iEARN Photojournalism 2.0
Images of Social Change
Training Tool Kit
Welcome Note from iEARN Pakistan

Dear Participants,

Welcome to the training program for the Photojournalism 2.0 Images of Social Change. We are sure you will find a range of innovative teaching and learning concepts, tools and field based experience presented in this workshop helpful to engage your students in exciting classroom activities.

‘Photojournalism 2.0: Images of Social Change’, is a collaborative project with iEARN USA, with support from The Office of Press and Public Diplomacy, Bureau of South and Central Asian Affairs. The yearlong project aims to foster positive and productive interaction among educators and students through a global high school photojournalism education program.

Through ‘Photojournalism 2.0: Images of Social Change’, participants will use photography and technology to address social issues and to make positive contributions to their communities. This tool kit will ultimately become the part of the media lab that will be installed in your schools or already installed as part of GCE (Global Connection and Exchange) projects. It contains valuable resources which are tailored to assist in classroom implementation of the photojournalism projects. The workshop sessions are organized over two weekends and hands on fieldwork in between. Your active participation in each session is very important. We expect all participants to work closely with their students working with them at the workshops and also back in the classrooms to complete the planned projects.

The workshop sessions are designed and would be facilitated by several highly accomplished professionals and photojournalists. We also take this opportunity to thank Canon Imaging Academy for running the Day-1 of the workshop teaching the group use of Power Shot cameras. Express Tribune with the International Herald Tribune for their excellent support by providing their outstanding journalists to facilitate the workshop sessions.

Look forward to some great images, enjoy the workshop!

Farah Kamal
Executive Director
iEARN Pakistan
Introduction:

The Photojournalism 2.0: Images of Social Change program is funded by the U.S. Department of State and sponsored by the Bureau of South and Central Asian Affairs (SCAA) to enable educators in Bangladesh, Pakistan, and Tajikistan to equip their students with meaningful inquiry into free expression in civil society; awareness of the value and power of photography and technology to address social issues; and modern communications, job skills, and knowledge to enhance employability.

The goal of the 4-day, face-to-face workshop is to provide high quality comprehensive photojournalism education training for participating educators. Trainers with backgrounds in iEARN collaboration projects, photojournalism, and journalism will conduct the workshops.

In this four day Photojournalism 2.0 workshop, the participating teachers from iEARN partner schools selected for participation in this project will develop photography skills and get clear guidelines for online collaboration and strategies for building effective communication with their images among various learning communities.

During the various sessions of this four day workshop, professionals from Canon Pro Academy-Pakistan, iEARN-Pk Staff and professional photojournalist will work closely with the participating educators.

The educators will examine iconic photos and newspaper journalism. They will get hands on experience of reporting through digital images and editing techniques, media values and ethics and libel laws. Some of the sessions will introduce educators to create and support online news media in their schools, including blogs and online news sites and the iEARN World Youth News. Teachers study core photojournalism techniques, including street photography, collecting, editing, and presenting images as news material within an ethical framework, with an emphasis on Web 2.0 technologies that can be used for these activities by their students. Educators will be able to work on a backward plan with associated timeline to introduce ad implement in their classes with students.

During the training educators will gain the following:

- Introduction to online collaboration
- Basic knowledge of media values, ethics, and libel laws.
- Freedom of press and speech comparison
- Role of technology in news, introduction to creating and supporting online news media in schools (school blogs or newspaper, iEARN World Youth News website etc.)
- Basic examination of iconic photos and newspaper journalism in local, national, and international sources of news
- Student safety and parental consent
- Best practices in photojournalism education
- Basic photography skills in street and portrait photography
- Ability to compile digital images to tell compelling story related to social causes.
- Basic use of simple English to create text to enhance images
Duration:

4 days 8 hour work day divided in 8 sessions of 4 hours each
This includes:
5 classrooms based sessions
2 Field work (photo-walks)

Goals:

Learn to use the Point and Shoot Cameras mastering its various functions. Hands on experience of applying documentary photography to capture images of social change. Design and ready implement a unit plan resulting in students creating newsworthy digital images that can be selected for publishing in the Photo book.

Objective: Participant will:

- Use the Canon Point and Shoot cameras exploring all its functions fully for creative photography
- Be competent in street and portrait photography that captures social change
- Use simple English to create cutlines and short essays.
- Learn to use digital images for telling compelling stories related to social cause.
Workshop Agenda

Day-1: Point and Shoot (9:00 am – 5:00 pm)

Sponsored by Canon Pro Academy

Welcome: (9:00 am - 09:30 am)
  • Agenda overview & Introductions
  • Photojournalism Program Overview

Tea break: (9:30 am – 10:00 am)

Session-1: (10:00 am – 12:00 pm)
  • Parts and functions of your Point and Shoot
  • The Look- Composition and Light

Lunch break: (12:00 pm – 1:00 pm)

Session-2: Hands on point and shoot (1:00 pm – 03:00 pm)
  • Briefing on photo walk to a community closer to workshop venue.
  • The group will go out for a photo walk and capture images with their cameras.

(3:00 pm – 5:00 pm)
  • Share 3-4 of your best shots
  • Feedback and Comments

Day-2: Fundamentals of Journalism – Reporting (9:00 am – 5:00 pm)

Session-3: (9:00 am – 1:00 pm)
  • What is Reporting?
  • Citizen Journalism vs. traditional journalism
  • Reporting and Editing Techniques

Tea break: (10:30 am – 11:00 am)
  • Media Values and Ethics
  • Freedom of press and speech
  • Libel, Student safety, parental consent
  • Role of technology in news (blogs, social media, etc)
  • Journalism in the classroom
Lunch break: (01:00 pm – 02:00 pm)

Session-4: Introduction to Photojournalism (02:00 pm – 05:00 pm)
- Understand the basics of Photojournalism
- Examine a set of iconic photographs and list the traits of a newsworthy photograph
- Review the ethics of photojournalism
- Introduction to the elements of good photography on the streets
- Review photojournalism assignments categories

On the Streets In Action
- Plan your street shoots; issues, ideas, places and people that matters and the communities/locations where you want to go for shooting
- Assignment: Go out in your schools groups to shoot during the week days. Conduct interviews, watch and listen and keep ethnographic notes for cutlines. Select 10 of your best shots to share at workshop during next weekend sessions

Day-3: Imaging to Editing (9:00 am – 5:00 pm)
- Photo walk (as per requirement)

Session-5: The Look-Composition, Style & Cropping (9:00 am–1:00 pm)
- Introduction to the framework of the final photo book “Digital Images of Social Change from Central and South Asia”.

Tea break: (10:30 am – 11:00 am)

- Basic photo editing
- Selection and editing a set of images for presentations
- Evaluate the set of your 10 best images against the Visual Checklist

Lunch break: (01:00 pm – 02:00 pm)

Session-6: The Final Product (02:00 pm – 05:00 pm)
- Understanding and writing cutlines for your image presentation
- Edit images and write cutlines to finalize the images for posting
Day-4: Project Implementation Plan (9:00 am – 5:00 pm)

Session-7: Project Presentation (9:00 am–1:00 pm)
  - Presenting the final product to the class

Tea break: (10:30 am – 11:00 am)
  - Post images in the iEARN-World Youth News Forums/Pj2.0 project Forum

Lunch break: (01:00 pm – 02:00 pm)

Session-8: Classroom Implementation (02:00 pm – 05:00 pm)
  - Review the classroom project implementation template
  - Finalize a work plan and timeline to implement in own classrooms
  - Workshop Evaluation on Survey Monkey
Workshop Presenters’ Intro

Farahnaz Zahidi Moazzam

Farahnaz Zahidi Moazzam (@FarahnazZahidi) is a Pakistani journalist who “chose journalism because quality journalism is my way of contributing to a better Pakistan, a better world”. Her areas of focus include human rights, gender, peace-building and Islam. She currently works as a Senior Sub Editor with The Express Tribune.

Farahnaz is an alumnus of Population Reference Bureau’s (PRB) “Women’s Edition” fellowship for female journalists, a Thomson Reuters’ alumnus and has attended the Reuters’ journalism training in “reporting on Women’s Issues”.

She has written for Common ground News, IPS, Reuters’ blogs, Dawn and The News among other publications. Her current emphasis is on the issues in conflict zones like Pakistan, and the role of media as an agent of peace. Farahnaz blogs at http://chaaidaani.wordpress.com/ and her photography can be seen at http://www.flickr.com/photos/farahnaz_zahidi

FarooqBaloch

FarooqBaloch, 31, is working with The Express Tribune since Sept., 2011 as business correspondent. He holds a masters degree in Journalism and Mass Communication from University of Nebraska-Lincoln (USA) – he is Fulbright masters scholar 2009-2011.

At Tribune, Baloch has been covering the IT and Telecom sector. Additionally, he covers retail and wholesale markets as well as consumer goods companies. He also covers several companies listed on Karachi Stock Exchange.

He had been a city reporter at The News International from September 2005 to June 2009. While at The News, he has covered several beats including terrorism and NAB courts, crime, human rights, environment, education, civic issues (traffic and transport in particular). He has also covered various departments of city and provincial governments

Area of expertise: investigative reports/journalism

Baloch is also a lecturer at Hashmi Media Institute – a private college affiliated with University of Karachi – for the past one year. At HMI, he has taught the following subjects:

News writing and reporting
Sub-editing
Introduction to electronic media
Rizwan Bhiriya

Rizwan Bhiriya, is a professional at CANON IMAGING ACADEMY since 2012. He joined CANON PROSHOP as a product advisor and instructor in 2011. Rizwan is a graduate from UWCA (Singapore) in medicine. He returned to Pakistan in 1996 and has been working alongside leading brands like SONY, PANASONIC, OLYMPUS, CANON, NIKON etc.

Farah Shafi Kamal

Farah Kamal, is the Executive Director of the iEARN Centre-Pakistan, and the Coordinator for the PJ2.0 Images of Social Change project for Pakistan. Photography is more of a passion. Farah has completed a certificate of Digital Photography from the Indus Valley School of Art-Karachi. In summer of 2012 she has completed three courses focusing Photojournalism and Reportage from the International Centre of Photography-New York City. Her interests are varied at the moment which includes, street photography capturing everyday life of people and communities around the world. Environment photography specially wild life. She occasionally does food photography and food writing as well. She loves to blog and write for news blogs in Pakistan. Slide shows of her photographs are regularly published in Express Tribune-With the Intl. Herald Tribune. Here work can be reviewed at http://www.facebook.com/www.farahsvisualtreat

Farah has a Master of Education degree at the University of British Columbia, Vancouver, Canada, in Language and Literacy Education. She has completed the Executive Program for the Leaders of Non-profit Organizations from Graduate School of Business-Stanford University, USA. She also holds a teacher training and mentoring certificate from Oxford University UK, and has completed the Diploma of School Management from Aga Khan University-Institute of Educational Development.

Alema Nasim

Alema Nasim, is a Program Officer at iEARN Pakistan. She has been working closely with teachers and students with an aim to introduce ICT as a strong educational tool to improve teaching and learning strategies. She has experience of managing various media and journalism projects at iEARN like Catalyst Animation Program, Adobe Youth Voices, GCE Journalism2.0 Program etc and is also managing Photojournalism 2.0 program with iEARN.

She facilitates Adobe Youth Voices online professional development courses for teachers for more than 35 countries around the world. Her responsibilities include overseeing design and development of iEARN quarterly newsletter and other promotional materials.

She hold certificates in using ICT in classrooms from Phillips Academy, Andover USA and is also a Certified Master Trainer from NGO Resource Centre, Karachi, Pakistan.

She received a degree in Computer Engineering (B.E.) from N.E.D. University of Engineering and Technology, Karachi, Pakistan.
Shahzad Sheikh

Shahzad Sheikh, is the Media Facilitator of the iEARN Centre-Pakistan, and the Project Facilitator in Adobe Youth Voices. He conducts/facilitates all sort of media workshops. He has the responsibility of designing all print and promotional materials in different projects and produce projects videos as well. Photography is his passion and life.

Shahzad has completed a diploma in Digital Media from Karachi School of Arts and is also Certified Master Trainer from iEARN Doris Duke Foundation for Islamic Art, Kaohsiung, Taiwan. He also completed a Karl Taylor online photography course and Canon Product Photography workshop with Canon Pro. He loves to capture people and portraits, street photography, Landscape, fashion and do wedding as well occasionally at times.

