

SEMESTER AT SEA COURSE SYLLABUS

Colorado State University, Academic Partner

Voyage:	Spring 2019
Discipline:	Journalism and Media Communication
Course Number and Title:	JTC 430 Advanced Digital Documentary Photography
Division:	Upper
Faculty Name:	Professor Greg Luft
Semester Credit Hours:	3

Prerequisite: Completion of one (1) college-level beginning photography course. Significant experience as demonstrated by an online portfolio will be required.*

*All students will be asked to provide an example of prior work. ***This is not an introductory course. Students are expected to have completed at least one introductory digital photography course – and ideally more.*** This course will have very limited technical instruction, as students will be expected to have this experience and knowledge on enrollment. Prior to final enrollment in this course, each student seeking admission will be expected to send the instructor the URL for an online site that displays examples of prior documentary or journalistic photographic work/a photo story (with 10-15 images).

Please send a link to your digital portfolio to academic@ise.colostate.edu for review and an entry decision.

COURSE DESCRIPTION

This is a hands-on course in the conceptualization, production, and editing of photographic documentaries, and video imaging for publication in hard copy, online and for broadcast. The primary emphasis will be on still photography, but with considerable discussion and review of the best use, purposes and perceptual differences for each. Each student will produce two short-form and one long-form photographic projects during the term. At the student's discretion, after discussion with the faculty member, a student may turn in a short form video assignment instead of one of the two short form photo assignments. A key occupational focus for this field is image making for the web and specialized publications, but the course will be relevant in all areas of photo and video image making. Course content will analyze conceptual, photographic, and editing criteria for creative non-fiction still photo and video documentation of people, places, and themes. Students should be prepared to show new photographic work as assigned for instructor and peer review purposes as part of a formal critique process. Students will also be expected to critique the work of fellow students and experienced professionals in an intelligent and thoughtful way as part of learning to be a skilled documentary photographer.

LEARNING OBJECTIVES

At the completion of this course the student will be able to:

1. Shoot short and long-form documentary stories.

2. Understand how photos and video clips differ in storytelling structure
3. Describe how documentary production differs from news and advertising photography.
4. Define the steps involved in building rapport with documentary subjects.
5. Explain the photo editing process for short and long-form documentaries.
6. Describe multiple published and Internet-based distribution strategies for documentaries.
7. Define multiple techniques for lighting scenes in a naturalistic manner.
8. Explain why documentary production is an interesting career choice for photographers.

REQUIRED TEXTBOOKS

AUTHOR: Simon, S.

TITLE: The Passionate Photographer: Ten Steps Toward Becoming Great

PUBLISHER: New Riders

ISBN #: 978-0321719898

DATE/EDITION: 2011

REQUIRED EQUIPMENT

Each student must have a digital camera with an image resolution of at least 10 megapixels, and at least two SD cards of 32 GB for image capture. Ideally, this camera also will record video. Each student also will need to provide one 16 GB USB flash drive for submitting photo story assignments. It would also be helpful to have a quality tripod and a portable strobe system for night and low-light photography, but these are optional.

REQUIRED SOFTWARE

Each student enrolled in the course will need to have **digital photo editing software** installed on a personal laptop computer or tablet. **Photoshop ELEMENTS 14** is recommended for its lower cost (compared to full Photoshop), and its utility for image editing. The Adobe Creative Suite is ideal. But students might alternately consider downloading **GIMP** photo editing software (as free shareware) to laptops before the start of the voyage. Photos for Mac is a decent program for cropping, enhancing light and color, but has limited overall capability. Additional software is acceptable if it effective for polishing their image work.

