Digital Photography

University of Texas at El Paso
Spring 2020
COMM 3316
Instructor: Dino Chiecchi, eechiecchi@utep.edu
Class meets: T-TR 9-10:20 a.m., Cotton Memorial 104

Class overview

Digital Photography is a skills-based immersion class where students will learn photography basics, and digital processing and printing of images. We also will briefly survey the history of photography in journalism and fine art. During the course of the semester, we will look at the camera and lens, specific traditional techniques, the digital image and the print. We will move rapidly into the processing software,
specifically Adobe Lightroom. In general, we will work with your photography in every class.

Photojournalism is about storytelling and communicating with pictures - the task of using a camera to convey ideas, thoughts and art. We will work on assignments that will emulate what it is like to be a daily news photographer. Each student will shoot news, feature, sports, portrait and other assignments. Your primary function will be to make storytelling images of the everyday events that occur in life. You will learn to understand what news is, and how to identify the things in life - yours, and other peoples’ that make for good photography.

The purpose of this class is to prepare you for a multimedia journalism environment in the marketplace through a series of assignments that are similar to those you’ll have to do in a newsroom. We will have a series of assignments, such as photographing sports, portraits and spot news. We will have a number of optional field trips. We will use ambient light in all our assignments and no artificial light. Very simply, we will be making photos and not snapshots.

We’ll discuss in class the field trips and the guest speakers, who will visit us and via Skype. Be pre-
pared. This class will be rigorous. We’ll also discuss how you’ll submit your photos and quizzes.

Each student should always have a camera with them when they come to class and at all times.

**Required Textbooks**


*Associated Press Stylebook 2019.*

**Optional Textbook**


**Required equipment**

- A digital camera that produces a 10-mega pixel file or larger
- Memory cards
- An SD card reader
- A tripod
- A portable hard drive, no slower than 7200 RPM, with a minimum capacity of 1 terabyte is required. It is your responsibility to backup and maintain a copy of your assignment. Portable hard drives are available at Best Buy or Amazon.com for under $60.

**Camera – Do not buy a camera without checking with me first.** For this course, I recommend the Nikon D3500, or D3200 which is available at a large discount online, either used, manufacturer refurbished or new. For example, at KEH.com, the Nikon D3200 24.2 MP CMOS Digital SLR with 18-55mm f/3.5-5.6 AF-S DX VR NIKKOR Zoom Lens (Black) is available for $446. Also the Canon EOS Rebel T3i Digital SLR Camera with EF-S 18-55mm f/3.5-5.6 IS Lens is available for $548. I prefer the Nikon because it is cheaper and offers higher resolution, although either camera is fine. Both manufacturers are bundling their cameras with an additional lens, a 55-250mm or 55-300mm, which is a fantastic deal and would be useful for this class. Check with me first. Don’t worry if it says that the camera is discontinued. The latest models cost more and don’t offer any substantial improvements. Also the newer “mirrorless” cameras such as the Panasonic Lumix GX series and the Olympus OMD series are good choices. However, they cost more.
If you plan to work in media someday choose the Nikon or Canon camera since most newsrooms use these cameras.

If you already own a digital camera, bring it to class so we can determine if it can be used in this course. You may use a digital camera for the course as long as it has manual adjustments. Since digital cameras have different controls, you are responsible for reading the user manual and learning how to set your own camera. The camera should have manual controls so you can choose F-stops, shutter speeds and ISO. Look for the “manual” command, which we will use all of the time.

All automatic point-and-shoot digital cameras, or smart phone cameras, are useless for this course.

Here’s what I recommend for you in Nikon or Canon formats:
Nikon 35
18-55mm lens

Optional, but useful equipment:
Nikon 18-300mm lens
Nikon 50mm 1.4 lens

Canon T6i
18-55mm lens

Canon 18-250mm
Canon 50mm 1.4 lens

You will need a sturdy tripod for a couple of assignments. Here's a solid, but inexpensive one at B&H:

https://www.bhphotovideo.com/c/product/620713-REG/Davis_Sanford_VOYAGER3H_Vista_Voyager_Tripod_with.html

SD cards can be bought here:

https://www.bhphotovideo.com/c/product/1251880-REG/lexar_lsd64gcb1nl6332_64gb_professional_uhs_i_sdxc.html

A card reader can be bought here:

https://www.bhphotovideo.com/c/product/1141181-REG/lexar_lrw400crbna_professional_usb_3_0_dual.html

You can get a 1TB external hard drive here, or simply go to Best Buy:
You can buy your equipment where you’d like, and I’m not affiliated with B&H or Best Buy, but their prices are reasonable and shipping fast and often free.

