



CIEE Paris, France

Course title:	Photojournalism
Course code:	(GI) JOUR 3003 PAFR
Programs offering course:	Arizona State University Global Flex - Course + Internship, Arizona State University Global Flex - 3 Credit, Arizona State University Global Flex - 6 Course Credits, Paris Open Campus Block
Open Campus Track:	Communications, Journalism, and New Media
Language of instruction:	English
U.S. semester credits:	3.00
Contact hours:	45.00
Term:	Spring Block I 2023

Course Description

In this course, we will examine how images enter and circulate in the public sphere of news and discussion, analyze how images of current events are made, and study the meanings these images create and the purposes they serve. We will look at the past and present of photojournalism, from its origins in the 19th century to its contemporary forms, at a time when it is being impacted by rapidly changing technologies, media structures and cultural values. As well as reading about the history and contemporary forms of photojournalism, we will study a wide range of photographic images and learn to write and think clearly and incisively about them. We will pay particular attention to the photojournalistic traditions of the host country. The history of photojournalism is inseparable from the representation of violence, which is its dominant subject. This course will require you to look at graphic, disturbing and shocking images and to think seriously about the questions they raise.

Learning Objectives

By completing this course, students will:

- Analyze photojournalistic and photo-documentary images, in writing and in discussion, using formal, technical, affective and other approaches.
- Express analytic vocabularies and evaluative criteria in the discussion of photojournalistic practice and images.
- Evaluate the history of photojournalism in your host country, up to and including the present day, in particular the impact of changing technologies and media structures.
- Critically understand about how the medium influenced the development of mass media in the early 20th century.
- Evaluate the work of key photographers and movements in photojournalistic and photodocumentary traditions.
- Engage with ethical and political questions of photojournalism past and present, in particular the representation of violence, civil wars, revolution and dictatorial coups

Course Prerequisites

None. Students will need to bring their own camera (or camera-equipped smartphone).

Methods of Instruction

The course will take the form of a seminar, along with some brief introductory lectures from the instructor. Work in class will largely consist of engaged and informed discussion of assigned images, readings and other materials. Further engagement with questions raised and materials introduced will take place through the various assignments. Short group presentations will be assigned along the course. There will be three field trips during the course that will help students get involved with the photojournalism history in the host country. There will also be an interview with a well-known photojournalist.

Assessment and Final Grade

1. 3 Critical Responses

15%

2.	Photo Project	20%
3.	Midterm Take Home Exam	20%
4.	Final Paper	25%
5.	Class Participation	20%
	TOTAL	100%

Course Requirements

3 Critical Responses

Students will write three critical responses and post their responses online to the CANVAS course web site. Each response will be 500-words exactly and will include a detailed interpersonal response to a particular image or series of images. The three specific topics are chosen from a given selection provided during the course. Students' work will be graded on their ability to respond personally using critical visual analysis frames, analysis of possible author viewpoints and attitudes, as well as their use of relevant obligatory course readings to support their responses.

Photo Project

In response to early analysis of photojournalistic practice and images during the classes, students will take a photographic image or series of images, documenting an event, a place, or a significant person of interest in the host country. This image or set of images must be accompanied by a 900- word essay. Students' work will be graded on their ability to expand their reporting of the subject using categories and concepts from the course readings. It will also be graded on the depth of justification about the choices made in composing and selecting the image(s). Students can use any available photographic technology to compose these images – There is no need for a high-end camera and the camera on a smartphone is a perfectly adequate tool. At the time of submission, students will also present this work as part of a photo gallery to the class, in an informal, ungraded context

Midterm Take Home Exam

Students will be required to write a response to ONE of a number of question options provided by the facilitator that addresses general issues arising from the work undertaken during the course to date. Students answer at a length of 1000-words exactly.

