified</th>
<th>Weakly exemplified</th>
<th>Adequately exemplified</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>7</td>
<td>10</td>
</tr>
</tbody>
</table>

The images should also be technically correct. Points will be deducted as follows for technically incorrect photos:

**Major Technical Problems (should reshoot)**  -5
- Egregiously incorrect exposure including highlight clipping of main subject
- Camera shake evident
- Out-of-focus/missed focus

**Minor Technical Problems (should re-edit)**  -3
- Slight exposure issue
- Color balance issue

Mini-Essay Grading:
Essays are based on the success of your images as a whole. They will receive simple letter grading based on the following:

**A (100 points)** - Images are close to publishable quality, the images adhere to our awareness/decisiveness mandates, all images are technically sound, storytelling is achieved

**B (90 points)** - Composition of most images are good, the images adhere to our awareness/decisiveness mandates, most images are technically sound, storytelling is mostly apparent

**C (80 points)** - Composition of most images are good, one or more images do not adhere to our awareness/decisiveness mandates, most images are technically sound, storytelling is beginning but not apparent

**D (70 points)** - Composition of most images are ok, one or more images do not adhere to our awareness/decisiveness mandates, most images are not technically sound, storytelling is borderline at best

**F (0 points)** - You didn’t do the project or it is majorly flawed

Besides the letter grade, you will be provided with written feedback about your essay and the images individually and as a whole. Remember the mulligan rule. You can always re-shoot/re-develop and re-submit to address issues noted in feedback.
Final Project Grading:
Will be fully discussed closer to final project. It will be graded in multiple sections including the artist’s statement, three photo shoot check-ins, the quality of the images within the photo essay, and the quality of the storytelling of the essay as a whole. In total there will be 350pts available.

PLAN AHEAD
During this course you will have to produce 5 mini-essays and a final project. As such, you should begin thinking right away about the subject/place so you can go right to shooting those weeks and not spend a lot of time worrying about what to shoot.

Mini-Essays

Environmental Portrait
For this assignment you will need to tell the story of a person by creating a portrait of him/her in his/her environment. Select someone who will have the time for you (about 60–90 minutes) and has an interesting environment that he/she lives/ works/plays in.

Peak Sequence
For this assignment you will photograph a linear process (someone doing something that has multiple steps with a beginning, middle, and end) or photograph a linear event (someone/group doing something that has multiple steps with a beginning, middle, and end).

Sense of Place
For this assignment you will need to take photos to tell the story of a physical location.

Picture Story
For this assignment you will need to take a series of images about a semi-news-worthy place, person, or situation/event.

Final Essay
The Final Essay will be a multi-week, thematic essay. It is about one type or aspect of many places, things, or people. You will need to photograph in at least three locations. The theme must be approved by the professor in the form of an artist’s statement.

“There is only one way to avoid criticism: do nothing, say nothing, and be nothing”
—Aristotle

“It is fine to celebrate success, but it is more important to heed the lessons of failure.”
—Bill Gates

“You don’t take a photograph, you make it.”
—Ansel Adams

“Your first 10,000 photographs are your worst.”
—Henri Cartier-Bresson
EQUIPMENT CHECKOUT PROCEDURE

Reserve equipment using Checkout@UIowa: http://checkout.uiowa.edu/

You must bring a valid University of Iowa student ID card to checkout. In addition, please ensure you adhere to the following guidelines:

1. Reserve equipment anytime at http://checkout.uiowa.edu/home.
2. Pick up reservations between 1-4 p.m. every afternoon. If you reserve more than 5 items, allow an hour before picking them up.
3. Reservations not picked up by 4 p.m. will be cancelled and the equipment may be checked out to other students.
4. Students without a reservation may check out up to 5 items of available equipment between 4-4:30 p.m.
5. All items are due back before 12 p.m. on the due date. Equipment is due in two days, with the exception of weekends, when items are due back on the following Monday.
6. There will be a fine for equipment returned late, accruing at $15 per day for Journalism students. A late fee will also be assessed for any “abandoned” equipment returned by another student or faculty member. 
   Prevent late fees by contacting checkout staff BEFORE equipment is due.
7. You may get one extension on checked out items if available.
8. CHECK THROUGH THE EQUIPMENT BEFORE SIGNING CONTRACT!
   It is YOUR responsibility to make sure that everything listed on the contract is included and in working order before signing the contract. Anything found missing or damaged upon return will be charged to your U-Bill, including applicable insurance deductibles.
9. Please reserve only the equipment that you plan on actually using.
10. If you are unable to pick up your equipment, cancel the order and make one for another day.
11. Please reserve the same equipment number for all items when possible: Camera #1, Tripod #1, etc.
12. In the event equipment is stolen or damaged, you must obtain a police report, if possible, in order for the University to pursue an insurance claim.
13. Only one camera per student without written consent from instructor.
14. Do not take equipment out of the United States without departmental approval.
15. Any use of University of Iowa equipment for purposes other than those relating directly to coursework is strictly prohibited. Students in violation of this policy will permanently lose access to Production Unit equipment. Any abuse of the equipment and/or system will be dealt with on a case-by-case basis.