The Macs in the multimedia lab in Cotton Memorial 104 have Adobe Lightroom installed and it will be our primary tool in this course. If you are serious about photography, you may want to rent or buy Lightroom, which I recommend as the essential photo-processing tool. Adobe Lightroom, which runs both on Windows and Macs is a good tool for archiving your photos and for basic adjustments. Also, there is a nearly infinite supply of free instructional material on line that you can find as you learn what to look for in class.

Course Description, Format and Knowledge

This is an introductory digital photojournalism course. The course provides an overview of current photojournalism trends, practices and the basic skills to produce publishable images. The course will introduce a brief history of photography, basic digital imaging techniques that will include elements of lighting, composition, digital workflow and caption writing. Copyright and ethics issues in the digital age also will be discussed. This course is a combined lecture/lab. Basic computer and technical knowledge and skills are required for successful completion of this course.
Course Objectives

- Identify and apply the component rules of composition, perspective and light
- Recognize correct exposure and variations in depth of field
- Apply AP style to caption writing
- Create single and multiple images with strong storytelling components, such as beginning, middle and end
- Recognize the difference between spot and general news and the differences among feature, news, sports and general images
- Recognize the component structure of an environmental portrait
- Use software to edit and process still images, and to edit and create audio slide shows
- Solve technical problems that arise when using digital still cameras
- Identify ethical issues that arise in the gathering and production of still images, audio
- Report on diverse issues and populations in the community
- Relate with subjects when using digital equipment to capture candid situations in public spaces
- Recognize circumstances that call for releases, and use releases as necessary
- Demonstrate knowledge of software for photographic, and online storytelling, as well as other technologies used by the profession. The student will be able to describe the relationship among journalism, information technology, and society, and the ways in which technological developments affect the content and dissemination of news.

Attendance
This course will be a combination of lecture and discussion. Therefore, your attendance is mandatory if you are to do your best in this course. Students who fre-
quenty miss class typically find themselves lost on exams. Neither of us wants that to happen. You are expected to stay for the entire class. If you are too ill to stay in class or have an appointment scheduled during class time, then do not come to class. If you leave early after taking a quiz, you will receive a zero for that quiz.

By automatically dropping your two lowest quiz grades, I am giving you two “personal days,” just as you might receive on a job. In other words, you are being given two excused absences for the semester. These are the only excused absences you will receive during the semester. Use these days wisely. Save them for when you really need them. Before deciding to skip class because you just don’t feel like attending, consider whether it’s possible that you will be ill or need to attend a funeral or go to a job interview later in the semester.

Quizzes missed due to more than two absences will be counted as zeroes.

Exceptions to this policy are made for students REQUIRED by either the university or military to miss more than two quizzes and for students who are hospitalized for more than two quizzes. In these situations, quizzes given on the student’s first two required absences will count as the two lowest quiz grades to be dropped. Only the required absences in excess of those two will be excused.

For a student to qualify for this exception, I must be notified in writing by the appropriate university or military official prior to the required absence or from the appropriate medical official as soon as possible.
Required means more than your participation university activities or even a university job on example, that your scholarship or course grade is participate in a university-mandated activity.

If you have three unexcused absences, you will be dropped from class. If you reach three unexcused absences after the drop date deadline, you will receive an F for the course.

You are expected to get to class on time. Being excessively late will count as an unexcused absence. We will have guest speakers. You are expected to give them your full attention whether they are in person or via Skype. If you are busy texting or otherwise distracted for an unreasonable amount of time, you might be counted as absent despite being in the room. Inattention to our guest speakers will not be tolerated.

**Grading**
A=90-100
B=80-89
C=70-79
D=60-69
F=59 or below

**Grade Requirements**
Each student must use his or her own photograph(s) during each project. Failure to do so will result in...
a zero for the assignment and possibly failure of the class.

**Final Grade**
Scores from all of the assignments plus the final project will be averaged together to determine the final grade.

**Image Quality**
I will treat this as if you are working for me in a newsroom and all of your images are up for consideration for publication. I will grade on the following standards:
Technical standards: Sharpness, creativity, composition, lighting, correct color, proper exposure, use of equipment. Please don’t see this as a “crimp in your creativity,” see this as a challenge to produce professional work. My goal is for you to be able to use your images in your portfolio and to get your images published.
Media standards: I also will grade on: news value, caption quality, your ability to record accurate information, professional journalistic practice, and capturing “the moment.”
Students’ assignments will be critiqued and viewed during class or online.

