
ACADEMIC FREEDOM STATEMENT

Brooks Institute is committed to protecting and encouraging the principles of academic freedom. Academic freedom provides the foundation for scholarship, teaching and learning, and reflects the Institutes fundamental mission to promote collaboration, critical thinking, and creativity. Essential elements for the intellectual vitality of a college include: the ability to exchange ideas and concepts freely, to explore and disseminate new knowledge, and to speak openly as a professional and as a private citizen. All are encouraged to promote a learning environment that provides opportunities for the free exchange of ideas between faculty, staff and students.

Programmatic Student Learning Outcomes/Mission

The mission of the **Visual Journalism** Program is to offer a contemporary, professional curriculum grounded in truthful, ethical, and creative storytelling that embraces the highest level of craftsmanship, advancing the field of journalism.

Program Description

The 120 semester credit Bachelor of Science in Visual Journalism program emphasizes the practice of ethical, journalistic storytelling, and incorporates a broad based experiential educational approach. The program consists of 69 semester credits that cover six primary areas of technical and creative focus under the umbrella of journalistic storytelling, including the opportunity to take 12 credits in electives. Primary areas include photojournalism, documentary film production, audio documentary, journalistic writing, multimedia journalism, website design and strategies for developing a web presence. Students also take 6 semester credits in business courses and 45 semester credits in Liberal Arts designed to both support their professional goals as journalists and broaden their understanding and experience of other subject areas.

Upon the completion of the Visual Journalism Program students should be able to:

- Create compelling, visually-driven nonfiction stories, using the latest tools of digital media. (Visual Literacy, Adept, Global)
 - Collaborate effectively as members of a creative team. (Collaboration)
 - Apply professional ethical standards for nonfiction storytelling and digital journalism. (Ethics)
 - Employ business practices and strategies to advance career aspirations. (Adept, Global, Problem Solver)
 - Apply techniques of critical thinking while creating and evaluating works of visual journalism or documentary. (Visual Literacy, Problem Solver)
 - Communicate effectively in the field of mass media, in both written and oral forms. (Communication)
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Course Title **Photojournalistic Portraits**

Course Code **VJN285**

Credit Hours 3 Semester

Contact Hours 4 Hours

Prerequisites VJN292

Course Type Lecture/Lab

Instructor TBD
Email TBD
Telephone TBD
Term Start/End Date TBD

Course Description The course will emphasize capturing storytelling environmental portraits and the use of advanced lighting skills in photojournalism portraiture. Photographing in relevant environmental locations, students will capture posed and candid portraits of their subject for strong storytelling images. The methods and skills used in class will produce portfolio quality images of the caliber needed for editorial publication.

Learning Objectives Upon completion of this course the student should be able to:

- Have a comprehensive understanding of lighting and directing subjects.
- Demonstrate the skills to conceptualize and successfully execute portraits under various conditions on location and in the studio.
- Capture and understand the distinction between environmental portraits and personality portraits. Start to establish a personal photographic style of photojournalistic portraits.
- To add more in-depth and quality portrait photos that will help round out a student's entry level photojournalism portfolio. Add strong Environmental Portraits (EP) to the student's portfolio that either expands the number of existing EP's or to exchange a current EP for a stronger one as a result of this class.

Required Textbook(s) **Textbook: Lighting for Portrait Photography** by Steve Bavister (latest edition)
lynda.com subscription

Course Outline: Topics will include: Producing a portrait from conception of an idea, coordinating and scheduling with locations and subjects. Continue the development of a personal portrait and lighting style. Working under time and physical constraints to produce a portrait of publishable quality. Photographing a vibrant portrait as a visual storyteller using a single photograph or a photographic series.

Week 1: Overview of class structure, course introduction with student and instructor introductions. Review of basic portrait positions and lighting patterns. Portrait techniques used by historical and contemporary artists and contemporary photographers. Journal assignments and requirements for the semester outlined.

Week 2: Presentation and review of current student portrait portfolios. Discuss the "Classic Portrait" and the "Environmental Portrait" and whether candid moments are considered portraits in either category. Critique student work and Creative Assignment Due.

Week 3: Creating various equipment setups for studio and location shooting. Using hot lights and studio strobes. Limitations and created by subjects

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Week 4: With the use of studio strobes set up and create posed portraits and capture candid environmental portraits of a “person in politics”.

Week 5: With the use of studio strobes set up and create posed portraits and capture candid environmental portraits of professional “white collar business person”. Critique student work and Journal Due.