He also assist Fashion Photographer TaimurLaghari in last summer 2012. His work can be seen at: http://www.facebook.com/shahzadphotography

Shahrukh Mughal

Is a free lance photographer, employed at SIE (Society for Intl. Education) as Manager Finance.

He has learned Digital Photography from Indus Valley School of Art-Karachi, Pakistan. Street Photography and creative photography is his special focus, he has full command over Photoshop. Has expertise and experience in organizing photo walks and photo expeditions guiding the learners on site to capture great images.
What is “Journalism?”

Journalism is a form of writing that tells people about things that really happened, but that they might not have known about already. People who write journalism are called “journalists.” They might work at newspapers, magazines, websites or for TV or radio stations. The most important characteristic shared by good journalists is curiosity. Good journalists love to read and want to find out as much as they can about the world around them.

Journalism comes in several different forms:

I. News
   A. Breaking news: Telling about an event as it happens.
   B. Feature stories: A detailed look at something interesting that's not breaking news.
   C. Enterprise or Investigative stories: Stories that uncover information that few people knew.

II. Opinion
   A. Editorials: Unsigned articles that express a publication's opinion.
   B. Columns: Signed articles that express the writer's reporting and his conclusions.
   C. Reviews: Such as concert, restaurant or movie reviews.

Online, journalism can come in the forms listed above, as well as:
   • Blogs: Online diaries kept by individuals or small groups.
   • Discussion boards: Online question and answer pages where anyone can participate.
   • Wikis: Articles that any reader can add to or change.

The best journalism is easy to read, and just sounds like a nice, smart person telling you something interesting.

Reporting

How do you get the facts for your news story? By reporting!

There are three main ways to gather information for a news story or opinion piece:

1. Interviews: Talking with people who know something about the story you are reporting.
2. Observation: Watching and listening where news is taking place.
3. Documents: Reading stories, reports, public records and other printed material.

The people or documents you use when reporting a story are called your “sources.” In your story, you always tell your readers what sources you've used. So you must remember to get the exact spelling of all your sources' names. You want everything in your story to be accurate, including the names of the sources you quote.

Often, a person's name is not enough information to identify them in a news story. Lots of people have the same name, after all. So you will also want to write down your sources' ages, their hometowns, their jobs and any other information about them that is relevant to the story.
Whenever you are interviewing someone, observing something happening or reading about something, you will want to write down the answers to the “Five Ws” about that source:

- *Who* are they?
- *What* were they doing?
- *Where* were they doing it?
- *When* they do it?
- *Why* did they do it?

Many good reporters got their start by keeping a diary. Buy a notebook, and start jotting down anything interesting you hear, see or read each day. You might be surprised to discover how many good stories you encounter each week!

**Writing**

Here are the keys to writing good journalism:

- Get the facts. All the facts you can.
- Tell your readers where you got every bit of information you put in your story.
- Be honest about what you do not know.
- Don't try to write fancy. Keep it clear.

Start your story with the most important thing that happened in your story. This is called your “lead.” It should summarize the whole story in one sentence.

From there, add details that explain or illustrate what's going on. You might need to start with some background or to “set the scene” with details of your observation. Again, write the story like you were telling it to a friend. Start with what's most important, then add background or details as needed.

When you write journalism, your paragraphs will be shorter than you are used to in classroom writing. Each time you introduce a new source, you will start a new paragraph. Each time you bring up a new point, you will start a new paragraph. Again, be sure that you tell the source for each bit of information you add to the story.

Whenever you quote someone's exact words, you will put them within quotation marks and provide “attribution” at the end of the quote. Here's an example:

> “I think Miss Cherng's class is really great,” ten-year-old McKinley student Hermione Granger said.

Commas go inside the closing quote mark when you are providing attribution.

Sometimes, you can “paraphrase” what a source says. That means that you do not use the source's exact words, but reword it to make it shorter, or easier to understand. You do not use quote marks around a paraphrase, but you still need to write who said it. Here's an example:

> Even though the class was hard, students really liked it, McKinley fourth-grader Hermione Granger said.

YOUTH JOURNALISM
The decision to become a journalist, evolves from your love of writing, and exploring. A journalist travels all over the world, to cover a story. They also have to be able to recognize a good story by instinct, and then go for it, no matter where it takes you, even if it is in a war torn area. If your interest is indeed exploring and researching and writing, then you will be in the right field. Start by becoming a youth journalist, explore in your own school or own neighborhood stories that should be told, and stories that have importance.

WHY YOUTH JOURNALISM?
Youth journalism programs are intended to increase student knowledge and awareness while providing a valuable experience that is informative and meaningful. As youth journalists, students learn critical media skills they can apply to many careers or life practices. Through their reporting and narratives, they gain valuable insight into the world around them. As youth journalists on assignment, they learn the art and science of mobile media production.

Youth Journalists are Learning Skills for Life
An organization’s digital media education, photo and audio journalism, technical training and video production provide opportunities to develop necessary social and professional skills as well as providing supportive leadership development for youth. Beyond communication skills practiced as young journalists, youth learn to be an informed user of media; they learn essential research and inquiry skills, and they witness the relationship between democracy and a free and vibrant press.

Youth Journalists Discover Their Voice
Youth journalism offers enormous promise for serious participants. In the broader world of journalism, the youth voice is often but a whisper. Not surprisingly, youth around the world have turned away from news calling it ‘irrelevant’, ‘hostile’, and not trustworthy. But like every human group, they want to be heard, want to know they can change the world and feel the urge to improve their own lives. Youth journalism is an important point of entry for youth who strive to engage this world and the communities they see as their own.

Youth Journalists Develop a Lifelong Relationship with News
Training youth to be reliable news consumers should include training youth to be news producers. But being a youth journalist offers so much more than just learning what goes on behind every news story. The skills youth acquire learning to be new media journalists are skills they will apply to many aspects of their scholarship and work. Youth journalists find their voice and learn to publish their perspective in a professional and meaningful way. They learn the value of deadlines, of hard work and the tenacious pursuit of the truth. Supporting youth journalism programs is an important way to support a stronger and smarter citizenry.
Report Writing -- 7 Tips to Improve Your Editing

Report writing is not the easiest of jobs and one of the biggest mistakes made by many report writers is to neglect the final stage of their task - which is to edit and proof-read their report carefully.

It is almost inevitable that your report writing will contain textual errors. It is far better for you to find and correct those errors than for your readers to spot them and possibly become irritated by them. So often this final task of editing is done casually, if at all, whereas it should be done carefully and systematically.

So, how do you actually do it? Different writers will have different approaches, but most professional writers are likely to use the following seven techniques.

1. **Print it! Read it! Fix it!** Many people find it easier to edit a printed document than one still on the screen, so print and read it. If you stumble then your readers will almost certainly do so too. If you, the writer, cannot read your report without hesitating, then what chance have your readers got? Fix the obvious problems.

2. **Shorten it!** Draft reports are always too long. Remove anything that does not add value to your report. In fact, nothing like that should be in there but there will be something, maybe several things, so find them and delete them. Just because you sweated blood to discover a certain piece of information does not mean your reader needs to know it. If they do, include it; if they don’t, leave it out. Be ruthless about this.

3. **Keep your paragraphs and sentences fairly short.** Try to achieve average paragraph lengths of around 5 or 6 lines if printed on A4 paper and aim for an average sentence length of just under 20 words. Short paragraphs and sentences look more inviting and are easier to read than long ones. Obviously some will be longer and some shorter than these guidelines.

4. **Try to use plain English** when writing reports - if your reader has to get a dictionary out to understand your report then you have not used plain English. When writing a report your job is to get your argument across to your reader, not to expand his or her vocabulary.

So replace unusual or obscure words with ones that are easier to understand. For example, don't talk about a 'paradigm shift' unless you really have to, instead tell them about a different approach or change of attitude or process. Also, delete unnecessary words. A crisis is always serious and dangers are always real so you do not need to say 'serious crisis' or 'real danger'. Are there trivial crises or imitation dangers?

5. **Tighten up your writing** by preferring active to passive sentences. This point of grammar can seriously improve your report writing! Active sentences will usually have a subject-verb-object structure whereas passive ones have an object-verb-subject structure. Clear as mud? Forget the grammar and just look at some examples.

For example, 'The dog chased the cat' (5 words) is an active sentence whereas 'The cat was chased by the dog' (7 words) is a passive sentence. Active sentences are normally shorter and a bit more direct. It is usually a good idea to aim for about 70-80% of your sentences to be active when writing reports. In technical reports you may have to lower your sights a little. Here are two examples from real reports:

- Three sites were visited by the inspectors. (Passive - 7 words)
- The inspectors visited three sites. (Active - 5 words)
Children were encouraged to use exploratory play by their teachers. (Passive - 10 words)
Teachers encouraged children to use exploratory play. (Active - 7 words)

6. Do the obvious checks. It is surprising how many people appear to skip the basic checks on punctuation, spelling and grammar. Grammar checkers are far from perfect but they will provide some help if used intelligently.

Most punctuation problems can be avoided if you use short sentences. Short sentences need fewer punctuation marks and the grammar checker is more likely to get things right too.

Set the spellchecker to the right version of English for your readers but do not rely on it. You must also check spelling by eye. A spellchecker cannot check your meaning. If you mistype a word so that it ends up as a correct English word it will not spot it (such as typing 'work' instead of 'word').

In grammar, 'subject-verb-agreement' usually means that you have muddled up singulars and plurals. Remember that 'collective nouns' such as 'the board', 'the committee' and 'the industry' are actually singular and take singular verbs despite referring to lots of people or organisations. So we write 'the committee is very concerned,' not 'the committee are very concerned'.

7. Finally, take a good look at it. Does it look good? Adding some white space in sensible places (such as an extra line space after sections) can make a report look more inviting.

Editing any document, but especially when you are report writing, is an important part of the production process, not an optional extra to be done if you have nothing better to do with your time. With any writing, especially a lengthy report, no matter how careful you are there will still be some errors. Careful and methodical editing can find most of them. It is far better for you to find them and correct them than for your readers to notice them and wince.

Report writing is not necessarily easy, but it can be rewarding and a good report can build your reputation. A bad one can too!

Article Source: http://EzineArticles.com/?expert=Tony_Atherton
Journalism ethics and standards

Journalism ethics and standards comprise principles of ethics and of good practice as applicable to the specific challenges faced by journalists. Historically and currently, this subset of media ethics is widely known to journalists as their professional "code of ethics" or the "canons of journalism". The basic codes and canons commonly appear in statements drafted by professional journalism associations and individual print, broadcast, and online news organizations.

While various existing codes have some differences, most share common elements including the principles of —truthfulness, accuracy, objectivity, impartiality, fairness and public accountability — as these apply to the acquisition of newsworthy information and its subsequent dissemination to the public.

Like many broader ethical systems, journalism ethics include the principle of "limitation of harm." This often involves the withholding of certain details from reports such as the names of minor children, crime victims' names or information not materially related to particular news reports release of which might, for example, harm someone's reputation.

7 DIFFERENCES BETWEEN LAWS AND ETHICS

Laws say what we should do. Ethics suggest what we could do, helping us explore the options. Then we decide what to do. The goal in asking ethical questions before stories are published is to carefully consider the implications and consequences of a journalist's choices.

Ethics can be helpful in reporting sensitive or controversial issues. A staff working its way through a list of questions to make reasonable, ethical decisions can provoke many valuable comments, discussions and considerations.

Common ethical problems student journalists face:

Conflict of interest: Examples include interviewing friends; only interviewing one grade or those with a specific point of view; covering clubs and teams that you are a member of, "getting even" with those who might have wronged you; doing anything that might compromise objectivity in the reporting of the truth.

Plagiarism: Claiming others' work as one's own, essentially stealing from them. Students must credit other people's materials and ideas, including those published in newspapers, magazines and books. This includes "borrowing" or downloading visuals from the Internet to use without permission with stories.