Final Paper

The final assignment is a combination of a written report and photo essay about a controversial topic in the host country's recent history of the student's choice. The paper will include research to report on the topic using verbiage. It will also include a thoughtful engagement with a single image or set of images that represent the chosen topic that is predominantly a photo essay component. The photos will be then analyzed in terms of the representational, interactional and compositional functions of the narrative shown. As such, this component will discuss the images selected and 4 the socio-cultural representation of what is shown and how. The paper must be 1800-words. Students' work will be graded on their ability to report on the topic, justify the viewpoints represented in the image/s and the depth of reflection including the representational, interpersonal and compositional functions of the image in representing the story

Class Participation

Participation is valued as meaningful contribution in the digital and tangible classroom, utilizing the resources and materials presented to students as part of the course. Meaningful contribution requires students to be prepared in advance of each class session and to have regular attendance. Students must clearly demonstrate they have engaged with the materials as directed, for example, through classroom discussions, online discussion boards, peer-to-peer feedback (after presentations), interaction with guest speakers, and attentiveness on co-curricular and outside-of-classroom activities.

Attendance

To encourage engaged learning, regular class attendance is required throughout the program. This includes any required co-curricular class excursion or event, as well as internship, service-learning, or other required field placement.

An excused absence in a CIEE course will only be considered if approved by a CIEE Center Director/Academic Director (not the Instructor), and:

- it is a self-certified absence for illness (only once per course, requires formal request before or within 24 hours, cannot miss assessment worth more than 5% of final course grade)
- a doctor's note from a local medical professional is provided
- evidence of a family emergency is provided
- it is a pre-approved observance of religious holiday

Unexcused absences include personal travel and/or travel delays, as well as missing more than 25% of a single class period (including tardiness and early departure). Assessments missed due to unexcused absences will be marked as zero. Students with over 10% unexcused absences will be contacted by CIEE staff. Students with over 20% unexcused absences will be contacted by CIEE staff, receive a formal warning letter (shared with their home institution) and lose 10% of the final course point total (e.g., a final A grade of 93% will be lowered to a B grade of 83%).

For more detail, please consult your CIEE Academic Manual.

Academic Integrity

Academic integrity is essential to a positive and inclusive teaching and learning environment. All students are expected to complete coursework responsibilities with fairness, respect, and honesty. Failure to do so by seeking unfair advantage over others or misrepresenting someone else's work as your own can result in grade penalties or disciplinary action. See the CIEE Student Academic Manual for further information on academic integrity.

N.B. Course schedule and co-curriculars are subject to change. The final duration and distribution of content and assignments will be determined and presented to students at the onset of the course.

Weekly Schedule

Week 1

Class: 1.1 Introduction / What is Photojournalism?

This introductory class will define the concept of photojournalism and the art of storytelling through photography. Students will approach to the role of photojournalism in recording social, political and economic events.

Readings:

Introduction, images from Golden 2006,

Newton 2009

Class: 1.2 The Social Practice of Photojournalism

In this class, students will discuss the uses of photojournalism as a means to document violence. They will learn about the beginnings of photojournalism and, through historic pictures, see how this social practice works as a political tool.

Readings: Berger, J., & Dyer, G. (2001). "Photographs of Agony". Selected Essays, pp 279-282. Pantheon Books: New York. Caple, H. & Knox, J. (2012). Online News Galleries, Photojournalism and the Photo Essay, Visual Communication 11(2), pp 207-236.

Class: 1.3 The Analysis of Photographs

Students will learn the way to read photographs and analyze their formal elements to determine their quality and how suitable their content is.

Readings:

Barrett 2012, 15-53, ("Describing Photographs" and "Interpreting Photographs")

Images from Golden 2006

Further Reading: Barrett 2012, 96-139 ("Photographs and Contexts" and "Evaluating Photographs")

Week 2

Class: 2.1 Visit to a local photography gallery/media gallery

Students will make a visit to a local photography exhibition or gallery where they will examine, evaluate and interpret different well-known photographs. Students will select a displayed image (or archived from the collection) for analysis in their First Introspective Response Assessment.

Class: 2.2 What is an Iconic Photograph?

This session will explore how an image becomes earns the status of an icon, how it becomes the object of worship and how the image also helps to build the iconic status of the represented subject. The session will discuss the diverse meanings of iconic images as well as the cultural context that fostered that distinctive status.

Readings:

Hariman 2007, 93-136 ("Performing Civic Identity – Flag Raisings at Iwo Jima and Ground Zero")

Images from Golden 2006 and Dewitz 2001.

Further Reading: Barrett 2012, 240-286 ("Ritualizing Modernity's Gamble – The Hindenburg and Challenger Explosions")

Class: 2.3 Taking Photographs for Publication: Ethics, politics & power.