**Deadlines:**
No projects submitted after the beginning of class on deadline days will be accepted for grading. Grades for such projects will be recorded as a zero. There will be no exceptions unless prior arrangements are made. Due to the nature of the assignments, extra lab time outside of class will be required.

**Writing Requirement:**
Each student will be required to write detailed captions for each photograph in Associated Press style. This will be a huge part of your grade for each project.

**Other Rules**
I will not accept assignments via e-mail. All phones must be turned off or put on silent while class is in session. Do not answer your phone or send text messages during class. No instant messaging, checking personal e-mail, visiting sites like Facebook will not be allowed. During class, do not browse the Internet or work on any other assignments that are unrelated to this course. Do not use computers during lectures.

**Cheating in photography courses**
Each student must use his or her own photograph(s) during each project. You cannot use photographs from your archive or images you find on the Internet. You must have taken all images this semester. Be sure the time stamp on your camera is accurate. I will be checking the metadata on your photos. Failure to follow these guidelines will result in a zero for the assignment and possibly failure of the class.

**Photojournalism Assignments Guidelines**
Photos must not be of family and/or friends. All assignments are due at the beginning of class on the day of the deadline. NO EXCEPTIONS! Other than the portraits, PHOTOGRAPHS MUST NOT BE STAGED. In photojournalism you are not in control. You are just documenting what is taking place. Capture your subjects in a natural non-posed situation. Do not direct them. Any news assignments (except for the portrait assignments) that I find out is staged will receive an automatic zero.

NOTE: Lightroom is to be used only as your “darkroom” to make basic contrast and color adjustments, remove dust that was on your digital chip, and basic cropping, burning and dodging and sharpening. If I find that you have “manipulated” your images with Lightroom or Photoshop (cloning out items, etc.) you will receive a zero on the assignment.

Always approach your subjects in a professional matter. In most cases always get names and contact info of your subjects. Remember, TIME, DATE, PLACE.

All photographs must have AP Style captions embedded in the “caption” box in Lightroom.
You will receive an incomplete if required information is not in your caption. You will have one class period after receiving your grade to revise your caption or a zero will be given. If a quality spot news photo is taken during the semester, it can be used as bonus points. I will add up to 20 points extra on your lowest score if you capture a spot news situation. Examples of good spot news photographs will be discussed in class.

I have made every effort to give you assignments that will help you experience what a photojournalist goes through in a typical week. Your goal for this course is to get published and use your best images in your portfolio.

Useful web sites

- http://www.poy.org/ A great site! Single photos and picture stories from the NPPA/ University of Missouri Pictures of the Year competition.
- http://lcweb2.loc.gov/ammem/fsowhome.html FSA photos from 1930s
Lewis Hine
• http://www.historyplace.com/unitedstates/childlabor/ This site features his child labor pictures, for which he is most famous today.
• https://digitalcollections.nypl.org/collections/photographs-of-the-empire-state-building-under-construction#/?tab=about This page features Hine’s documentation of construction of the Empire State Building.

Dorothea Lange
• http://www.historyplace.com/unitedstates/lange/ Contains a concise biography and quotations from the photographer as well as links to books about Lange.
• https://www.icp.org/browse/archive/constituents/w-eugene-smith?all/all/all/all/0 Brief biography, quotations and samples from his work.

Carol Guzy

Lisa Krantz
• http://lisakrantz.com A retrospective of some of her award-winning work

W. Eugene Smith
• http://www.doubletakemagazine.org/issues/12/smith/index.html Previously unpublished images from Smith’s Pittsburgh project

Sebastião Salgado
• https://www.icp.org/exhibitions/sebastião-salgado-genesis Fine display of images from Salgado’s coverage of Terra: Brazil’s Landless Movement

Henri Cartier-Bresson
• http://www.caffeeuropa.it/caffemedia/Bresson/foto_f.html Wide selection of photos from many countries. Captions are in Italian.

Online photojournalism
https://www.icp.org/exhibitions/sebastião-salgado-genesis Home of The Digital Journalist, a wonderful site featuring work by some of today’s best photojournalists

E-mail
Today’s journalists rely on computer communication and so will you. The best way to reach me is by email. Please start all subject lines with “COMM 3316” to ensure I see it (and include the assignment name if applicable). For this class, you need to have a UTEP email address and get in the habit of checking your email regularly and keeping it from being over quota.