Anonymous/unnamed sources: Although reporters sometimes use anonymous sources, most news organizations have strict guidelines about when to use them. A reporter has to determine the information's value and whether it is possible to get it any other way. The reporter and editor also have to determine whether it is wise to protect the source from harm from being an identified source. A comment about the cafeteria's food should not be permitted to remain anonymous, for example. But a revelation about suffering childhood sexual abuse may be.
Offending or distasteful content: Although it's sometimes impossible to publish a story without offending or displeasing someone, journalists must strive to keep the communications open and accessible to a wide range of views without stooping to gratuitous offense. While some use of "dirty" language might be necessary, journalists have to decide if there is another way to present the information or if the presentation will be so offensive it will preclude readers from getting the information. There is almost always a higher road to take.

Invasion of privacy: While this is often a legal issue, it is also an ethical one. Reporters and editors must consider the consequences of publishing the outstanding news value photo or naming someone in an article.

Bias: Human beings cannot be purely objective. The mere selection of one story over another raises the issue of value judgments. Those who create content must attempt to be as fair, impartial and transparent to the public as is possible. Every issue has more than one side, and all sides should be represented as much as possible.

Commitment to accuracy: Little undermines integrity and credibility of news reports more than carelessness, errors or, in rare circumstances, deceit or not being transparent about how/why a story was done. Holding back a story until it is ready is better than publishing inaccurate information. The rush to be first - whether digital, online or in print - is no justification for not checking and double-checking data, information and sources.

(Adapted from The Principal's Guide to Scholastic Journalism, by the Quill and Scroll Society)
5 SOCIAL MEDIA TIPS FOR JOURNALISTS

1. **Think before you post.**
   One of the secrets to social media’s success is how easy it has become to participate. But that also makes it easy to respond or repeat before you have thought through the consequences. Whether we think it is fair or not, other media will use your social media output as your news organization’s comment on topical stories. And you will play into the hands of your critics unless you take care:
   - Resist the temptation to respond in anger to those you regard as mistaken or ill-tempered
   - Think about how you would feel if your content was cited on the front page of a leading newspaper or website or blog as your news organization’s comment on an issue
   - Don’t suspend your critical faculties. It’s simple to share a link on Twitter, Facebook and other networks but as a journalist if you repeat something that turns out to be a hoax, or suggests you support a particular line of argument, then you risk undermining your own credibility and that of your news organization.

2. **Avoid raising questions about your freedom from bias.**
   Your Facebook profile, Twitter stream or personal blog give clues to your political and other affiliations and you should take care about what you reveal. A determined critic can soon build up a picture of your preferences by analyzing your links, those that you follow, your “friends”, blogroll and endless other indicators. We all leave an “online footprint” whenever we use the Web and you need to think about whether your footprint might create perceptions of a bias toward or against a particular group.
   - Think about the groups that you join -- it may be safest not to join a group or to follow participants on just one side of a debate
   - Think about using “badges” expressing solidarity with some cause
   - Think about whether it would be best to leave your political affiliation out of your Facebook profile
   - Think about whether you link only or mainly to voices on one side of a debate
   - Think about making use of the privacy settings on social networks and basic ways in which you can conceal your use of the Web like clearing your cache regularly

3. **Be transparent.** We’re in the transparency business and you are encouraged to be open about who you are.
   - On your personal blog or social networking profile make it clear that you are a journalist and that any opinions you express are your own.
   - When you post comments do so under your real name

4. **If you use social networks for both professional and private activity then use separate accounts.**
   Many people are using social networks like Facebook or Twitter both as part of your newsgathering and as part of your personal social networking. In the online world
private and professional are increasingly intertwined but you are expected to maintain a professional face at all times in your work and this extends to your use of social media. Put simply, you’re expected to apply standards to your professional use of social media that will probably differ to those you would use for your personal activity. For this reason it’s recommended that you set up separate profiles for your professional and private activity. This is not to say that you should strip out all personal content from your professional streams, but that you should think carefully about what personal content would be appropriate.

- Use a separate professional account for your newsgathering and professional community-building activity
- Social networking encourages you to share personal details but don’t overload your professional network with personal content

Seek the permission of your manager before setting up a professional presence on a social networking site.

- Effective use of social media requires a commitment of time and you should clear this with your manager before you get involved.
- Effective use of social media may also require you to share a lot of content and you need to be clear that this does not conflict with our commercial objectives. Again, your manager should be consulted on this.
- Be aware that you may reveal your sources to competitors by using "following" or "friending" functionality on social networks.

(Adapted from the Reuters Handbook of Journalism: http://handbook.reuters.com/index.php/Main_Page)
Capture the world!

With your Canon PowerShot SX240

Canon Imaging ACADEMY
# Canon Powershot SX240 HS Specifications

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<tr>
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<td><strong>Memory Card</strong></td>
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<tr>
<td><strong>Aspect Ratios</strong></td>
<td>4:3, 16:9, 3:2, 1:1</td>
</tr>
<tr>
<td><strong>Focal Length</strong></td>
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<tr>
<td><strong>Shutter Speed</strong></td>
<td>15 to 1/3200 second</td>
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<tr>
<td><strong>Aperture</strong></td>
<td>f/3.5 - f/6.8</td>
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<tr>
<td><strong>ISO</strong></td>
<td>AUTO, 100, 200, 400, 800, 1600</td>
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<tr>
<td><strong>Shooting Modes</strong></td>
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<td><strong>Maximum Movie Resolution</strong></td>
<td>1920 x 1080</td>
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<tr>
<td><strong>Movie Duration</strong></td>
<td>4GB or 29 minutes</td>
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<td>5cms</td>
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<td><strong>Self Timer</strong></td>
<td>10 seconds or 2 seconds</td>
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<tr>
<td><strong>Weight</strong></td>
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## Creative Zone
**P Mode**

P is the program AE (Auto Exposure) shooting mode. Program AE is similar to any sets the appropriate shutter speed and aperture to achieve a good exposure. The difference between Program AE and Auto is that Program AE only automates exposure settings. This means you still have full control over white balance, ISO and metering via the function menu.

**TV Mode**

TV stands for time value and is referred to as Shutter Priority. As the name suggest, to achieve proper exposure, the photographer first sets the shutter speed; the adjusts the aperture and ISO. Tv is just like program except you set the shutter speed.

When would you use Tv? If you want to make sure there isn't any motion blur caused b camera shake, you might set the shutter speed to 1/125 or 1/250 and then let the camera worry about the rest. Or if you shoot high-
speed action, you might set the shutter speed faster speed faster to freeze the action.

**AV Mode**

Av stands for aperture value and is commonly called Aperture Priority. Aperture Priority is the against of Shutter Priority. Set the aperture and the camera sets the shutter speed and ISO.

**Note: Both Tv and Av are considered Auto exposure modes given that the camera controls the overall exposure.**

When should you use Aperture Priority? Aperture control both the amount of light hitting the image sensor and the depth of field. In photography, there is really only one distance or plane that is truly in focus or sharp. As you move away from the plane, the image becomes less sharp. The human vision system can't pick up subtle changes in sharpness. When you look at something that is less sharp you may not notice the difference. Dept of field is the distance measured form in front of the object to behind the object that appears acceptably sharp.

**M Mode**

While the M stands for Manual, this is different that the manual shooting mod found on most powershots. This is manual exposure. When you use this setting, you explicitly set the shutter speed, the aperture and the ISO speed. The camera meter is not involved. So if you want total control, this is it.

**Features:**
The camera features full HD video with stereo sound and optical zoom, full manual controls, a 3 inch screen and an impressive wide angle 20x optical zoom lens with optical image stabilization. The lens provides the equivalent of 25mm to 500mm optical zoom.
Key Features:
- 12.1 megapixel backlit CMOS sensor
- 20x optical zoom lens, 25 - 500mm equivalent
- Intelligent Optical Image Stabilization
- 3inch screen
- Full HD Video, Stereo sound
- P/A/S/M Controls
- Digic 5 processor
- High Speed (HS) System
- Smart Auto 58 scenes
- Face ID

Canon Powershot SX240 HS Handling
There is a good grip on the front of the camera, with the rear featuring a mode dial where your thumb rests. This works quite well as a rear grip, as the dial doesn't rotate too easily making it suitable to grip with your thumb. There is a good number of controls on the back on the rear scroll wheel / d-pad, with the Func/Set button giving access to an overlay of the most commonly accessed settings. There are also dedicated video and playback buttons. The on/off switch is nicely recessed which means you shouldn't accidentally switch the camera on or off.

**Menus** - Built in hints and tips explains each option on the camera. Manual focus is available, flash compensation, and the camera gives an overlay of the most common options making it easy to choose and change settings. The menu button lets you set additional photo and setup options. In playback there are also playback and print options.

**Battery Life** - Battery life is rated at 230 shots according to CIPA standards. We were able to take over 250 shots which is better than expected.

**Speed** - We tested each camera's performance at focusing, shutter response, shot-to-shot time, continuous shooting etc. and have posted the results below. To test this we took 6 or more shots and calculated the average, so that consistent results were produced.

Start up screen was switched off. Shutter response and focus was quick and the camera offers a quick 10fps continuous shooting mode at 12 megapixels, although this is only available in the scene modes. In other modes the continuous shooting slows to 2fps.
Canon Powershot SX240 HS Performance

Canon PowerShot SX240 HS Sample Photos

Landscape | 1/400 sec | f/4.0 | 4.5 mm | ISO 100

Landscape With Building | 1/500 sec | f/4.0 | 5.8 mm | ISO 100

Full Optical Zoom | 1/160 sec | f/6.8 | 90.0 mm | ISO 250

Macro | 1/10 sec | f/3.5 | 4.5 mm | ISO 100
Canon PowerShot SX240 HS ISO test images:

ISO100 | 1/8 sec | f/4.5 | 11.2 mm
High-Res

ISO200 | 1/15 sec | f/4.5 | 11.2 mm
High-Res

ISO400 | 1/30 sec | f/4.5 | 11.2 mm
High-Res

ISO800 | 1/80 sec | f/4.5 | 11.2 mm
High-Res

ISO1600 | 1/160 sec | f/4.5 | 11.2 mm
High-Res

ISO3200 | 1/320 sec | f/4.5 | 11.2 mm
High-Res

ISO Noise Performance - Noise is lowest at ISO100, with good results at ISO200 and ISO400. At ISO800 noise becomes more noticeable with detail and colour lost. Again at ISO1600 as noise increase detail and colour decrease although the results should still be useful if resized or used on the web. At ISO3200 noise increases and we'd definitely recommend resizing or further processing to remove some of the noise.
Canon PowerShot SX240 HS White-balance test images:

AWB preset - incandescent preset | 1/13 sec | f/4.0 | 7.5 mm | ISO 100

Incandescent preset - incandescent lighting | 1/10 sec | f/4.0 | 7.5 mm | ISO 100

AWB preset - fluorescent lighting | 0.5 sec | f/4.0 | 7.5 mm | ISO 100

Fluorescent preset - fluorescent lighting | 0.5 sec | f/4.0 | 7.5 mm | ISO 100
All great pictures have one thing in common - they are well composed. Composition — also called “framing” — is fun to talk about, because there is no right or wrong. The only rule is that there are no rules. But there are a few tips to help you take better pictures:

1. Pay attention to framing. Nothing ruins a photo faster than distracting elements in the background. Don’t get so focused on the photo’s subject that you ignore what else is going on around them. Watch out for poles, trees and power lines, and look all the way around the edges of the frame, asking “Is this what I really want?”

2. Learn the Rule of Thirds. The human eye has its “visual center” and this is the place that it is naturally drawn to. Imagine the viewfinder is divided into thirds, both horizontally and vertically. This grid creates four points where the lines cross. For the greatest impact, place the subject where the lines intersect, instead of in the center of the frame.

3. Every photo has a foreground and a background. How you want people to look at your picture tells you what to do with the foreground and background. To blur the background, zoom in close and choose a large aperture setting (like F2.8). This works really well for pictures of a person.

5. Change your line of sight. Try kneeling, or even putting the camera on the ground. Or climb a flight of stairs so you’re higher than the...
subject you’re photographing. Digital cameras with twist and tilt LCD screens make it even easier. Changing angles provides a new way of seeing things, and makes for a more dramatic picture.

6. Look for elements that lead the eyes through the photo. A winding path, a row of telephone poles or even a line of chairs at the beach can serve as elements in a good photo.

7. Keep your eyes open for patterns. Interesting photos can be made of the waves and patterns created by drifting snow, a flock of birds flying in formation or pipes stacked at a construction site.