Week 6: Discussion of using multiple TTL flashes triggered by radio, infrared or hardwire triggering devices set up to create posed portraits and capture candid environmental portraits of “restaurant owner, chef, manager or waiter”. Critique student work and Creative Assignment Due.

Week 7: Proposing and creating a portrait series to an editor/client that is relevant to today’s culture. Working with assistants on a set to create posed portraits and capture candid environmental portraits of a “group of people” with a common story. Critique student work and Creative Assignment Due.

Week 8: Use of predictable and very specific lighting patterns with different shaped faces. With the use of ambient light and light modifiers set up to create posed portraits and capture candid environmental portraits of an “athlete”. Critique student work and Creative Assignment Due.

Week 9: The use of portraits in a portfolio, freelance assignments and visual journalism. Researching books that inspire and reinforce personal vision. Using ambient light and light modifiers for a posed and candid environmental portrait of a “working class” person. Critique student work and Creative Assignment Due.

Week 10: Working with large groups of people and producing the photo shoot for group and single portraits of subjects. Discuss the use of printing for gallery use and archiving of work. Critique student work and Creative Assignment Due.

Week 11: Creating atmosphere for subjects and controlling the shoot. Using alternative light sources create dynamic portrait of an entertainer. Critique student work and Creative Assignment Due.

Week 12: Exploring the emotions portrayed in portraits that are posed or taken in candid situations. Discuss using emotion for making a personal statement and telling a deeper story with creative self-portraits. Critique student work and Creative Assignment Due.

Week 13: Group review and editing of Portrait Series and Portfolios. Critique student work and Creative Assignment Due.

Week 14: Presentation of Portrait Series. Critique student work.

Week 15: Presentation of Final Portfolios.

GENERAL ASSESSMENT CRITERIA AND METHODS OF EVALUATING STUDENTS

Letter grades (A, A-, B+, B, etc.)

The student's overall grade for this class is derived from a combination of online instructional activity, class participation, assignments, quizzes and exams, projects, and final project/final exam. A student's grade will be adversely affected by being tardy to class and by any unexcused absence. Only the instructor can authorize exceptions to class policies, deadlines or grades. Students must confirm (in writing) any exceptions to class policies or deadlines with the instructor. Class work is weighted as follows:

Grade Weighting		Grading Scales		
		Percent	Letter	Numeric
Class Participation	10%	93–100	A	4.00
Assignments	45%	90–92	A-	3.70
Portrait Series	20%	87–89	B+	3.30
Portfolio	25%	83–86	B	3.00
		80–82	B-	2.70
		77–79	C+	2.30
		73–76	C	2.00
		70–72	C-	1.70
		67–69	D+	1.30
		60–66	D	1.00
Total	100%	0–59	F	0.00

DEFINITIONS OF CRITERIA USED IN GRADING

Outstanding = A	Outstanding work, showing insight and demonstrating excellence in skill and craft. Work goes well beyond what is required
Superior = A-, B+	Superior work, shows clear understanding and thorough demonstration of skill and craft
Good = B, B-	Competent work, clear understanding, often showing creativity and good use of skills
Satisfactory = C+, C, C-	Adequate understanding, inconsistent demonstration of skills, some elements missing or problems with priorities
Unsatisfactory = D, F	Lacks understanding, inadequate amount of time and effort demonstrated, many missing elements, inconsistent participation, skill and craftsmanship not demonstrated

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ATTENDANCE POLICY

Each faculty member takes attendance for each class period and posts it to the student's record through the portal. Once absences equal 20 percent of the total number of class meetings, faculty may lower the final grade for the course one full grade and may drop the grade again for each absence after the 20 percent has been reached. Students may review their attendance through the student portal under each course the student is enrolled in.

Students who do not attend during the first week of class may be subject to withdrawal. Brooks Institute may also withdraw any student who has not been in attendance for 14 consecutive days. However, the institute will withdraw any student who has had non-attendance for 35 consecutive days; this timeframe may be extended due to extraordinary circumstances that affect the entire student population. Students will be responsible for all financial obligations incurred if and when they are withdrawn for lack of attendance

Regular classroom attendance is not only an essential ingredient for academic achievement, but it is also a fundamental building block for success. As part of the course requirements, students must attend at least 80 percent of the scheduled time for each course in order to achieve satisfactory attendance. Students in any of the internship courses are required to complete all scheduled hours and record attendance throughout the scheduled course to achieve satisfactory attendance. Students who do not achieve satisfactory attendance may earn a failing grade on their transcripts and may be required to repeat the course. Absences will include tardiness or early departures. Students who are not in attendance for any portion of a class will accrue time absent calculated in percentage increments of 25, 50, or 100 percent of the class period as reflected on each daily roster. Students who have been absent from all their scheduled classes for more than 14 consecutive calendar days, not including scheduled Institutional holidays or breaks, and/or students who officially withdraw from all current courses may be administratively withdrawn from the Institution.