TOPICAL OUTLINE OF COURSE

(may be revised *with notice* during the term at the discretion of the instructor)

Day	Date	Lecture	Read in Advance	Due
B1	Jan. 8	Course Introduction		Bring camera to class
B2	Jan. 9	DSLR camera operation review		Bring camera to class
		<i>Arrive in Honolulu, Hawaii</i>	January 12, 0800	On-ship January 12

B3	Jan. 13	Documenting place – and creative caption writing	Simon text: Step 5 on portrait photography, pp. 118-153	Portrait of your partner
B4	Jan. 15	Visual variety and storyboard review	Simon text: Step 5 on Lessons Learned, pp. 136-145	Edit portrait project on laptops
	Jan. 16	<i>Int'l Date Line Crossing, Lost Day</i>	January 16	
B5	Jan. 18	Technology review – working with digital files and file management	Simon text: Step 1, pp. 1-17 (up to Lessons Learned)	Submit typed topic of “Ship” project, include rationale
	Jan. 19	<i>No Class – Study Day</i>	January 19	
B6	Jan. 21	Examples of place-oriented photography	Simon test: Step 1 on Lessons Learned, pp. 18-29	Work on the “Ship” project
B7	Jan. 23	Creative lighting for documentary photography	Simon text: Step 2 on Volume, pp. 30-45	“Ship” storyboard is due
	Jan. 24-28	<i>Arrive in Kobe, Japan</i>	January 24, 0800	On-ship January 28
	Jan. 24	FIELD CLASS January 24: Kobe, Japan	Visit the Dotombori district for work on street photography and use of natural light	
B8	Jan. 30	Critique “Ship” projects in class – review story boards	Simon text: Step 2 on Gear and Technical Proficiency, pp. 46-61	Topic for long-form project is due
	Jan. 31- Feb. 1	<i>Arrive in Shanghai, China</i>	January 31, 0800	On-ship February 1
	Feb. 2-3	In-Transit	February 2-3	
	Feb 4-5	<i>Arrive in Hong Kong, SAR</i>	February 4, 0800	On-ship February 5
B9	Feb. 7	Review all final “Ship” projects	Simon text: Step 3 on Working It, pp. 62-77	Documentary “Ship” projects are due
	Feb. 8-13	<i>Arrive in Ho Chi Minh City, Vietnam</i>	February 8, 1200	On-ship February 13
B10	Feb. 15	Review all final “Ship” projects	Simon text: Step 3 on Autofocus and Composition, pp. 78-95	Critique “Ship” photo essays
	Feb. 16	<i>No Class – Community Programming</i>	February 16	
B11	Feb.18	Building rapport in long-term documentary photography	Simon text: Step 4 on Concentration, pp. 96-105	Storyboard for personality is due
	Feb. 18-23	<i>Arrive in Yangon, Myanmar</i>	February 19, 0800	On-ship February 23

B12	Feb. 25	Creative advance photographic lighting	Simon text: Step 4 on Lessons Learned, pp. 106-117	
B13	Feb. 27	Mid-term Exam	Simon text: Step 6 on Lighting, pp. 146-153	Personality profile projects are due
	Feb. 28-Mar. 5	Arrive in Cochin, India	February 28, 0800	On-ship March 5
	Mar. 7	No Class – Community Programming	March 7	
B14	Mar. 8	Critique personality profile projects in class	Simon text: Step 6 on Lighting, pp. 154-165	Critique “profile” photo essays
B15	Mar. 10	Editing the long-form photo documentary	Simon text: Step 7 on Art of the Edit, pp. 166-173	Critique “profile” photo essays
	Mar. 11	Arrive in Port Louis, Mauritius	March 11, 0800	On-ship March 11
B16	Mar. 13	Exemplars of the long-form photo documentary	Simon text: Step 7 on Editing Lessons Learned, pp. 174-186	Field class photo essay is due
B17	Mar. 15	The posed image: Richard Avedon, Annie Liebovitz, and Martin Schoeller	Simon text: Step 8 on Assessment, pp. 188-199	Storyboard for long-term project is due – critique field class essays
B18	Mar. 17	To pose or not to pose, that is the question	Simon text: Step 8 on Lessons Learned, pp. 200-204	First images from long-form project are due
	Mar. 18	Arrive in Cape Town, South Africa	March 18, 0800	On-ship March 23
B19	Mar. 25	Career Goals and Strategies – Part 1	Simon text: Step 9 on Goals and Strategies, pp. 206-213	Critique long-form project images
B20	Mar. 27	Career Goals and Strategies – Part 2	Simon text: Step 9 on Lessons Learned Teach It, pp. 214-219	Critique long-form project images
B21	Mar. 29	Publishing your work – and online options	Simon text: Step 10 on Publication, pp. 220-235	Critique long-form project images
	Mar. 28	Arrive in Tema, Ghana	March 30, 0800	On-ship April 1
	Apr. 2	Arrive in Takoradi, Ghana	April 2, 0800	On-ship April 3
B22	Apr. 5	Photoshopping for style vs. photoshopping for truth. Guest speaker	Note: Professor Luft will be off the ship during the Ghana to Morocco leg of the voyage.	
B23	Apr. 7	Guest Speaker Career Perspectives	Simon text: Step 10 on Lessons Learned Perseverance, pp. 236-247	