8. Try getting in close. Look for texture, in the wrinkles of a face or the bark of a tree. Pay attention to details.

10. Cropping brings a photo to life. If you edit photos on the computer, you are no longer limited to the standard 4 x 6, 5 x 7 or 8 x 10 print sizes. Look at each photo and think about what you really want people to see. Then crop everything else away. Try some unusual shapes, like panoramas or narrow verticals.
Visual Checklist

Ohio University School of Visual Communication director Larry Nighswander has compiled this checklist for the photojournalist.

Does the photograph have technical excellence?

- Sharp focus
- Good contrast
- Correct color balance

Does the photograph have compositional creativity?

- Dominant foreground, contributing background
- Reflection
- Introducing disorder into an ordered situation
- Panning
- Introducing color into a monochromatic scene
- Juxtaposition
- Rule of thirds composition
- Decisive moment
- Framing
- Linear perspective
- Selective focus
- Silhouette

Does the photograph have any editorial relevance or merit?

1) Is the photo active or passive?
2) Is the photograph of something no one has ever seen before or is it a unique or interesting photo of something everyone has seen?
3) Is the photo style and the writing style consistent?
4) Does the photo communicate quicker, stronger, better or more eloquently than a simple sentence could describe?
5) Does the photo have visual content, or stop short at story elevation?
6) Does the photo go beyond the trite and the obvious?
7) Does the photo contain essential information to help the reader understand the story?
8) Does the photo have enough impact to move the reader?
9) Is the photo clean, interesting, and well-composed enough to stand on its own?
10) Does the caption information answer who, what, when, where and why, along with other required information (e.g. age and hometown)?
11) Are both the photo and the caption information objective and accurate accounts of what happened?
12) Is the photo mindless documentation?
13) Does the photo communicate effectively? Photos should either move, excite, entertain, inform or help the reader understand a story.
Five Simple Ideas for... Storytelling with photos

by Bill Hankins  
Posted in: Fall 2009, Five Simple Ideas, Photography

During the Great Depression, Roy Stryker from Columbia University was appointed to lead a team of photographers in documenting the hardships of those times. One day, during a discussion about the effects of photographs, Stryker thought a photo of eroded soil would show what water could do to land. One of the photographers, Ben Shahn, replied: “You’re not going to move anybody with this eroded soil – but the effect this eroded soil has on a kid who looks starved, this is going to move people.” Shahn’s comment is the essence of documentary photography, the art of telling a story through photography, which should be taught among the fundamental principles of good yearbook photojournalism. Here are five ideas for understanding and applying documentary photography.

1. Think of your camera as a writing tool. As a photographer, think of yourself as a reporter first. With your camera, you use light instead of pen and paper to tell stories and inform people.

2. Plan ahead to get information. A photographer must understand the situation. Conduct interviews, watch and listen – do not just point the camera and shoot. Interviewing opens up stories you might not find otherwise. On the high school level, you might find out that your 70-year-old counselor plans to ride her bike on a cross-state bike ride; or the award-winning history teacher has a 20-year-old son with disabilities who needs constant care.

3. Tell the truth. Do not set up shots. Your photos must be believed to carry any weight. If you missed the shot you wanted in the art class, return the next day or shoot another class hour or go to a different class. Once you cross the line of faking photos, your credibility will vanish.

4. Look for storytelling images. Find the point where the essence of the story is being told; that is the establishing shot. Look for it. Explore with your camera and look for interaction shots between people in the story. There may be a point where a close-up, detail shot would help tell the story. Hands at work often make a good detail shot.

5. Portraits help tell the story. Look for parallel action going on in your viewfinder. Also, part of the story may make an ending shot. It is not the last shot you take, but seems to sum up the main ideas or emotions of the story.

Even if you are only getting one good shot for a yearbook spread, by shooting in this in depth fashion, you enhance your chances for success. Think of it this way: a reporter needing good quotes will spend an hour interviewing rather than five minutes. Do not be a five-minute photographer. As Cliff Edom, who coined the term photojournalist, used to tell his students at the University of Missouri, “Be a reporter with a camera.”
Guidelines for News worthy Image

The following guidelines of photojournalism should be adhered to as much as possible:

- Do not pose or set up anything! Take the approach of "the fly on the wall".

The "Fly on the Wall" (FOTW) technique is an unobtrusive observation technique where the observer has no interaction with the subjects.

- Avoid the subject making eye contact with the camera whenever possible.
- Allow any "meaning" to arise from your work naturally, resist the temptation to force it down the viewer’s throat.
- ALWAYS get permission when photographing someone specific.
- Get to know your subject, take notes on what they do, things that they tell you, the way they interact with other people and their environment.
- Take an unusual viewpoint. Shoot from the "bird's eye view" or the "worm's eye view".
- If you think that you're close enough, GET CLOSER!!
- Shoot what people feel not what they are doing (photograph the construction worker laughing with his buddies or wiping his brow, not him working)
- Be prepared to get dirty!! Wear clothes that will allow you to be mobile, comfortable, and carefree.
- Remember what you learned about Chiaroscuro and Composition. While you won’t be able to manipulate the lighting or tell someone what to look like, you can find the most interesting shot available.
- Get to know the features on your digital camera
- When all else fails, SHOOT, SHOOT, SHOOT, and SHOOT SOME MORE!!
Some other things to look for-

**MOTION**: blurred movements in parts of the image, to accentuate the capture of a moment in time.

**EMOTION**: allow your subject enough time to get comfortable so that you can shoot the display of real emotions.

**MOOD**: established through finding proper lighting, or lack of lighting.

**ACTION**: photograph your subject actually doing something!

**REACTION**: shoot while subject is responding to something that happened.

**INTERACTION**: capture images of subject interacting with others (besides yourself).

**PHOTOJOURNALISM EVALUATION RUBRIC**

+20 LAYOUT (professional looking, clean composition)

+20 QUALITY OF PHOTOS (exposure, high resolution)

+20 PHOTOJOURNALISM TECHNIQUES (motion, emotion, mood, action, reaction, interaction; other learned photo techniques)

+20 VISUAL STORYTELLING (communication of a single story/subject matter through the photos alone)

+20 TEXT (spelling, grammar; each paragraph provides concise, pertinent, and factual background information on each photo)

100 points total
Critical Lenses: Looking Closely at Photographs

Directions: Answer the following questions to analyze your photograph. Use additional paper as needed.

1. What feeling does this photograph create in you, the viewer?

2. What story do you think this photograph tells the viewer? Does it capture something that would be hard to convey in words?

3. Who or what is the subject of this photograph?

4. Is the lighting natural or artificial? What time of day is it?

5. If it is a color photo, what colors stand out? If it is black and white, what is the effect?

6. What part or parts are out of focus, if any? What is the effect?

7. What is the distance between the subject and the camera/viewer? What is the effect of this?

8. How is the picture composed? Is the subject centered? Is the “rule of thirds” followed?

9. How personal/impersonal is this photo? What elements make it this way?

10. What strikes you most about the photo? Why do you think that is?

11. What is the background for this image?

12. Why do you think this photograph was taken?

13. Does this qualify as photojournalism? As commercial, casual or art photography, or some other category? Why?


15. What else do you notice about the photograph?
Photojournalism Assignments and Techniques

There are six basic types of assignments a photographer faces:

- News,
- Features
- Sports,
- Portraits,
- Illustrations, and
- Picture stories

NEWS ASSIGNMENTS

News is the assignment most people probably think of with the term photojournalism. Crossing police lines to get to the heart of a raging fire or head-on collision, photojournalists often risk physical harm with the news assignments they cover.

Types of News Assignments

News is actually divided into two parts: spot and general.

Spot News. Spot news is any unplanned event where little advanced planning is possible. Photographers will often learn of spot news events through a radio from their photography editor or directly from a police and fire scanner in their car.

For the PJ2.0 assignments, teams and students and teachers can cover something that spontaneously happen in their school or home communities e.g a fire, a police riot, something anti social, a bomb blast, a traffic accident.

General News. General news assignments give photographers a chance to prepare. A photographer's main concerns with such assignments are typically arriving on time to get a good vantage point, making sure that names in a group picture are spelled correctly, and having enough energy and curiosity to produce an unusual, yet telling moment. A picture of a politician or lecturer will always be more visually interesting if an emotional facial expression or hand gesture is captured on film. A standing group of business persons all smiling at the camera, a milk bottle picture as a photo editor used to say, is a visually dull image. Take care to find angles or activities that will not only show the physical appearance of a group, but will reveal their personalities.

An exhibition, any event, some awards and laurels or community initiative for community betterment.
FEATURE ASSIGNMENTS

With feature assignments a photographer needs the sharp reflexes honed by spot news events. The trouble with features, however, is that a photographer usually cannot anticipate where the assignment will take place. Feature assignments are usually self-generated ones.

An ordinary photographer might drive to a public park and capture the usual scenes: a child rides a swing, a young woman reads a book, two men talk on a bench. These pictures are made to show readers nothing more than that the weather was nice and people enjoyed the day.

For the Pj2.0 photobook, the students need to be creative photographer who can anticipate the need for a feature that is both visually interesting and filled with meaningful content.

Types of Feature Assignments

There are two types of feature assignments: human interest and pictorial.

Human Interest. These features show persons being natural and unique. The images cannot be anticipated. They are one of a kind moments that capture a person or group being themselves: odd, humorous, natural and of reflecting the need to or have gone through some social change.

Photographers have several techniques they use to take pictures of people. They will either identify themselves immediately or wait until the subject asks for an explanation. There are two things that happen when you ask a person if you can take their picture and both of them are bad. Either they say no and you don't get the picture or they say yes and stare and smile at you like they were posing for a snapshot. When you see some unusual action, get an initial picture. Afterward, you can identify yourself, get their names, and take addition photographs, talk to them jot down notes after they become accustomed to your presence.

Pictorials. The other type of feature picture is the much maligned pictorial. Traditionally, the pictorial is a silhouette of two children playing at sunset, or the camel wala at the seaside with some people riding atop the camel. Pictorials rely on the graphic elements of composition and lighting more than subject matter.

Names and locations are a minimal requirement. Quotations from subjects bring more interest to an otherwise ordinary picture/caption package and increase the chances for larger, front-page treatment.

SPORTS ASSIGNMENTS

Although most persons would link photojournalism with news assignments, a recent survey of newspaper photographers revealed that the most common assignment is actually sports. Sports assignments combine the action and excitement of news within a clearly defined structure. The key for successful sports photography is to know that structure. You have to be familiar with the rules of the game to predict dramatic moments. You should also know the backgrounds of some
of the key players and anticipate their contribution. If you know that a new batsman at the school team is about to attempt his first sixer you should concentrate your lens on his sideline preparations. In an instant, his face may reveal his nervousness that would make a good picture.

Types of Sports Assignments

Sports Action and Sports Feature are categories within the sports assignment. Sports Action is a photograph of any moment that occurs on the playing field during the run of the game. Sports Feature is a picture that shows anything else: an angry coach in the locker room, a frustrated player on the sideline, an anxious fan in the stands. As implied by the name, the same procedure applies to sports feature hunting as with human interest features. A photographer tries to capture a peak, dramatic event not happening on the playing field.

A successful sports photographer gets beyond the uniform and the helmet and into the eyes of the players. A reader should be able to see the passionate, determined eyes of that blitzing linebacker or the frustrated expression of the soon-to-be-sacked quarterback.

PORTRAIT ASSIGNMENTS

Readers want to know what people in the news look like. The portrait assignment is an opportunity for photographers to capture a person's personality. It is no easy task. Important and ordinary newsmakers tend to hide behind a facade of friendliness. Seldom does a photographer get the luxury to spend long periods of time with a busy businessman. All the photographer's instincts and technical competence come into play to watch for a moment when the subject's personality is revealed.

Portrait images would be some of the most captured images for your Pj2.0 project work.

Types of Portrait Assignments

There are two kinds of portrait pictures: mug and environmental.

Mug Shots. The term mug shot comes from the definition, "to make faces." The challenge for photographers is to make the mug shot more than a picture of a subject smiling for the camera. Despite its small size, the picture can and should be a telling record.

A close-up mug shot should not contain distracting background elements. Don't be hesitant to take pictures of hand gestures that occur close to the face. Unusual angles including a side view might be tried. Cropping on the face can also be tighter than normally expected to add interest to the portrait. Be sure to take pictures from each side and in front for a variety of views.