Students will debate the different boundaries and implications that underlie the publication of photographs. They will debate different ethical questions regarding consent, public sphere and politics. Special attention will be given to the host 7 country context and how photojournalism as historiography. Students will debate the ways photographs assist viewers to question and resist manipulation and political power over time, and how they act to broaden the horizontal frame of reference as a reflection of social, considerations of politics, law, economics. It will also consider the broader role of photography against a chronological backdrop of human and social history.

Due Date for Submission of the First Critical Response Assessment

Readings: DeGhett, T. R. (2014). The War Photo No One Would Publish. The Atlantic Monthly. Accessed at: <http://www.theatlantic.com/features/archive/2014/08/the-war-photo-no-one-would-publish/375762/> Gross, L.P., Katz, J., Stuart, R.J. (2003). Access and Consent in Public Photography, Image Ethics in the Digital Age. Eds. University of Minnesota Press: Minneapolis

Week 3

Class: 3.1 Early Photojournalism

Students will be introduced to the history of photojournalism by discussing its specificity at the turn of the 19th century. They will reflect on the uses and implications taking a picture had as a way to document the reality of the city and its inhabitants. They will evaluate and learn about capturing history and the influence of social and cultural contexts on what was captured.

Reading: Keller, U. (2019). Early Photojournalism in Communication in History: Stone Age Symbols to Social Media, 7th Ed. Heyer, P and Peter Urquhart (eds). Ch. 18, pp 153-163, Routledge: New York, NY.

Class: 3.2 Iconic Images in Photojournalism

By analyzing famous images about people and events during this time, students will discuss how photojournalism can work beyond press and media activity. Fred Ritchin's photo essay series is discussed in terms of the weight of evidence an image projects around the provocation "a camera never lies".

Readings: 8 Caple, H & Knox, J.S. (2015). A Framework for the multimodal Analysis of Online News Galleries: What Makes a Good Picture Gallery? *Social Semiotics* 25(3), pp 292-321. Ritchin, F. (2013). *Bending the Frame*, 29 May, 2013 Ritchin, F. (2018). *Bending the Frame*. Accessed at: <http://time.com/3799860/what-a-photograph-can-accomplish-bending-the-frame-by-fred-ritchin/>

Due Date for Submission of the Second Critical Response Assessment

Class: 3.3 Capturing the Moment in War & Peace

Students will select and present selected war photography and discuss the role of photographer as journalist, artist and historian using archives from the local government. The differences and similarities in portraying moments of war and peace will be discussed. The famous work by Australian Frank Hurley as war photographer is also discussed in terms of permission and the ethics of photographing the reality of conflicts.

Readings: Square Kiss. No Caption Needed: Iconic Photographs, Public Culture, and Liberal Democracy. Chicago: University of Chicago Press, 2007. 49- 65. Accessed at <https://www.youtube.com/watch?v=AKx5TpdkvY> <https://www.youtube.com/watch?v=JPLuecUvbRc> <http://www.anzaccentenary.gov.au/news/war-photography-window-past> Rohter, L. (2009). New Doubts Raised over Famous War Photo." *New York Times*, August 18, 2009. Accessed 2018 at http://www.nytimes.com/2009/08/18/arts/design/18capa.html?_r=0&ref=international_center_of_photography&pagewanted=all

MIDTERM TAKE HOME EXAM DISTRIBUTED

Week 4

Class: 4.1 Photojournalism: Global Political Reporting

Students will see and evaluate the representation of global political conflicts and issues. They will also work with counter-images and ironic images as a way of resisting political repression and authority that is at the root of much conflict and mass immigration. Students will explore how global political unrest and conflicts threaten civilians, displacement, refugees and migrants and how these issues are represented by the media.

Readings: United Nations (2018). <http://www.unhcr.org/en-au/media-centre.html> Refugees Media https://media.unhcr.org/C.aspx?VP3=CMS3&VF=Home#_ga=2.176939043.728332493.1536642483-549041605.1536642483

Due Date for the submission of Midterm Take Home Reflection

Class: 4.2 Political Coverage of Refugee Issues

The topic will be debated in terms of the photo essay by the Guardian Independent Newspaper. Students will be involved in researching photo coverage of this issue at the time of their study as a retrospective comparative analysis.