	Apr. 8	Study Day (no class)		
B24	Apr. 10	Long-Form Projects and the stories that provide their context. Final Exam Review	Guest speaker	Final long-form projects are due
	Apr. 6	Arrive Casablanca, Morocco	April 11-15	
		Arrive in Casablanca, Morocco	April 11, 0800	On-ship April 15
	April 16	No Class – Study Day	April 16	
B25	April 18	Final Exam		
	Apr. 21	Disembark in Amsterdam, The Netherlands	April 21	

FIELD WORK

Semester at Sea field experiences allow for an unparalleled opportunity to compare, contrast, and synthesize the different cultures and countries **FIELD WORK**

Semester at Sea field experiences allow for an unparalleled opportunity to compare, contrast, and synthesize the different cultures and countries encountered over the course of the voyage. In addition to the one required field class, students will complete independent field assignments that span multiple countries.

Field Class:

The field class for this course is on **Thursday, 24 January in Kobe, Japan.**

Field Class attendance is mandatory for all students enrolled in this course. Do not book any individual travel plans or a Semester at Sea sponsored trip on the day of your field class. Field Classes constitute at least 20% of the contact hours for each course, and are developed and led by the instructor.

Description: The Dotonbori entertainment district in Osaka is considered one of the most visual environments in Japan. Images captured during the daytime can take advantage of busy pedestrian traffic, the canal that runs alongside the avenue, and many markets. Nighttime images can take advantage of the many neon lights and signs that are part of Dotonbori's signature identity. Nippombashi Denden Town (Den Den Town) is a short walk from Dotonbori, and this is known as an area where teens engage in cosplay, dressing as anime characters, while interacting with the crowds. It also is a location for scores of electronics stores, including Yodobashi Camera, which was visited in 2016. Since cameras are a huge piece of the electronic industry, this will be a great location to discuss advantages of different types of camera gear, and how varied gear can impact a photographer's work. Dr. Pete Seel also recommends a stop at Osaka castle. However, if night photography is possible in Dotonbori, this might not be realistic.

Objectives:

1. Students will learn to work within busy and complex environments to capture images of people interacting with each other, their work spaces, and the pedestrian communing experience.
2. Students also will learn to utilize the architecture, city lights and unique shopping areas to create images with unique visual appeal.
3. Students will take time to explore the thousands of choices in camera gear in an area known for its many electronic shops.
4. Students will learn to ask in Japanese for permission to photograph individuals, and will learn discuss important cultural differences in privacy concerns in Japan compared to other countries.

Assignment: Students will travel by bus to visit the locations outlined above and take photographs at each site. Each student will document the field class day for the reflective photographic essay (see below).

Assessment: Each student will complete a 15-20 image reflective photographic essay (with detailed captions) illustrating what they observed at these sites – accompanied by a textual analysis of how the work of these photographers documents their local cultures and their local/national history. Save and submit on a flash drive.