The Environmental Portrait. The environmental portrait not only shows what the subject looks like, but also reveals aspects of the sitter's personality by the foreground and background objects the person displays. Personal mementos on a desk or hung on a wall let the reader know more about the subject than a simple portrait can reveal. It is a picture of a person AND that person's
environment-NOT simply a picture of a person in an environment. Some photographers specialize in the environmental portrait with wonderful results.

ILLUSTRATION ASSIGNMENTS

Consisting of food, fashion, and editorial subjects, like

A fashion assignment, food photography assignment, for example, lets the photographer work with an art director to create images that show models and clothing, objects in pleasing compositions. The nature of an illustration is such that it demands much pre-planning. Locations, models, and clothing must be selected. During the shoot, poses, placements must be managed.

The use of illustrations should be kept to a minimum or not used at all in the PJ2.0 assignments. If chosen illustrations should be made in realistic settings.

PICTURE STORY ASSIGNMENTS

Picture story assignment gives a photographer a chance to slow down and produce a package of pictures. For PJ2.0 assignments, this will be the second most important category of assignment teams/groups should choose to work on.

Gene Smith, one of the most respected photojournalists and producers of picture stories until his death in 1978, said that "The best way to find ideas for photo essays is to be immersed in enough activities and different people so that you keep your mind stimulated" (cited in Kobre, 1980, p. 288). A curious and energetic mind will always find stories worth telling.

For example a picture story illuminating a serious city-wide social problem through the telling in words and pictures a particular person's plight, one example can be the laborers working unprotected risking their lives, the plight of patients in a government hospitals of Karachi.

Once a topic is decided upon, one of the first and crucial next steps is to conduct research on the topic. What has been written on the subject in the newspaper or in magazines and books? What can social workers, city officials, or persons in similar situations tell? Before contact is made with a subject, the photographer should read and talk to as many sources as possible in order to get as thorough an understanding as possible.

Part of the research process is to decide on the type of images and number of pictures you want to include in your story.

A picture story usually has five kinds of pictures: an overall scene-setter, a medium distance interaction, a portrait, a close-up, and an ending picture.

The overall scene-setter describes in one picture the essence of the story. The photograph should readily place the main subject in the context for the reader.
The **medium distance** interaction picture should show the subject communicating with some other person connected with the story.

A **portrait** is usually a candid moment that reveals the subject's personality.

The **close-up photograph** can be a tightly cropped detail of an object or a person that tends to symbolize the person's situation.

Finally, the **ending picture** sums up and concludes the set of pictures. A photographer tells a story with words and pictures.

There should be a logical beginning, middle, and end.

References: Paul Martin Lester- Photojournalism an Ethical Approach
iEARN Photojournalism 2.0
Images of Social Change

Lesson Plans and Activities
Libel, Student Safety, Rules & Ethics

Title: Law, Libel & The Golden Rule
Law & Ethics for Photojournalists

Topic of Unit: How can a student photographer avoid being sued for libel? Even if a photo is safe from libel, is publishing it OK ethically?

Overview and Rationale: Preparing tomorrow's potential photojournalists goes beyond teaching them basic photography and writing skills. They must know the laws governing photographers, how to avoid being sued for libel and how to make sound ethical judgments while shooting.

Understanding Goals

Essential Questions
- Where and when can a photojournalist legally take photographs?
- What are the elements that must be present for libel to have taken place?
- What is the difference between public and private figures as far as libel law is concerned?
- How can someone defend themselves against charges of libel?

Critical Engagement Question
- What ethical standards should a photojournalist or photo editor use in deciding whether or not to publish a photo that is not libelous but is potentially upsetting or embarrassing?

Activities

Activity 1 (1 class period)
- With students working in groups of 3-4, have them read through some hypothetical situations involving photo law and discuss what they think is legal (See related Legal Considerations handout.). Then go through each situation and discuss before telling them the applicable law.

Activity 2 (1 class period)
- Go through the elements that must be proven for a libel case to be successful:
  - Defamation
  - Publication
  - Identification
  - Falsity
  - Fault.
- In small groups, have the students come up with descriptions of three situations where a publication could be sued for libel. They should be prepared to tell how the publication could defend itself and whether or not they think the suit would be successful. The class will discuss these scenarios.

Activity 3 (1 class period)
- Have students work in small groups to compose a list of 25 people they
consider to be famous.
• With the full class, compile a comprehensive list, including politicians and
  news figures as well as stars and musicians.
• Discuss that people considered public figures must prove actual malice while
  private figures need prove only negligence, reviewing the terms involved.
• End the class by having students work together in their groups to write the 5
  elements that must be necessary for libel to have occurred and why a public
  figure has a harder case to prove. Randomly call on one group member to
  share the group’s answers.

Activity 4 (1 class period)

• Pose the question: What do we mean when we say that a person is ethical?
  Describe such a person and how they would handle some hypothetical
  situations in daily life. (Example: The cashier at Burger King gives you change
  for a $20 instead of $10. What should you do?)
• Students working in small groups should come up with an answer to the
  question and three hypothetical situations that would demonstrate the use of
  good ethics.
• Have them present these to the class. Then throw out some ethical dilemmas
  photojournalists might face and discuss them. (Example: You have missed a
  major awards ceremony but have the opportunity to restage some of the
  presentations. Would this be ethical?)

Activity 5 (1-2 class periods)

• Have students pair off, one acting as a photojournalist and the other as a
  photo editor. Give each pair an ethical situation (See related Ethical
  Considerations handout.) and have them write out a short script showing
  their viewpoints about the situation.
• If the editor decides not to run the photo, show the photographer’s reaction.
  Their decisions do not necessarily have to be ethical. Have the pairs present
  act out their scripts and allow the class as a whole to discuss them.

Assessment

Students will take a short test on law and ethics (See related Photo Law and Ethics
Test handout.).
Legal Considerations in Photojournalism

Here are some potentially troublesome situations you might encounter. Discuss what you think is the correct answer legally and discuss how you personally might handle it.

1. If you take pictures of someone in their home with a hidden camera, could you be sued for invasion of privacy? (yes)

2. Is it legal for you to photograph a celebrity walking along a city street, even if they don't want to be photographed? (yes, because it's a public street)

3. If you photograph Ricky Martin driving down the street in a new BMW, could BMW use one of your pictures in an advertisement? (no, they need written permission)

4. You are editor of a feature magazine, and you need a picture of some troubled teens to illustrate a story. Your photographer goes by the high school and shoots some pictures of some teens waiting outside for their rides. You print one of the pictures, only to find out later that these were some of the school's top scholars. Could they sue you successfully? (yes, because you potentially hurt their reputations)

5. You're at the hospital visiting a sick friend and have a chance to get a photo of a local celebrity being wheeled into the X-ray room. This would be of great interest to your readers. You take the pictures and turn one into your editor. Can she legally run it? (no, the law protect's people privacy in hospitals -- she would need written permission to run it)

6. You see a bad car accident and begin taking photos immediately, of the smashed cars, of the victims being tended to and put into the ambulance, etc. The police at the scene order you to stop. As a representative of the media, can you legally continue? (yes) If so, are there any limits to what you can shoot? (you cannot take pictures of a victim in an ambulance)

7. There has been a bad fire in someone's home, and you want to take pictures inside the house. The owner is not home, and the police and firefighters do not object. Do you, as a representative of the media, have a right to enter the house, or would you be trespassing? (you have a right to enter the house and take pictures)

8. You're shopping in a grocery store and witness a woman cut by a broken pickle jar. She sees your camera and asks you to photograph her wound. Can you legally take a picture? (yes) What if the manager sees you and asks you to stop? (you must stop since you're on their private property) What if the manager demands you turn your film over to her? (you don't have to -- that's your property)
Ethical Considerations in Photojournalism

Pair 1

Photographer: You are working with a reporter on a story about a coach who holds some national records for weightlifting. You still need a shot of him working out, so you arrange to meet him at the gym and take pictures of him lifting weights just as he normally does. Make an argument for running your photo.

Photo editor: Do you run this set-up photo? Why or why not?

Pair 2

Photographer: A baby left in a locked car died from the heat. You heard about it on a police scanner and were able to get a picture of the policeman taking the baby out of the car.

Photo editor: Do you run this as a warning to other parents? Why or why not?

Pair 3

Photographer: A fire escape collapses during a fire, plunging a woman to her death. A child who also falls miraculously survived. You get a picture of them in mid-air, just as the fire escape gives way. The photo is a potential Pulitzer Prize winner.

Photo editor: Do you run this photo of a woman falling to her death? Why or why not?

Pair 4

Photo editor: Do you run this photo of a nude woman? Why or why not?

Pair 5

Photographer: During a news conference, an important political figure makes an obscene gesture at some hecklers in the crowd. You take the picture and turn it into your editor.

Photo editor: This is definitely newsworthy but potentially offensive. Do you run it? Why or why not?

Pair 6
Photographer: A man notifies the press that a newsworthy event will be taking place at a certain time and location. He makes a statement protesting a government action, then douses himself with gasoline and lights a match. You get some dramatic pictures of the event, potential prize winners.

Photo editor: Should you run the picture because it’s newsworthy or deny the protester the publicity he was seeking? Explain your decision.

**Pair 7**

Photographer: You photograph a family grieving over their son who drowned in a local canal. You capture them at the moment the authorities unzip the body bag for them to make identification of him.

Photo editor: Do you run this to urge other families to be cautious or respect the privacy of their grief?

**Pair 8**

Photographer: You photograph two students exchanging money and a bag of something. You realize this would be a great photo to go with a story your staff is doing on drugs on campus.

Photo editor: Do you run this? Why or why not?
Photo Law & Ethics Test

Read the following scenarios and decide which answer is correct. Circle the letter by the correct answer. Each answer counts 10 points.

1. If you take pictures of someone in their home with a hidden camera, you can be sued for
   a. libel  b. trespassing  c. invasion of privacy  d. inflicting emotional distress

2. To use a non-celebrity's photo in an advertisement without getting sued, you need
   a. their verbal permission that you can use the photo for that purpose  
   b. a signed photo consent from them saying you can use the photo for that purpose  
   c. to mail them a copy of the advertisement as soon as possible with a thank you note.  
   d. nothing. If they aren't famous, you're okay.

3. In which of these situations could you get into trouble for taking pictures?
   a. Victims of a tornado looking around the rubble of where their house used to be.  
   b. Survivors of a plane crash being rescued  
   c. Someone undergoing medical treatment for an eating disorder  
   d. Someone in the process of being mugged

4. If you're shooting something on someone's front lawn, what can you do legally?
   a. climb a tree for a more interesting angle  
   b. stand on the street and shoot all you want, even without the homeowner's permission  
   c. use a powerful zoom lens for a better view of your subject  
   d. step up on the lawn and move closer to your subject

5. As a media representative media, in which of these cases can you legally shoot a newsworthy event on private property?
   a. the police say that you can take pictures even though the homeowner objects.  
   b. the homeowner does not object.  
   c. the homeowner is not home.  
   d. both b and c

6. What could get you into trouble while shooting in a restaurant or store?
a. You didn't ask the owner's permission. b. You didn't surrender your film when the owner asked you to. c. You didn't stop when the owner or manager asked you to. d. Simply shooting in those places will get you into trouble automatically.

7. To successfully sue a publication for libel involving a photograph, a person must prove

a. the photo was actually published. b. their reputation has been hurt. c. the photographer either ignored the truth or didn't seek it out. d. all of the above

8. If someone threatens to sue your paper for libel for a picture that damaged their reputation, what could you do to avoid it?

a. Personally apologize to them over and over. b. Print an apology and correction notice near where the picture ran. c. Offer to run a picture of their choice. d. Nothing. Let a jury settle the matter.

10. Which of these situations would be considered the most unethical for a photojournalist?

a. Restaging a groundbreaking ceremony he was late for. b. Setting up a photo of a feature subject to accompany a feature story. c. Removing trash to avoid a distracting background. d. Asking a news subject to stop what he is doing and do something else for a better picture.


Photograph Evaluation Grading Sheet

http://www.hsj.org/Data/Articles/lessonplanlewisstory2.jpg
Code of Ethics

Title: Defining a Code of Ethics

Note: This lesson is best conducted at the very beginning of the school year, because the code of ethics that emerges from the activity will be applied to the students' work for every publication.

