COURSE GUIDE   2024/25

| **Faculty** | 323 - Faculty of Social and Communication Sciences | **Cycle** | . |
| **Degree** | GPERIO31 - Bachelor's Degree in Journalism | **Year** | Third year |

COURSE

| 27102 - Photojournalism | **Credits, ECTS:** | 6 |

COURSE DESCRIPTION

"Photojournalism" aims to go in depth on the photographic expression of the media. Both knowledge areas will be considered: theory and practice. On the one hand, students will learn the basic elements of the photographic language. On the other, they will recognize the theoretical elements of Photojournalism. As a consequence, students will achieve resources to analyze Photojournalism not only as a journalist, but also as a researcher.

"Photojournalism" is taught during the first semester of the third year of Journalism Degree. It is complementary with subjects of previous years, because it analyzes visual elements. That way, "Photojournalism" is complementary with "Press News" (1st year), "Online News" and "TV News" (2nd year). Similarly, as it also deals with photographic composition, it serves as a basis for "Journalistic Design" (3rd year) and "Press Edition" (4th year).

COMPETENCIES/LEARNING RESULTS FOR THE SUBJECT

As specified in the Journalism Degree, students of "Photojournalism" will develop the following competences:
G0002 - To search, select, rank and analyze different sources, adapting their contents to narrative forms and strategies.
G0003 - To develop skills and apply techniques, technologies and resources to communication and information processes.
G0004 - To design correctly the formal and aesthetic aspects of the contents, according to the characteristics of the different media.
G0006 - To apply the main genres and journalistic formats to informative works adequate to the each media.

As well as the following transversal competences:
CT1 - Autonomy and self-regulation.
CT2 - Social commitment.
CT4 - Ethics and professional responsibility.
CT7 - Critical thinking.
CT8 - Teamwork.

Finally, these are the specific competences for "Photojournalism":
C3CC04 - Identify the resources of photographic expression to be able to build visual messages, and make a quality multimedia edition.
C3CC05 - Correctly analyze the concept of journalistic design and adequately structure the journalistic information, prioritizing the informative spaces.
C3CC06 - Investigate and assess the communication strategies and techniques used in social and political organizations, as well as on the international scene.

The subject "Photojournalism", therefore, will start from the photographic and compositional technique. The knowledge of the technique, however, does not imply sufficient competences for professional communication. For that reason, the theoretical knowledge will be put at the service of the professional sense. After completing the subject of "Photojournalism", the students will develop the following specific competences:
1.) Domain and use of the technical functioning of the camera.
2.) Knowledge of the rules of journalistic composition.
3.) Acquisition of resources to photograph in situations of technical difficulty.
4.) Development of critical aptitude to create and interpret images.
5.) Accomplishment of the capacity of adaptation of visual language to the field of information.
6.) Preference for the professional use of images.
7.) Acquisition of critical sense in the presentation of information through images.

Theoretical and Practical Contents

THEORETICAL PROGRAMME

1.) Camera operation:
1.1.) Characteristics of the digital camera.
1.2.) Visual field.
1.3.) Exposure.
1.4.) Lighting.
1.5.) Histogram.

2.) The photographic composition:
2.1.) Prepare the image.
2.2.) Aesthetic rules of the composition:
    2.2.1.) Format.
    2.2.2.) Frame.
    2.2.3.) Location of the focal point.
    2.2.4.) Resources to highlight the focal point.
2.3.) Avoid the most common mistakes.

3.) History of Photojournalism:
3.1.) The experimental period (1826-1855).
3.2.) Photographic commerce and art (1856-1899).
3.3.) Photography and the Modern (1900-1945).
3.4.) Post-war to the permissive society (1946-1976).
3.5.) From Postmodernism to photography online (1977-present).

4.) The informative utility of photographs:
4.1.) Journalistic photographs.
4.2.) "Photo-truth".
4.3.) Objectivity.

5.) Genres of journalistic photographs:
5.1.) Photo story.
5.2.) News photography.
5.3.) Portrait.
5.4.) Photo essay.
5.5.) Documentary photography.

6.) Study of the photographic image:
6.1.) Design of a research project on photography.
6.2.) Research questions of the press photos:
    6.2.1.) The importance of photographs.
    6.2.2.) The suitability of the photographs.
    6.2.3.) The meaning of the photographs.

PRACTICAL PROGRAMME

1.) Photo imaging and post processing:
1.1.) Create and organize the photographic archive.
1.2.) Postproduction.
1.3.) Photo processing.

2.) Graphic editing:
2.1.) Function.
2.2.) Graphic editing according to the type of photography.
2.3.) Design.

TEACHING METHODS

In the lectures (M), the technical bases of photojournalism will be explained, to understand their informative employment. Therefore, three areas of theoretical content will be included: photographic technique and composition, utility of journalistic photographs, and the interpretation of photographic images.

In the practices, the experimental section of the subject will be worked on. That way, students will take their own photographs and present them in the appropriate composition. Each one must also reflect that technical knowledge in the individual works. Students will also work on different professional free software programmes of photo processing.