Contact Tim Looney with questions or problems at cla-film-broadcasting@uiowa.edu or 319-335-0587.

SJMC TECHNOLOGY HELP WEBSITE
SJMC maintains a website that provides instructions on the software and equipment we use within the department. Find it at:
http://multimedia.jmc.uiowa.edu/help/

HARD DRIVES
It is required that every student purchases a 320gb or larger hard drive with USB 3.0 while taking Multimedia Storytelling and to use during their time in the SJMC. The recommended hard drive is a LaCie Rugged 500gb or LaCie Rugged Mini 500gb. However, should you temporarily need a second hard drive or cannot afford a hard drive, SJMC has a number of hard drives to lend. Please see Tim Looney in the Equipment Checkout Room.

COMPUTER LABS
Beginning in Spring 2018, a Mac Computer Lab will be open and attended by a student worker on select nights and weekends. Please see the schedule on the door or technology help website for open hours.

The Resource Center will continue to be open Monday through Thursday from 9am to 8pm and Friday from 9am to 5pm.

The University hosts a searchable web page of open computer labs. While it cannot be guaranteed that software used in SJMC will be available in non-SJMC labs, this list of labs can be found at:
https://maps.uiowa.edu/study-spaces.

LYNDACOM
Students have free access to lynda.com, a software and skills video learning website. To access, select “sign in with your organizational portal” on the sign in screen and sign in with your hawkID.
https://www.lynda.com/
Administrative Home
The College of Liberal Arts and Sciences (CLAS) is the administrative home of this course and governs its add/drop deadlines, the second-grade-only option, and other policies. These policies vary by college (https://clas.uiowa.edu/students/handbook).

Electronic Communication
Students are responsible for official correspondences sent to their UI email address (uiowa.edu) and must use this address for all communication within UI (Operations Manual, III.15.2).

Accommodations for Disabilities
UI is committed to an educational experience that is accessible to all students. A student may request academic accommodations for a disability (such as mental health, attention, learning, vision, and physical or health-related condition) by registering with Student Disability Services (SDS). The student should then discuss accommodations with the course instructor (https://sds.studentlife.uiowa.edu/).

CLAS Final Examination Policies
The final exam schedule for each semester is announced around the fifth week of classes; students are responsible for knowing the date, time, and place of a final exam. Students should not make travel plans until knowing this final exam information. No exams of any kind are allowed the week before finals. (https://clas.uiowa.edu/faculty/teaching-policies-resources-examination-policies.)

Nondiscrimination in the Classroom
UI is committed to making the classroom a respectful and inclusive space for all people irrespective of their gender, sexual, racial, religious or other identities. Toward this goal, students are invited to optionally share their preferred names and pronouns with their instructors and classmates. The University of Iowa prohibits discrimination and harassment against individuals on the basis of race, class, gender, sexual orientation, national origin, and other identity categories set forth in the University’s Human Rights policy. For more information, contact the Office of Equal Opportunity and Diversity at diversity@uiowa.edu or diversity.uiowa.edu.

Academic Honesty
All undergraduates enrolled in courses offered by CLAS have, in essence, agreed to the College’s Code of Academic Honesty. Misconduct is reported to the College, resulting in suspension or other sanctions, with sanctions communicated with the student through the UI email address.

Making a Complaint
Students with a complaint should first visit with the instructor or course supervisor and then with the departmental executive officer (DEO), also known as the Chair. Students may then bring the concern to CLAS (https://clas.uiowa.edu/students/handbook/student-rights-responsibilities).

Understanding Sexual Harassment
Sexual harassment subverts the mission of the University and threatens the well-being of stu-

THE COLLEGE OF LIBERAL ARTS AND SCIENCES:
IMPORTANT POLICIES AND PROCEDURES
Some of the policies relating to this course (such as the drop deadline) are governed by its administrative home, the College of Liberal Arts and Sciences, 120 Schaeffer Hall.