ACADEMIC INTEGRITY STATEMENT

Brooks Institute expects all students to exemplify integrity in all academic work. Brooks Institute will not permit students to engage in the following dishonest acts:

- **Cheating** – Cheating includes, but is not limited to, the following: using unauthorized notes, study aids, electronic or other devices not authorized by the instructor. Using or borrowing information from another person, or submitting someone else's work as one's own work including images and motion clips. Using work previously submitted for another purpose, without the instructor's permission, is prohibited. Duplicated use of copyrighted material in violation of federal copyright laws is prohibited.
- **Plagiarism** – Submitting as one's own work, in whole or in part, words, ideas, art, designs, text, drawings, images, motion clips, etc. that were produced by another person without attributing that person as the rightful source of the work. Plagiarism includes, but is not limited to: using words, word passages, pictures, etc. without acknowledgement; paraphrasing ideas without quotation marks or without citing the source.
- **Accessory to Dishonesty** – Knowingly and willfully supplying material or information to another person for the purpose of using the material or information improperly.
- **Falsification or Alteration of Records and Official Documents** - The following are examples of acts under this category, but the list is not exhaustive: altering academic records, forging a signature or authorization on an academic document, or falsifying information on official documents, grade reports, or any other document designed to attest to compliance with school regulations or to exempt from compliance.

• **Software Code of Ethics** – Unauthorized duplication of copyrighted computer software violates the law and is contrary to our organization’s standards of conduct. Brooks Institute disapproves of such copying and recognizes the following principles as a basis for preventing its occurrence:

- Brooks Institute will neither engage in nor tolerate the making or using of unauthorized software copies under any circumstances.
- Brooks Institute will only use legally acquired software on our computers.
- Brooks Institute will comply with all license or purchase terms regulating the use of any software we acquire or use.
- Brooks Institute will enforce strong internal controls to prevent the making or using of unauthorized software copies, including effective measures to verify compliance with these standards and appropriate disciplinary measure for violation of these standards.

• **Communication Devices**-To maintain academic integrity and to eliminate distractions for other students the use of electronic devices in the classroom is dictated by the instructor.

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CREDIT ASCRIPTION ADDENDUM

VJN285- Journalistic Portrait - 3 semester credit hours

Type: Lecture/Studio

Credit Ascription- The amount of hours spent outside of class and assignment alignment with Course Learning Objectives

Course Learning Objectives

1. Have a comprehensive understanding of lighting and directing subjects
2. Demonstrate the skills to conceptualize and successfully execute portraits under various conditions on location and in the studio.
3. Capture and understand the distinction between environmental and personality portraits. Start to establish a personal photographic style of photojournalistic portraits.
4. To add more in-depth and quality portrait photos that will help round out a student's portfolio.

The following indicates the **minimum** number of hours per assignment

WEEK #	ASSIGNMENT TITLE	HOMEWORK HOURS	ASSIGNMENT OBJECTIVES
WEEK 1	Creative 1, Reading Book Report & Chapter 6 Kobre Book	6	1,2
WEEK 2	Creative 2, Reading Book Report	6	1,2
WEEK 3	Creative 2, Reading Chpt 1 & Book Report	6	1,2,3
WEEK 4	Creative 3, Reading, Chpt 2 & Book Report	6	1,2,3
WEEK 5	Creative 4, Reading Chpt 3 & Book Report	6	1,2,3,4
WEEK 6	Creative 4, Reading, Chpt 3 & Book Report	6	1,2,3,4
WEEK 7	Creative 6 Reading Chpt 4	6	1,2,3,4
WEEK 8	Creative 7, Reading Chpt 5	6	1,2,3,4
WEEK 9	Creative 8, Reading Chpt 6	6	1,2,3,4
WEEK 10	Creative 9, Reading Chpt 7	6	1,2,3,4
WEEK 11	Creative 10, Reading Chpt 8	6	1,2,3,4
WEEK 12	Creative 10, Reading Chpt 9	6	1,2,3,4
WEEK 13	Creative 10, Reading Chpt 10	6	1,2,3,4
WEEK 14	Creative 11	6	1,2,3,4
WEEK 15	Creative 11 Multimedia, Final Prints	6	1,2,3,4
TOTAL		90	