INDEPENDENT FIELD ASSIGNMENTS

Students will work individually on the ship and during port visits to produce three photo documentaries – two magazine-length essays and one longer photo essay. If a student chooses to substitute video for one of the short photo assignments, the video project must be discussed in advance with the instructor. The first project will be to document in 15-20 selected photographs a **thematic aspect of shipboard life** from a student’s perspective – the “Ship” project. The second project will be a **photo essay of 15-20 edited images about a person** – classmate, faculty, staff, or crew member. The third project will be a **voyage-long photo essay of 20-25 selected images on a thematic topic** chosen by each student (with detailed captions). The specific evaluation criteria for the independent assignments will be explained at the start of each.

METHODS OF EVALUATION

Points	Project
30	Photo project 1 – documenting an aspect of shipboard life – the “Ship” project
40	Photo project 2 – personality profile
30	Midterm exam
60	Field class photo essay (20% of grade)
80	Long-form documentary photo essay
40	Final exam
20	In-class projects/ participation

Points	%	Grade
291	97	A+
279	93	A
270	90	A-
261	87	B+
249	83	B
240	80	B-
231	77	C+

300	TOTAL

210	70	C
180	60	D
<150	50	F

GRADING SCALE

The following Grading Scale is utilized for student evaluation. Pass/Fail is not an option for Semester at Sea coursework. Note that C-, D+ and D- grades are also not assigned on Semester at Sea in accordance with the grading system at Colorado State University (the SAS partner institution).

Pluses and minuses are awarded as follows on a 100% scale:

<u>Excellent</u>	<u>Good</u>	<u>Satisfactory/Poor</u>	<u>Failing</u>
97-100%: A+	87-89%: B+	77-79%: C+	Less than 60%: F
93-96%: A	83-86%: B	70-76%: C	
90-92%: A-	80-82%: B-	60-69%: D	

ATTENDANCE/ENGAGEMENT IN THE ACADEMIC PROGRAM

Attendance in all Semester at Sea classes, including the Field Class, is mandatory. Students must inform their instructors prior to any unanticipated absence and take the initiative to make up missed work in a timely fashion. Instructors must make reasonable efforts to enable students to make up work which must be accomplished under the instructor's supervision (e.g., examinations, laboratories). In the event of a conflict in regard to this policy, individuals may appeal using established CSU procedures.

Tips for success in this course:

- **Complete the readings, attend the course lectures, and take notes as you do – you will need to cite specific course lectures and readings to meet the midterm and final examination requirements.**
- **Be prepared critique your own work and that of your fellow students.** This is a studio-type course in that each student will be expected to show their photographic work on a regular basis and also constructively critique the creative work of your peers.

LEARNING ACCOMMODATIONS

Semester at Sea provides academic accommodations for students with diagnosed learning disabilities, in accordance with ADA guidelines. Students who will need accommodations in a class, should contact ISE to discuss their individual needs. Any accommodation must be discussed in a timely manner prior to implementation.

A letter from the student's home institution verifying the accommodations received on their home campus (dated within the last three years) is required before any accommodation is provided on the ship. Students must submit this verification of accommodations to academic@isevoyages.org as soon as possible, but no later than two months prior to the voyage.

STUDENT CONDUCT CODE

The foundation of a university is truth and knowledge, each of which relies in a fundamental manner upon academic integrity and is diminished significantly by academic misconduct. Academic integrity is conceptualized as doing and taking credit for one's own work. A pervasive attitude promoting academic integrity enhances the sense of community and adds value to the educational process. All within the University are affected by the cooperative commitment to academic integrity. All Semester at Sea courses adhere to this Academic Integrity Policy and Student Conduct Code.

Depending on the nature of the assignment or exam, the faculty member may require a written declaration of the following honor pledge: "I have not given, received, or used any unauthorized assistance on this exam/assignment."

RESERVE BOOKS FOR THE LIBRARY

AUTHOR: Sontag, Susan
TITLE: *On Photography*
PUBLISHER: Picador
ISBN #: 978-0312420093 (paperback)
DATE/EDITION: 2001

FILM REQUEST

None

ELECTRONIC COURSE MATERIALS

None

ADDITIONAL RESOURCES

None