Objectives:

Students will be able to

1. brainstorm a list of values and discuss their choices
2. differentiate between values within their community and values for journalism
3. draft a code of ethics to be applied to the school newspaper

Materials needed

- Chalkboard or flip chart
- Transparencies-blank, one with "ethics" defined, and one with list of universal values
- Handout of "Guiding Principles for Journalists" from Poynter (www.poynter.org) ATTACHED BELOW
- Individual cases for group activity along with guiding questions for making ethical decisions

Procedures (Total Time needed: 90 minutes)

Introduction (15 min.)

- Put definition of "ethics" on an overhead to be left up during the rest of anticipatory set.
  - Ethics= codes of behaviors that arise from the values of a particular community.
- Briefly ask students to volunteer their interpretation of the definition.
- Next, ask students to brainstorm a list of values that are prominent today -- both in their communities and in the broader social context -- and put this list on the board or flip chart.
- When a list has been made, we'll discuss the social rules that evolve from those values. (i.e.-Loyalty: The social rule is that you don't "rat" on your friends.)

Steps for instruction

(5 min.) Leaving the students' list of values on the board or flip chart, use an overhead list to reveal the "Universal Values"- Love, Trust (honesty, loyalty), Kindness (charity, forgiveness), Respect, Fairness, Justice, Empathy (compassion), Freedom, and Responsibility (industriousness, work, achievement). As a class, discuss the (possible) differences in the two lists, and reasons why their list may differ slightly from the list of universal values. (To incorporate a more world-view perspective of the topic, you may also choose to discuss
how specific cultures interpret some of the universal values differently.)

(10 min.) Hand out the "Guiding Principles for Journalists" and read aloud together. Ask students to highlight the key words in each of the three principles, and discuss how each principle corresponds to one or more of the values in their list and the list of universal values.

(10 min.) Break students into small groups (preferably no more than 4 per group), and give each group a different case study along with a set of guiding questions for making ethical decisions (See end of lesson plan.). Within their groups, they will read the case, discuss, and a note-taker should record answers to the guiding questions. Although groups might not answer all the questions, they should reach a conclusion about how to handle their particular case and the reasoning/justification for reaching that conclusion.

(20 min.) One at a time, a designated speaker from each group will read their case studies and explain the reasoning and conclusion they reached. After they've given their reasoning/justification, other students in the class may raise questions, objections, and further the dialogue.

(25 min.) Write a code of ethics for your school newspaper. As a group, ask students to review all three lists of ethics and guiding principles and narrow down the values as they see fit for application in the newspaper. (Nearly all the values will be important to them, but help them to see that not all are applicable to the school publication.) Ask students to play around with the wording of the code of ethics, and use a blank overhead to write down their ideas for the whole class to see. Conclude when they are satisfied with the results.

**Closure**

(5 min.) Ask students to recall or repeat the definition of ethics, and wrap up with a short discussion about why it's important for our school publication to follow a code of ethics.

Create a poster or printout of the code of ethics as developed by the students, and hang it in a prominent location in the classroom.

**Assessment of Learning**

Students will be assessed on their level of participation in class discussion, brainstorming, and individual group work. If you choose, extra points could be awarded to the note-taker and speaker in each group. If this is done, however, students should be informed of the extra point incentive when the groups are formed.
Guiding Principles for the Journalist

by Bob Steele

Seek Truth and Report it as fully as Possible
- Inform yourself continuously so you in turn can inform, engage, and educate the public in a clear and compelling way on significant issues.
- Be honest, fair, and courageous in gathering, reporting, and interpreting accurate information.
- Give voice to the voiceless.
- Hold the powerful accountable.

Act Independently
- Guard vigorously the essential stewardship role a free press plays in an open society.
- Seek out and disseminate competing perspectives without being unduly influenced by those who would use their power or position counter to the public interest.
- Remain free of associations and activities that may compromise your integrity or damage your credibility.
- Recognize that good ethical decisions require individual responsibility enriched by collaborative efforts.

Minimize Harm
- Be compassionate for those affected by your actions.
- Treat sources, subjects, and colleagues as human beings deserving of respect, not merely as means to your journalistic ends.
- Recognize that gathering and reporting information may cause harm or discomfort, but balance those negatives by choosing alternatives that maximize your goal of truth telling.

Sample Case Studies:

Case #1: Entertainment is big among your readers. Several staff members want to review movies, and all of them want to review R-rated movies. How would you handle this situation?

Case #2: Mrs. Hayes is a dynamic, well-liked math teacher. She teaches mostly courses to advanced placement students. Over the summer she commits suicide. The newspaper staff has heard rumors that Mrs. Hayes was fired before her death. Several reporters want to write a story. How would you handle this decision?

Case #3: Yesterday the police arrested five students in a drug raid. The students were all smoking marijuana in a nearby drug house. Some staff members comment that there are several such houses nearby and that marijuana is available every day
in school. They want to do a big story on the school's drug scene. How would you handle their request?

Case #4: Most students on the staff hold part-time jobs. One student who works at Pizza Jack's tells the staff about the cool new location opening up, and how the restaurant is going to have free prizes, food, and music to kick off the grand opening. This student asks if he can write a story about the event. What are the issues surrounding this, and what do you think about his request?
Ask These Ten Questions to Make Good Ethical Decisions

Bob Steele  ThePoynter Institute

• What do I know? What do I need to know?
• What is my journalistic purpose?
• What are my ethical concerns?
• What organizational policies and professional guidelines should I consider?
• How can I include other people, with different perspectives and diverse ideas, in the decision-making process?
• Who are the stakeholders—those affected by my decision? What are their motivations?
• What if the roles were reversed? How would I feel if I were in the shoes of one of the stakeholders?
• What are the possible consequences of my actions? Short term? Long term?
• What are my alternatives to maximize my truth telling responsibility and minimize harm?
• Can I clearly and fully justify my thinking and my decision? To colleagues? To the stakeholders? To the public?
An Ethical Framework

Title: An Ethical Framework for Journalists

- Reproduce the Five Nearly Absolute Principles as either an overhead transparency or a student handout. (The source is University of Missouri professor Edmund Lambeth's book, "Committed Journalism.")

5 Nearly Absolute Principles, From University of Missouri professor Edmund Lambeth's book, "Committed Journalism"
- Be a humane truth-teller
- Be heedful of the rights of others
- Do your work fairly
- Promote justice wherever possible within the limits of your profession
- Be mindful that independence and freedom are possible only if journalism itself acts as a steward of free expression

- Have students discuss what the principles mean in the context of the contemporary press, in terms of both the success and the failure to live up to these principles. (Or, have small groups brainstorm examples of how the press does and doesn't live up to these guidelines. You might have each small group take one of the principles and explain it, including a poster to illustrate the concept.)
- After the discussion/debriefing, ask students -- in small groups or as a class - - to decide what student newspapers should do, in light of Lambeth's principles, with each of the situations described below. (There are a range of possible responses, of course, many of which, although different, can still be considered "right." All of the situations have actually happened at U.S. high school newspapers within the recent past. I use them to spark discussions and to get student journalists to think about the decisions they must make and to consider the wider ramifications of their work.)

Print it or not?

- A teacher tells you something in an interview that she later asks you not to print because of her concern that her comments will result in her perhaps being fired from her job. She knows the comments were on the record, but she has since decided that the comments were inappropriate and inflammatory. Should you print her comments? What should the reporters/editors consider? What's the ethical thing to do?
- A school bus driver in the district has been fired for leaving the bus to, in his words, "protect a young student from danger" from an out-of-control parent at a school bus stop. You are investigating the story and have interviewed the driver, but school district officials are not talking to you. They also are trying to prevent you from printing the story. Should you
print it? With or without comment from the district? What should the reporters/editors consider? What's the ethical thing to do?

- A reporter has learned, on the eve of the playoffs, that your championship football team is involved in serious incidents of hazing during the pre-season overnight football camp held on campus. Should you print the story? What should the reporters/editors consider? What's the ethical thing to do?

### The Missing Voice

**Title:** Missing Voices - Completing the Story

**Description of School and Students**

A suburban school with a population of approximately 1,800 students, the student body is ethnically diverse. The average size of English classes is 25-30 students. This unit is designed to accompany a ninth-grade literature unit, but the skills will carry over into later writing and research units.

**Generative Topic**

**Perspective**

**Generative Object**

A puzzle -- assembled, but missing two or three pieces. The missing pieces symbolize the missing voices that lead to an incomplete picture. This object can be used to generate discussion and the subject of the puzzle can further enhance the object's meaning. For example, in a lesson focusing on the voices marginalized in traditional American history or literature curriculum, a puzzle of the United States would be particularly meaningful.

### Understanding Goals

**Essential Questions**

- Who's telling the story and why does it matter?
- How is the story being told and why is it being told this way?
- What is not being said and why?
- What is the "true" story?

**Critical Engagement Questions**

- What does it mean to be marginalized? How does it feel when your voice is not heard?
- Whose voices are excluded in first-person narratives? How does the story change when the perspective changes?
- Who is marginalized in the society of "Of Mice and Men" and why?
- What relationship does the society of the novel have to our own?
- Whose perspective do we get in the news? Why does it matter?
- How do we learn the truth?
Performances of Understanding, Rationale, and Time Line

This unit is designed to help students be critical readers of fiction and print and multimedia journalism by helping them think about the role perspective plays in stories. The activities are especially focused to help students see who is marginalized in literature and in life and why, in the hope that they will work to seek out the truth in their own reading and writing by hearing many stories before making judgments. The following activities will keep students learning for approximately one week.

Activities

Day 1 -2

- Count off students into groups of four or five. Ask one student from each group to volunteer to leave the room for a few minutes. When they are gone, explain to the students that they are going to be asked to do something as a group, but that they should completely exclude the member in the hall. They should not talk to him/her, listen to his/her ideas, or allow him/her to participate in any way. Ask the students in the hall to rejoin their groups. Then, distribute a crossword puzzle to each group and explain that they are to work on this puzzle as a group for the next five minutes. As the groups work, the teacher should circulate and observe the group dynamics. After about five minutes come together and discuss. To the students involved in the activity, ask: Tell us what went on in your group? After getting a few responses, elicit the other side of the story from the excluded students. Discuss differences in their experiences. Ask the second group how it felt to be excluded.
- Read the students the Grimm Brothers' version of "The Three Little Pigs" and ask them to think about who is excluded in this telling of the story. Once the story is over, assign one of the Essential Questions (above) to each group and have them answer the question as it relates to the fairy tale they just heard. Some repetition is OK -- differing viewpoints will enrich the discussion and help reinforce the goals of the lesson! Discuss group answers as a class.
- Introduce the word "perspective" into the lesson and review the three literary points-of-view: 1st, 2nd, and 3rd -- limited and omniscient. Apply this vocabulary to "The Three Little Pigs."
- Now read aloud "The True Story of the Three Little Pigs." Discuss the four Essential Questions as a class in relation to this version of the story. What really happened? What do we "know" and how do we know it? What role does perspective play in creating a picture of events?
- Homework: In their reading/writing notebooks have students "retell" the fairy tale of their choice from a minor character's perspective.

Day 3

- Open class by sharing homework in pairs and then in the larger group.
- Have a student review the discussion on point-of-view that took place yesterday.
- Ask students to turn to "Of Mice and Men." (see note) What perspective is this
story told from? How does third-person perspective differ from first-person? What advantages does it have? What disadvantages? Where do our sympathies lie here? Why?

- Even though we hear many voices in the novel, are any characters marginalized in the society of the book? Who? Why? How? Have students examine this question in small groups, recording information in chart form. Tell them that they will use this information later for a writing assignment.
- As a class, discuss student findings. Assign homework.
- Homework: Choose an incident from the novel and write an account of it from one of the marginalized characters' perspectives. Then step back from the narrative you've written and write a reflection on what it reveals about the character and his or her place in society. Why wasn't his or her voice/perspective heard in the novel itself? How would the story be changed if it had?