Reading: The Guardian (2018). Manus Island: Lives on Hold - Photo Essay. April 18, 2018 <https://www.theguardian.com/world/2018/apr/21/manus-island-lives-on-hold-photo-essay>

Class: 4.3 Photojournalism: Political Reporting

Students will discuss the importance of photojournalism in the construction of democracy and the representation of memory after dictatorships are overthrown. They will also learn how photography helps to portray the struggle. Students will select an image from a current or past dictatorship to analyze for their Third Critical Response. The specifications for the final paper will be distributed.

Due Date for Submission of the Third Critical Response Assessment

Week 5

Class: 5.1 Photojournalistic Coverage of Acts of Genocide

Students will learn about and analyze the importance of photojournalism in reporting and influencing the cessation of acts of genocide. They will work with images that portrayed protest movements during the social, political and economic collapse. A debate on the role of mass media and the uses of photography will be undertaken.

Readings: Next steps for Myanmar (2018). Accessed at: <https://thediplomat.com/2017/03/whats-next-for-myanmars-rakhine-state/> Comparative History of Genocide in South East Asia <http://aas2.asian-studies.org/EAA/EAA-Archives/20/1/1341.pdf>

Class: 5.2 World Crises in the Global Era

Students will analyze photojournalistic images of the last two decades from all over the world. The role of the photographer in an era dominated by the image will be addressed. Images and the life of famous Australian Photographer Damien Parer will be examined with the implications of taking pictures of major humanitarian crises and the way photos are used to report stories across the decades will be explored.

Readings: Boal, I. & Stallabrass, J. (2014). Interview. Faces of War. <http://openspace.sfmoma.org/2014/03/faces-of-war/> Lyons, N. (2003) After 9/11: Photographs, New Haven, Conn. Yale University Art Gallery

Class: 5.3 Retrospection of an Photojournalist

An interview on site with a local photojournalist will be held (TBD).

Due Date for Submission of the Third Introspective Response Assessment

Week 6

Class: 6.1 Photojournalism by and in Social Media

Students will present different discussions on photojournalism and social media according to the given readings. Problems of privacy policies, misinformation, viralization and scandal will be addressed.

Reading: Keller, J. (2011). Photojournalism in the Age of New Media. Atlantic Monthly. <http://www.theatlantic.com/technology/archive/2011/04/photojournalism-in-the-age-of-new-media/73083/>

Class: 6.2 Violence against Women in the Press

Students will address the problem of gender construction in the press. Cases of how violence towards women is treated in mass media will be analyzed, discussed and compared amongst countries.

Reading: Carr, D. (2014). At Front Lines, Bearing Witness in Real Time. New York Times July 27, 2014. <http://www.nytimes.com/2014/07/28/business/media/atfront-lines-bearing-witness-in-real-time.html>

Class: 6.3 Viral Photojournalism

Students will look at and discuss different social protest movements in Latin America in the last five years. Special attention will be given to the specific cases in the local context and the way they were portrayed in the social media:

Reading: Caple, H. & Knox, J.S. (2015). A Framework for the Multimodal Analysis of Online News Galleries: What Makes a Good Picture Gallery? *Social Semiotics* 25(3), pp 292-321

Course Materials

Readings

Barrett, T. (2012). Describing Photographs; Interpreting Photographs; Photographs and Contexts; Evaluating Photographs. *Criticizing Photographs: An Introduction to Understanding Images*, pp 15-53, 96-139. McGraw-Hill Higher Education: London.

Barthes, R. (1977). *Rhetoric of the image. Image – Music – Text*. Hill & Wang: New York.

Bates, K. (2015). Examination of Images in Australian Standardized Writing Assessments: A case for Recognizing Social and Cultural Disadvantage, *Social Semiotics* 2(2), pp257-285.

Berger, J., & Dyer, G. (2001). "Photographs of Agony". *Selected Essays*, pp 279-282. Pantheon Books: New York.

Caple, H. & Knox, J. (2012). Online News Galleries, Photojournalism and the Photo Essay, *Visual Communication* 11(2), pp 207-236.

Caple, H & Knox, J.S. (2015). A Framework for the multimodal Analysis of Online News Galleries: What Makes a Good Picture Gallery? *Social Semiotics* 25(3), pp 292-321.