Course policies
Plagiarism and Cheating: You are expected to do all of your own work. Please read the university’s Code of Conduct: http://admin.utep.edu/LinkClick.aspx?link=HOOP-Section+II.pdf&tabid=30181&mid=63285
Plagiarism will result in dismissal from the class and an automatic grade of F. Academic dishonesty will be reported to the Chair of the Department of Communication and to the Dean of Student Affairs.

IMPORTANT: If you have a disability and need classroom accommodations, please contact The Center for Accommodations and Support Services (CASS) at 747-5148, or by email to cass@utep.edu, or visit their office located in UTEP Union East, Room 106. For additional information, please visit the CASS website at www.sa.utep.edu/cass.

Drop Policy: Students wishing to withdraw from the course with a grade of “W” must do so before the official college deadline of March 27. It is the responsibility of students to drop themselves if they desire to receive a “W” in the course. If a student’s name remains on the final roster, then a letter grade will be assigned to that student based on the work received by the instructor by the end of the semester.

Course Schedule (subject to change)
Week 1 – Week of Jan. 20
Introduction & Course Syllabus Review
Lecture: Introduction to the history of photography, project introduction, ethics
Lecture: IPTC data and caption writing. Digital camera settings and controls, focal points
Reading assignment: Kobre, Chapter One – Assignment, Chapter Seventeen – History, Lee Harvey Oswald, Space Shuttle Columbia handouts, NPPA Code of Ethics
Assignment # 1: Depth of Field - photograph images that demonstrate depth of field

Week 2 – Week of Jan. 27
Assignment #2: Rule of thirds
Reading assignment: Kobre, Chapter Four – Features, Chapter Seven – Photo Editing; Street photography handouts; Triangle of Light
Quiz: Dallas quiz

Week 3 – Week of Feb. 3
Lecture: Preparation; Adobe Lightroom continued.
Assignment #3: Zoo
Reading assignment: Kobre, History

Week 4 – Week of Feb. 10
Lecture: Adobe Lightroom
Assignment #4: Street photography
Sports photography
Review: IPTC and caption writing
Reading assignment: Kobre, Chapter Six - Sports
Quiz: History quiz

Week 5 – Week of Feb. 17
Lecture: Photo project.
Assignment #5: Motion photography – cars, bikes, kids playing, etc.
Reading assignment: Kobre, Chapter 10 - Covering the Issues, Chapter Eleven - Photo Story
Quiz: Sports quiz

Week 6 – Week of Feb. 24
Lecture: Daylight basics, times of day and dramatic light “The Blue Hour”
Lecture: Lens Choice Depth of Field
Assignment #6: Sports photography
Reading assignment: General News
Quiz: Photo story quiz

Week 7 – Week of March 2
Lecture: Lens Choice Depth of Field cont.
Assignment #7: Sports photography
Reading assignment: Portraits
Quiz: Portraits

Week 8 – Week of March 9
Lecture: Features and Portraits
Assignment #8: Sports
Reading assignment: Kobre, Chapter Five – Portraits
Quiz: Features quiz

Week 9 – Week of March 16
Lecture: Features and Portraits
Assignment #9: Sports
Reading assignment: Kobre, Chapter Five – Portraits
Quiz: General News

Week 10 – Week of March 23
Lecture: Project
Assignment #10: Day in the Life of UTEP
Reading Assignment: Kobre, Chapter 2 – Spot News
Quiz: Portraits quiz

Week 11 – Week of March 30
Lecture: Landscape
Assignment #11: Portraits
Reading Assignment: Kobre, Chapter 13 – Video

Week 12 – Week of April 6
Lecture: Food
Assignment #11: Flowers
Reading Assignment: TBA

Week 13 – Week of April 13
Lecture: Sensitive photos
Assignment #12: Indoor photography
Reading assignment: TBA

Week 14 – Week of April 20
Lecture: Photo Editing For a Portfolio
Assignment #13: Food
There are no expectations to the following policies.

1. Only photographs taken by you will be accepted for all photography and multimedia assignments. For multimedia assignments only images, audio and text photographed, recorded or written by you will be accepted. Plagiarism includes using someone else’s images, audio recordings, text and graphics. By placing your copyright and name in image IPTC fields and as a credit to multimedia productions you are confirming that the content is yours and yours alone. Using someone else’s creative content is an academic integrity violation and will result in an E for the course.

2. Turning in work for or by another student is an academic integrity violation and will result in the violating student (s) either being dropped from the class or given an F for the course, which of these two actions is subject to the instructor’s determination.