**Day 4**

- Ask students to share their reflections on the marginalized characters in Of Mice and Men (women, Blacks, and mentally handicapped) and their roles in the story Steinbeck is telling. What is his writing telling us about our society? Are these same groups marginalized by the news media today? Are others? Who? Why?
- To answer these questions, tell the students that you have brought in newspapers -- a written reflection of society today. Talk about perspective in newspapers. Elicit from students the forces that shape the news we hear and the elements they must keep in mind as they read an article. Discuss what affects the "truth" we get and how we can read between the lines to find the truth.
- Have students pair up and, armed with notes on how to be a critical reader of the news from the previous discussion, have them choose an article and analyze it, answering the four original Essential Questions. They should be prepared to share their findings in class the following day.
- Close class by asking for preliminary answers to the questions that opened class

**Day 5**

- Hear reports from students and discuss as a class. Whose voices have been silenced here? Why? Are they the same as those silenced in "Of Mice and Men"? Who controls the news? What truths do these missing voices reveal about our society?
- In journals, have students reflect on their learning this week - what important idea did they learn about perspective and the importance of missing voices? What important question remains in their head?

**Assessment**

Students will be evaluated on their group participation, journal entries, written assignments, and oral reports. All evaluations will be based on student/teacher-generated rubrics already in place.
Photojournalism Techniques

**Title:** Recognizing 4 major photojournalism techniques to improve quality and interest in pictures

**Key theme, topic of unit** "If anyone can step up and take the same picture as you, forgets it. It probably isn't that interesting anyway." Dennis Darling

**Overview and rationale for unit** Student newspapers are more than words joined together. A picture can tell a story at a glance. Therefore, students will learn four basic techniques that will enable them to not only tell the story, but also to make the viewer wonder what might have been left out of the photo.

**Goals for understanding**

**Essential Questions**
- Are the outside boundaries of the images treated as spaces for leftovers from the main event in the center of the picture?
- Are the subjects in most of your photos in the "comfort zone," i.e. taken from about 12 ft. from the photographer?
- Are the subjects in most of your photos at a level of between five and six feet from the ground?
- Is there any evidence in your pictures that answer the question: "Where was this taken?"

**Critical Engagement Questions:**
- What is Disturbance? Disturbing the frame. Don't need to leave space on all sides, take picture right to the end. Open the center. Have sides unequal size. Depth of field may change. Rule of thirds. Group shots: No 2 sets of eyes on the same level.
- What is Proximity? Distance between camera and subject. Stare. Get up close and personal. Don't let subject get swallowed up in surrounding landscape. Move subject away from center of the frame and to the edges. Don't lose the detail by being too far away. Get intimacy into the picture.
- What is Vantage Point? Bend your knees or raise yourself up to get picture. Abandon your normal vantage point and experiment with shooting from different angles É below, above, inside, outside. Shoot from other than your eye level.
- What is Place? Be sure to tell WHERE you took the picture. What clues from the picture do you see in the foreground/background? Trim away excess background so that only the essence of the place remains.

**Activities**

There are 4 sections of photographs:
- Caves in Bamiyan (9 photos)
- Portraits (9 photos)
- Afghanistan in Transition (8 photos)
- Hope for the Future (9 photos)

Students will review all 35 photographs and tell which of the following technique(s) the photographer utilized:
- Disturbance
- Proximity
- Vantage Point
- Place

Is each photograph effective? Why? How else could the photographer have set up the picture?

Assessment

- Students will cut out 12 pictures from newspapers or magazines that depict the 4 techniques studied.
  - 3 utilizing Disturbance
  - 3 utilizing Proximity, 3 utilizing Vantage Point
  - 3 utilizing Place
- Students will take 20 photographs
  - 5 utilizing Disturbance
  - 5 utilizing Proximity
  - 5 utilizing Vantage Point
  - 5 utilizing Place
- These will be arranged on a poster board for presentation to the class.

Recommended Readings and Sources

Boston Globe's "A Photographer's Essay" URL:
Perfect Frame: Photography

Title: Rule of Thirds

Overview and Rationale  Good photography is often laid out on the rule of thirds. Many great photographers place the subject not in the center but rather in one of the outer regions of a nine-square grid.

Goals for Understanding
- Students will understand the concept guiding the rule of thirds.
- Students will practice applying the rule of thirds to photographs.
- Students will produce photographs using the rule of thirds.

Resources/ Materials
- Acetate nine-square grids - varying sizes.
- Newspaper and magazines for example photographs.
- Cameras and proper accessories

Overviews and Timeline

Activity 1 (90 minute class)
- Large group discussion on what makes a dynamic photograph.
- Students Select pictures from newspapers and magazines that they find visually appealing.
- Students use nine-square grids on acetate to lay over the pictures the Selected from the newspapers and magazines. Check to see if the picture meets the rule of thirds.
- Large group discussion of the rule of thirds.
- Conduct Web research on rule of thirds using referenced Web sites, or others.
- Students can pair up, or join small groups, to discuss their images, why they chose a particular image and how it does/does not meet the rule of thirds.
- Each pair or group should select the top three photos that meet the rule of thirds and explain their reasoning to the class.

Activity 2 (2 or 3 - 90 minute classes)
- Large group discussion to review rule of thirds.
- Students will be assigned to take a roll of film, or 25 digital pictures. Each student must print at least three images they believe meet the rule of thirds.
- Students will present their images and explain their reasoning to the class.

Assessment
- Rubric - grade the student-produced photograph in relation to meeting the rule of thirds.

References Recommended
http://www.palmettobayinc.com/PhotoTutorials/thirds.html
http://www.miotke.com/exploring/tips/thirds.asp
From the other side of the lens

Title: Looking at photographs from the other end of the lens

Overall objective: Students should understand the basic composition of successful photojournalism, in comparison to general photography. In addition, students should also understand the composition of cutlines and their importance in detailing a picture.

Essential question: What makes a good photograph and cutline for journalism?

Goals:

- Students will understand photo composition and what makes a "good photo."
- Students will be familiar with "objectivity" in photojournalism.
- Students will understand that photographs should touch the emotional side of humans and enhance the quality of the story by presenting a visual explanation of the article.
- Students will understand that a photograph should present a different way of looking at a story.
- Students will understand what elements must be covered in cutlines that accompany a photograph.
- Students will understand the different types of photographs. (i.e. features, sports, spot news and general news.)

Materials: Copies of good photos and good cutlines. Also, photographs as visual aids. (Homework: students should bring a favorite newspaper photo to class)

Activities: (30 minutes)

- Introduction: What makes a photo good? (Can you remember some photos that stick out in your mind that you would call good?) Why are photos important to newspapers?
- What if you were covering Sept. 11? What kind of photos would you take? What do you think is the ultimate picture to tell the story of Sept. 11? (list the qualities)
- Look at the photos that you brought to class. What kind of photos are there? (horizontal, vertical, mug shots, "long," "narrow") What is the composition of a good photo?
  - What makes your photo good or bad?
  - What qualities does your photo have?
  - Could you see emotion?
  - How did the photo make you feel?
  - How did the photo relate to the article?
    - Angle
    - Emotion
    - Action
    - Faces
Central focus *** (important)
  o Now, let's look at the cutlines. What makes a good cutline?
  o People
  o Information
  o Condensed message of article and picture action.
• Copy a cutline from one of your photos.
  o What information was in the cutline?
  o Did the message in the cutline match the article?
  o Did the cutline name people?
  o Was there any opinion in the cutline? Quotes?

Assessment (20 minutes):

Have students look through hand-out photo examples. Have them do the following activities:

• Take the first photo and write a cutline that goes with the pic. Depending on time, have them write another to a second picture.
• Have the students look at the third and fourth photos and make a list of the qualities of each photograph.
• How could the photos been better?
• What qualities are the best/worst?
• Now, look at the cutlines.
  o Do they contain PIC?
  o What makes them good?
  o What story does the photo tell?
• Is there emotion in the pictures?
• Does the cutline and photo match each other?
• How important do you think this picture was to the story?

Have students write:

One thing I learned today about photographs and cutlines. Have them share in the last few minutes. Then, have the students turn the worksheet in with sheet of what they learned today.
Composing and Building, Frame by Frame, Pixel by Pixel

Title: Getting the Picture: Composing and Building, Frame by Frame, Pixel by Pixel

Instructional Group: The focus of this class is beginning journalism students, grades 9-10. Classes are 90 minutes in length and meet on an A/B block schedule. This assignment is scheduled to utilize three weeks of class time, which is approximately 7-8 classes, depending upon the block rotation.

Generative Topics:

How can pictures build upon one another to tell a story?
How do we compose a picture to tell a story by itself?
What elements create an effective photograph?

Understanding Goals:

Essential Questions
• How do we build upon a visual foundation with verbal imagery and accurate voices?
• Are there special techniques that enhance the photo? Do those alter or enhance the story?
• What are photojournalists responsibilities for print and Web publications?

Critical Engagement Questions
• How has technology changed our ability to create and evaluate pictures?
• What differences are there between photojournalism and advertising?
• Under what conditions/in what situation can two different types of picture control the impact and imagery of story?

Generative Objects:

• Pictures cut from different publications that cater to different audiences. (For example: Newsweek, Vogue, National Geographic, local and national newspapers.) “diagramed” responses to Selected pictures, catalogued in students folders for reference and vocabulary illustrations.
• Models of photojournalism ethics from the National Press Photographers Association.
• Samples of student photographs.

Performance Indicators:

Beginning with these foundational activities, students will explore and develop different elements that constitute a "comprehensive print newspaper." Because of the infancy of the program, each exploratory component will result in its own publication. In doing so, students will realize the success of publications, yet in smaller, more concentrated content areas. The primary publication from this unit will be a photo essay magazine that reveals students emerging understanding of basic photography
and ethical principles of photojournalism.

**Activity 1**

Students will select photos that 'catch their eye' as well as meet different composition criteria from assorted magazines. Criteria include dominant color, action photos, mug shots, close ups, incomplete headshots, etc. After cutting away all text, students will glue each picture to a page. Apply the rule of thirds, students will analyze photos form thirds composition as well as direction of any action. Using additional beginning photography vocabulary, student will label examples found in their representative pieces. For example, depth of field, backlighting, mug shot, ranges of close up. After analyzing the action of the scenarios, students will title each piece. Titles may be linked to actual articles or be created independently.

**Activity 2**

Students will research and discuss examples from recognized photographers (i.e. Ansel Adams, Clyde Butcher, etc.), and compare their works to working photojournalists (Steven Crowley, Eugene Richards, AP photographers). Discussion will include action and immediacy of moments versus staged and structured work.

**Activity 3**

Students will discuss examples that define the following techniques:

- *Disturbance*
- *Proximity*
- *Sense of place*
- *Vantage point*
- *Universal photo*

Reviewing all samples from student folders and researched artists, discuss:

- *When chronicling news and activities around us, how do we decide which techniques to use?*
- *How are these techniques misused?*
- *What situations could occur if the pictures were misused?*

**Activity 4**

Students will practice their composition ideas using Selected scenes from around the school. Using color film, they will take a series of pictures that utilize different placement techniques.

Techniques include:
A scene taken at 25 feet, 12', 6' and finally as a close up.
A photo that incorporates subjects with mixed eye levels, focus more on foreground or background
A photo that creates a triangulated dimension
A photo that utilizes disturbance
A photo that utilizes sense of place
A photo that utilizes proximity
A photo that utilizes vantage point
Three photos of the same subject from a bird's eye view, a worm's eye view, and a regular, straight view
A picture that can be interpreted with a universal theme picture that uses a dominant color
Two pictures of the same scene using a short and then long depth of field
Two photographs of the same scene where one is the "real estate view" and the other is the "condemned view."
One with available light
One with backlighting

Activity 5

After developing students' assigned photos, critique and discuss emerging abilities and visions. Discussion will continue to focus on the elements of successful, effective composition and the importance of practice to hone the skills to see the story within a developing, newsworthy situation. Students will title each picture and discuss the significance of the words chosen. What impact/effect is desired? Is that effect created?

Activity 6

Using a scanner, and desktop publishing programs for photographs and layouts, students will scan photos and modify colors pictures to become halftone (black and white) images. What elements of composition are still evident in a black and white image? What elements of the story composition/message change and/or remain the same with the absence of obvious color? Is that absence or content perceived or real? Does the fact that most newspapers utilized black and white photos influence how photojournalist approach their jobs? Should it?

Activity 7

Select enough photographs for a short sheet, eight-page print publication. Design a layout for these same photographs for a Web page.

Activity 8

Research codes of ethics from organizations such as NPPA or SPJ (National Press Photographers Association, and Society of Professional Journalists). How should First
Amendment rights and responsibilities apply to photography?