DeGhett, T. R. (2014). The War Photo No One Would Publish. *The Atlantic Monthly*.

Gross, L.P., Katz, J., Stuart, R.J. (2003). *Access and Consent in Public Photography, Image Ethics in the Digital Age*. Eds. University of Minnesota Press: Minneapolis

Keller, U. (2019). *Early Photojournalism in Communication in History: Stone Age Symbols to Social Media*, 7th Ed. Heyer, P and Peter Urquhart (eds). Ch. 18, pp 153-163, Routledge: New York, NY.

Paromita, P. (2018). *Educate. Empower. Revolt: Framing Citizen Journalism as a Creator*

Phillips, A. (2012). Visual Protest Material as Empirical Data, *Visual Communication* 11(1), pp 3-21.

Online Resources

<http://lucianread.photoshelter.com/gallery/Iraq-Kilo-Company-Portraits/G00003vLqToy91z4/>

Rules of Engagement:

<http://www.vanityfair.com/politics/features/2006/11/haditha200611><http://www.vanityfair.com/politics/features/2006/>

Lyons, Nathan. "After 9/11: Photographs." New Haven, Conn.: Yale University Art Gallery, 2003

<https://artgallery.yale.edu/photography>

<https://www.youtube.com/watch?v=6kYMICRySJ4>

<https://www.nationalgeographic.com/travel/countries/australia-photos/>

<https://www.australiangeographic.com.au/topics/history-culture/2011/12/iconic-images-australiaslarrikin-days/>

Ritchin, F. (2013). *Bending the Frame*, 29 May, 2013 <http://time.com/3799860/what-a-photograph-can-accomplish-bending-the-frame-by-fred-ritchin/13>

<http://libraries.ucsd.edu/speccoll/swphotojournalism/>

Square Kiss. *No Caption Needed: Iconic Photographs, Public Culture, and Liberal Democracy*. Chicago:

University of Chicago Press, 2007. 49-65. <https://www.youtube.com/watch?v=AKx5TpdokvY>

<https://www.youtube.com/watch?v=JPLuEcUvbRc>

<http://www.anzaccentenary.gov.au/news/war-photography-window-past>

Rohter, L. (2009). New Doubts Raised over Famous War Photo." New York Times:

[http://www.nytimes.com/2009/08/18/arts/design/18capa.html?
_r=0&ref=international_center_of_photography&pagewanted=all](http://www.nytimes.com/2009/08/18/arts/design/18capa.html?_r=0&ref=international_center_of_photography&pagewanted=all)

<http://www.unhcr.org/en-au/media-centre.html>

Refugees Media

[https://media.unhcr.org/C.aspx?VP3=CMS3&VF=Home#_ga=2.176939043.728332493.1536642483-
549041605.1536642483](https://media.unhcr.org/C.aspx?VP3=CMS3&VF=Home#_ga=2.176939043.728332493.1536642483-549041605.1536642483)

The Guardian (2018). Manus Island: Lives on Hold - Photo Essay. April 18, 2018

<https://www.theguardian.com/world/2018/apr/21/manus-island-lives-on-hold-photo-essay>

Evans, G. (2018). The Human Tragedy of Palestine", in Australian Outlook, Australian Institute of International Affairs, 10 August 2018, <https://www.internationalaffairs.org.au/australianoutlook/thehuman-tragedy-of-palestine/>

Next steps for Myanmar <https://thediplomat.com/2017/03/whats-next-for-myanmars-rakhine-state/>

Comparative History of Genocide in South East Asia <http://aas2.asian-studies.org/EAA/EAAArchives/20/1/1341.pdf>

Boal, I. & Stallabrass, J. (2014). Interview. Faces of War <http://openspace.sfmoma.org/2014/03/faces-of-war/>

Keller, J. (2011). Photojournalism in the Age of New Media. Atlantic Monthly.

<http://www.theatlantic.com/technology/archive/2011/04/photojournalism-in-the-age-of-newmedia/73083/>

Carr, D. (2014). At Front Lines, Bearing Witness in Real Time. New York Times July 27, 2014.

<http://www.nytimes.com/2014/07/28/business/media/at-front-lines-bearing-witness-in-real-time.html>