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TYPES OF TEACHING

Types of teaching	M	S	GA	GL	GO	GCL	TA	TI	GCA
Hours of face-to-face teaching	39		14		7				
Horas de Actividad No Presencial del Alumno/a	58,5		21		10,5				

Legend:
M: Lecture-based
S: Seminar
GA: Applied classroom-based groups
GL: Applied laboratory-based groups
GO: Applied computer-based groups
GCL: Applied clinical-based groups
TA: Workshop
TI: Industrial workshop
GCA: Applied fieldwork groups

Evaluation methods

- End-of-course evaluation

Evaluation tools and percentages of final mark

- Exercises, cases or problem sets   10%
- Individual assignments   20%
- Teamwork assignments (problem solving, Project design)   40%
- Azken froga   30%

ORDINARY EXAMINATION PERIOD: GUIDELINES AND OPTING OUT

Students must attend 80% of the lectures, classroom practices and computer practices, and participation in classroom discussions will be valued. This implies attendance at 80% of each of the three sections that constitute the subject. Including justified absences, the maximum number of absences of attendance can not exceed 20% in any of the sections of the subject. When so, such a student will be qualified according to the final evaluation system.

a.1) Continuous evaluation

* Photographic work (10% of the grade): obtaining photographs according to the instructions provided.
* Individual practical work (20%): obtaining photographs, processing, layout, and information.
* Practical group work (40%): obtaining photographs, processing, layout, and information.
* Individual theoretical work (30%): theory and research work, analysis or case study related to the theoretical contents.

Students must complete these four assignments.

Students may waive the final test. To do this, you will have to submit a letter to the professor responsible for the subject, before November 17th.

a.2) Final evaluation

* Individual practical work (70%): obtaining photographs, processing, layout, and information.
* Theoretical work (30%): exam.

The practical works will be delivered on the date and in the form specified in the student guide, with the deadline indicated for the final exam in each call.

To pass the course, students must pass both assignments.
Students may waive the final test. To do this, you will have to submit a letter to the professor responsible for the subject, before November 17th.

EXTRAORDINARY EXAMINATION PERIOD: GUIDELINES AND OPTING OUT

The same conditions will apply as in the final evaluation of the ordinary call. Grades on approved tasks will be saved for continuous evaluation students.

* Practical work (70%): obtaining photographs, processing, layout, and information, as well as reflections on Photojournalism.
* Theoretical work (30%): exam.

To pass the course, students must pass both assignments.

The practical works will be delivered on the date and in the form specified in the student guide, with the deadline indicated for the final exam in each call.

MANDATORY MATERIALS

Gorosarri, Maria (2022): Fotokazetaritza: Argazkigintzaren teknika eta kazetaritzaren egitekoa, UEU, Bilbo.

BIBLIOGRAPHY

Basic bibliography

Gorosarri, Maria (2022): Fotokazetaritza: Argazkigintzaren teknika eta kazetaritzaren egitekoa, UEU, Bilbo.

Rodríguez, Hugo (2020): Guía completa de la imagen digital, Marcombo, Barcelona.

Sousa, Jorge Pedro (2003): Historia crítica del fotoperiodismo occidental, Comunicación Social, Sevilla.

Vázquez, Rosa Isabel (2017): El proyecto fotográfico personal, FotoRuta, Madrid.

Zabaleta Urkiola, Iñaki (1997): Komunikazioaren ikerkuntzarako metodologia, UEU, Bilbo.

Detailed bibliography

Abott, James (2021): The Digital Darkroom, Ilex, London.

Alonso Erausquin, Manuel (1995): Fotoperiodismo: formas y códigos, Síntesis, Madrid.

Barthes, Roland (1971 [1964]): Elementos de la semiología, Editor Alberto Corazón, Madrid.

Berger, John (2008 [1972]): Ways of Seeing, Penguin Modern Classics, London.

Caballo Ardila, Diego (2006): Fotoperiodismo y edición, Universitas, Madrid.

Caple, Helen (2013): Photojournalism: A Social Semiotic Approach, Palgrave Macmillan, Basingstoke.

Fahmy, Shahira; Bock, Mary Angela; Wanta, Wayne (2014): Visual Communication Theory and Research: A Mass Communication Perspective, Palgrave Macmillan, New York.

Freeman, Michael (2019): Todo lo que necesita saber para tomar fotografías perfectas, Blume, Barcelona.

Kobré, Kenneth (2006): Fotoperiodismo: El manual del reportero gráfico, Ediciones Omega, Barcelona.

Hacking, Juliet (2021): Photography: The Whole Story, Thames & Hudson, London.

Heine, Kay-Christian (2011): Fotografie für Journalisten, O'Reily, Köln.

Hustvedt, Siri (2017): La mujer que mira a los hombres que miran a las mujeres: Ensayos sobre feminismo, arte y ciencia, Seix Barral, Barcelona.

Josephson, Sheree; Kelly, James D.; Smith, Ken (2020): Handbook Of Visual Communication: Theory, Methods, and Media, Routledge, New York.

Lobinger, Katharina (2012): Visuelle Kommunikationsforschung – Medienbilder als Herausforderung für die Kommunikations- und Medienwissenschaft, Springer, Wiesbaden.

Marzal Felici, Javier (2007): Cómo se lee una fotografía. Interpretaciones de la mirada, Cátedra, Madrid.

Rossig, Julian J. (2014): Fotojournalismus, UVK, Konstanz.

Journals

Web sites of interest

Euskal Prentsaren Lanak: <http://www.hemeroketa.eus>.

Photographers Without Borders: <https://www.photographerswithoutborders.org>.

Pulitzer Sariak: <http://www.pulitzer.org>.

World Press Photo: <http://www.worldpressphoto.org/>.

OBSERVATIONS

The existence of plagiarism, works without citing sources or copies in the practices, deliverables, or exams will lead to the failure (0) of the complete subject in the corresponding call.

In order to facilitate the development of the practical classes, students are recommended to go with their personal computer, with the battery at its maximum charge.