**Activity 9**

Draft a code of ethics from the photojournalists for your school. After drafting the code, analyze each picture selected from publication and determine if it is in compliance with the new code.

Discuss whether this step should have occurred before the pictures were first selected. Does that decision sequence matter? Discuss how and why a photographer could and/or should take a photograph and simply not publish it because it does not comply with the code of ethics.

**Assessment:**

Using the series of selected student photos, publish the photos in 2 formats:

- **a)** Scanned, color images linked to the school Web page in a photoessay link.
- **b)** Halftone versions in a 10x13 (short sheet) eight-page publication.

Both Web and print publications will include annotated discussion from students about their pictures and the impact and stories they hoped to convey. Also included will be the newly drafted code of ethics.

**References:**


*Peck, Richard. Fiction is Folks. "Writer's Digest Series." (Currently out of print.)*

Principles of Caption Writing

Title: Caption Writing Activity

Purpose: Students will learn the basic principles of caption writing and write a few captions for assigned photographs, sharing their work.

Instruction: Teacher should go over these basic principles of caption writing, adding others as needed.

• Avoid stating the obvious. ("Looking into the camera...")
• Identify all people in the picture who are seen clearly. Be sure to follow a pattern in doing the IDs, and tell your reader the pattern ("left to right", etc.)
• Don’t start a caption with a person’s name or the name of the school.
• Try not to start every caption in the same way. Be creative! Use a prepositional phrase ("During the state soccer tournament") and -ing words ("Kicking in for the last few yards"), or other techniques. Don’t overuse any one technique!
• For stand-alone feature photos, compose a headline to go with the caption.
• Give the reader a lot of information in the caption. Use two or three sentences, if possible.
• Using quotes in a caption adds a personal voice.
• Be sure photographers are trained to get IDs and additional information as they take the pictures. Caption writing is so much easier this way!
• Always include a photo credit. ("Photo by...")

Practice: Using a collection of old file photos, have students write captions for the pictures. It helps to have them work of groups of two or three to collaborate on this. Depending on time available, have them do one or more captions. Then have them read the captions aloud to the class as they show the class the picture and do group critiques of the captions.

NOTE: You will probably not have names readily available for old file photos, so tell students they can invent them. However, caution them that making up information for regular publications work is an absolute NO-NO!

If old file photos are not available, clip photos from newspapers and magazines, removing the caption and photo credit.
Great Caption

**Title:** Captions: a picture is worth a thousand words.

**Overview**

Students will learn about what makes a great caption starting at the ground and working their way up. This lesson could be taught before/after/during teaching layout and design using pictures and other artwork as points of interest on a newspaper page. Suggested time allowance is 50-90 minutes (possibly two class periods).

**Objectives:**

Students will:

- Examine a picture for details.
- Write questions they need answered about the picture.
- Create lead-ins appropriate for a picture.
- Create captions appropriate for a picture.
- Be able to choose another picture and create the lead-in and caption.
- Know what information they need in order to create a caption.
- Write more captions appropriate for other pictures.

**Activities and Procedures**

**Activity 1**

- Hold up various front pages of local newspapers and ask students what they look at first. Most will say the pictures or artwork on the page.
- Next, show them a picture on the overhead without a caption. Have them guess what the caption would tell them. What else would they like to know from looking at the picture?
- Introduce another picture and have students write down 15 questions they would like to ask people in the picture.
- Have one of your creative students act as if they are some of the people in the picture and answer the questions the students had from the picture. They should all take careful notes from the responses they get from the questions.

**Activity 2**

- Using the same picture, have students brainstorm 10 lead-ins as a catchy link from the caption to the picture.
- Students can share their lead-ins. Have them circle the best one they came up with.

**Activity 3**
Have everyone review the notes they took from the “person” in the picture from the first activity. They should take special mention of quotes to possibly use in a caption.

Now, students are to create a caption. Sentence one: summary in present tense, identify people, explain the photo without telling the obvious. Sentence two: descriptive in past tense, include other background info. Sentence three: good direct quote.

Assessment

Create a caption with a lead-in from the info they gathered. Rubrics will be base on their use of creativity, structure and content.

Resources and Materials:

- paper
- pencils
- overhead with transparency of picture
- other pictures
- professional and student newspapers with examples of pictures and captions
- active participation of students
The Perfect Cutline

Title: Writing the Perfect Cutline

Goals
To improve quality of cutlines in the newspaper

Objectives
To determine what information should be included in a cutline
To develop a rubric for evaluating cutlines

Materials
News articles that include photo and cutline (enough for each person in the class)
- 3x5 cards
- 4x6 cards
- plain white paper

Preparation
- Scan popular magazines and recent newspapers for articles with photos of well-known people.
- Tape or paste article to 8½ x 11 sheet of paper.
- Paste photo to 4 x 6 card and cutline to 3x5 card.
- Give each set a number.
- These can be laminated and used for several years.

Lesson
- Pass one numbered photo to each student.
- Instruct them to generate questions they would want answers to about the photo. They should be able to identify the person, so this would be the "who."
- When students have developed several questions, pass out the corresponding news stories.
- Using the story to answer their questions, students are to write cutlines for the photos. As they complete their cutline, pass out the actual cutline from the publication. Have students compare their version to the actual one.
- Challenge them to think critically about what is necessary for a good cutline. On the board or overhead, write student criteria for cutlines.
- The following suggestions from the Associated Press Managing Editors can be used as a guide. Students may come up with some that are even better.
- Is it complete? (Is there anything unusual in the picture that is not explained in the cutline?)
Does it identify?
Does it tell when and where?
Is it easy to read? (Sentences should be short, direct and in proper sequence?)
Does it have names right? (spelling and order?)
Is it specific? (Does it give information on specific points of interest in the picture or does it merely echo the obvious?)
Does it have adjectives? (The reader should be able to determine "excitement" or "dismay" from the picture. Remove adjectives.)

Follow-up

Pass out copies of articles and photos from previous issues of your school newspaper, with cutlines blacked out.
Students are to write cutlines using the criteria developed in the lesson.
Making Photo Essays Easy

Lesson Title: Making Photo Essays Easy

Overview and Rationale: This lesson is divided into two parts. Part I is a creative exercise to get students to generate ideas about what makes a good story and a photograph. Part II requires student to then tell a story through photographs, or to create a photo essay.

Goals for understanding:

- Students will recognize the qualities of a strong photograph.
- Students will tell a story through powerful photographs.

Resources and Materials:

- Newspapers and/or magazines
- Old photographs
- Cameras
- Poster board or PowerPoint

Overview and Timeline: This two-part lesson is designed so that each part could stand on its own. Allotted time will depend on camera availability and class time. Suggested time is 4-5 50 minute class periods.

Activities

Part I - Day 1

Activity 1 (10 minutes):
Before you begin with photos, take the time to help students remember the elements of good story in literature, as well as in journalism. Strong stories include the following elements:

- Exposition
- Setting
- Plot
- Theme
- Characters
- Protagonist
- Antagonist
- Rising Action
- Climax
- Resolution
- Irony
- Foreshadowing
- Flashback
Activity 2 (30-45 minutes):

- Using already published material, have groups of 4 students collect 10 or so photos and assemble them into a story. The results may be silly or serious; the object here is to have students create the story from photos they already have. The students will fix the photos to a poster board according to the story they created.

Activity 3 (15 minutes):

- Their classmates will then try to figure out what story the photos are telling. The group will then share the story they came up with and they will discuss why they chose the photos they did. Save the presented stories for the next session.

Day 2

Activity 1 (30 minutes):

- Students identify the strongest photos in each story from previous day. In their groups they will generate a list of what they believe makes a good photo. This should get students thinking about:
  - angles
  - Perspective
  - Composition
  - framing
  - lighting
  - emotions
  - details

- Student will also discuss the following:
  - How they were limited by working with photos that already exist?
  - What photos had they wished were available?
  - Was their story successful?
  - Did it catch attention? Why or why not?
  - Did the photos represent what was really happening in their stories?

Activity 2 (20 minutes)

- Students will then generate lists of what they think constitutes a good Selection or series of photos. This will be the spring board for telling them about effective photo essay elements, such as:
  - varied perspectives
  - varied distances
  - angles
  - changes in lighting

- Elements of the story that are not obvious to the reader.
- Focusing on different people involved
- Rule of thirds
- Variety of sizes and shapes of photos
- Dominant photographs
- Find some examples of photo essays to share with the class. One example is: http://www.motherjones.com/photoessays
  - To find others, use Google to search for "photo essays". Be sure to
point out examples of the above topics.

PART II

Day 3

• Activity 1 (one class period and homework)
• Here begins the photo essay assignment. Students will choose a story to cover using only photos. They must produce at least 10 photos, and the only restrictions are that they cannot use ANY words to tell a story. (You can add cut-lines to the assignment later.) Depending on availability of cameras, you may choose to have teams of students. Give them a deadline, and specify how you want the photos presented. Some ideas include:
  • Have students compile photos in a PowerPoint slideshow
  • Have students fix photos to poster board

Day 4

Activity 1
• Let students display their photo essays around the room. Let the class circulate to try to figure out the story for each collection of photographs. Students will write brief paragraphs about each photo essay. They will also write questions they feel are left unanswered by the photo essay. Allow the class time to share their findings.

Day 5

Activity 1
• Each group will discuss their photo essay with the class. Students should be prepared to explain their choices and motivations behind the photos included. They will also note questions and feedback from the class.
Photo Editing Basics

Title: Photo Editing and Photo Ethics

Overview and Rationale Many students know that photos can be edited significantly on the computer, but they don’t know how to edit them and don’t know when photos can and can’t be edited. This lesson is to provide students with how-to information on editing photos and have them develop and understanding of the ethics of photo-editing in regard to photo-journalism.

Goals for Understanding

Essential Question
What can and should be done to edit a photo?

Critical Engagement Questions
What can be done to make the most of pictures?
Why are specific changes to pictures unethical?
What are the limits of photo-shop editing when applied to photo-journalism?

Activities

Activity 1 (One 50-minute class) What can be done?

- Students examine photos and photo spreads from magazine/newspaper collection in the classroom, and look for things that have been done to change/edit photos: examples: cut outs, coloration, putting only one part of the image in color, image inside of text, blending/merging images together, warping images
- Discuss the effects of such changes -- were they done for advertising, for entertainment, for emphasis, for other effects.
- Homework: bring in an old family photo (or more than one) preferably on disk, to work with the next day. Have extras available if needed.

Activity 2 (One 50 minute class) How can it be done?

- Students will need access to a computer with Adobe Photoshop. This can be done as a classroom project, with all students working simultaneously, or, if technology resources are more limited, it can be done as a group project over several days, with each group getting a set amount of time to work on the computers.
- Have students, in groups of two, open a photo in Photoshop. They will need a taskbar information handout, and sets of directions on how to: balance color, remove dust/scratches, cut-out, and blend images.
- First, have students research, using Help, how to remove scratches from a scanned photo. This is to encourage students to understand how to use the
help screen in Photoshop, when unsure of how to do something.

- Have students do simple photo-editing tasks -- perhaps using a handout. Students must choose one or more of the editing tasks and complete that task for a photo, to turn in for credit.

**Activity 3** (One 50-minute classes) What shouldn’t be done

- Read coverage of several recent media magazines who have admitted culpability in regards to editing/doctoring photos. Include Poynter online article about Brian Walski’s faux pas as a photo journalist in April 2002 (includes Flash document on how the photo was edited. More articles are below, but samples include
  - [http://www.poynter.org/content/content_view.asp?id=28082](http://www.poynter.org/content/content_view.asp?id=28082)
- Another, more recent example involved Israel’s bombardment of Beirut in 2006 and a photo that was manipulated and had to be killed by Reuters
- Students will then show their finished photos, and talk about what they did to change the photo. We will then examine which changes were ethical and which were not. I will provide examples of photos that have been edited to supplement student examples

**Assessment**

- Students will turn in a draft of a photo editing (and crediting policy, as well as their revised photos. We will discuss and adopt a policy for the newspaper (or yearbook) for that year regarding what we consider ethical photo manipulation for that year, which will then become the photo editor of that publication’s responsibility for the term.

**References**

- [http://www.poynter.org/content/content_view.asp?id=28082](http://www.poynter.org/content/content_view.asp?id=28082)
- Adobe Photoshop Help
- Story of Patrick Schneider at Charlotte Observer
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