3. Only images taken during this semester will be accepted. Photographs taken and turned in for another class assignment require permission from both instructors. Make sure that your camera’s date and time stamp are set with the current date and time. Images turned in displaying the wrong date and or time will not be accepted for credit.
4. Camera Settings: ISO 250, correct date and time, no time stamp appearing on images, color setting set to RGB not sRGB.

5. Make sure that your camera’s date and time are set correctly. Images turned in displaying the wrong date will not be accepted for credit. The date and time stamp must not appear on your actual images.

6. There will be no cropping of images until your instructor says so. Further explanation and ethical considerations will be provided during class lectures.

7. The use of your camera’s flash and the ability to change your ISO settings beyond ISO 250 will not be permitted. Further explanations will be provided during class lectures.

8. Friends, roommates, classmates, relatives and other people you know personally may not be used as subjects for class assignments. All identifiable subjects in your photographs must be identified in the caption. Always try to get contact information of subjects, e-mail, phone, etc., and provide this information in the caption information in Lightroom.

9. Inform all subjects that you are journalism students and that pictures and multimedia projects done of them may appear in print or online publications.

10. The Humane Society: When covering the Humane Society students must make an appointment a week in advance, show up with their equipment (and not forget it and have to run home to get it and delay them), cancel appointments by phone, not by text message or email, and let them know after-
ward if the story is published or aired. Failure to comply with these guidelines will result in an F for the assignment related to Humane Society coverage.

11. It is your responsibility to keep copies of your work. Work left on the journalism lab computers is deleted weekly if not daily. Any work left on a journalism lab computer is done at your own risk. Work lost or deleted from the journalism lab computers does not constitute an excuse for missing the assignment. It is required that you purchase a portable hard drive for backing up your work in this class. Hard drives will be required from the first week of class.

12. Students using Communication department computers must not save their work on school lab computers.

13. A portable hard drive with a capacity of 1 TB or greater is required to work with Adobe Lightroom software. All multimedia and audio assignments are completed using this software.

14. Assignment Deadlines: Photojournalism and Journalism are deadline-oriented professions. Missing deadlines in the real world, means having a direct negative affect on an entire chain of people in a news organization, which ultimately results in lost respect, lost revenues and loss of your job. In this class, as in the professional world, there are no excuses for missing deadlines.

15. The instructor must be notified in advance of an excused absence as defined under the Attendance Policy section of this syllabus and be provided with the required written documentation at the beginning of the first class lecture (not lab) following the excused absence date.

If the assignment deadline has passed and the instructor has not accepted or received the required
written documentation during the first class lecture following the excused absence then an F will be given for that assignment.

16. Turning assignments into the wrong assignment folder in the photo lab will result in a ONE full letter grade reduction for that assignment. PLEASE DOUBLE CHECK THAT YOU HAVE TURNED YOUR WORK INTO THE CORRECT FOLDER BEFORE LEAVING THE LAB. THERE ARE NO EXCEPTIONS TO THIS POLICY. The reduction will result after the assignment is graded. For example: Should you place the assignment in the wrong folder and after grading the assignment you receive a B for the work on that assignment, then the final grade will be marked down one full letter grade to a C, as a result of placing the assignment in the wrong folder.

17. Never email assignment work to the instructor. No assignments will ever be accepted via email.
Grading:

Judging, critiquing and grading multimedia either professionally or for class is a subjective process. The following is a general guide to how grades for multimedia assignments will be determined.

Critiques: Constructive evaluation of the quality of your photography, writing, and editing are part of my job. Becoming a good photographer or multimedia producer is a process. Becoming confident and competent in these skills, overcoming weaknesses and learning from mistakes takes time. The criteria by which I critique and grade your assignments are listed in detail below.
There will also be from time to time in-class critiques and peer-critiques of your work. This is an important part of the journalistic process. ALL your professional journalism work will be constantly subjected to the assessment of your peers, your editors and your audience, so it is important to develop a “thick skin” early on and learn not to take criticism personally. Rather, keep an open mind, listen carefully and consider the criticism an opportunity to learn and improve your professional skills. That said; if you have problems with in-class or peer-critiques, please talk to me.

A Excellent in all areas: Is publishable, meets deadlines, adheres to assigned content, adheres to assigned criteria as stated on the assignment sheet, achieves correct exposure, color balance, composition, and is in focus. Contains no caption or IPTC data errors.

B Good, overall work that is publishable, on deadline, in focus and adheres to assigned content, but may have minor problems associated with one of the following; exposure, color balance or composition. Contains no caption or IPTC data errors. Adheres to assigned criteria.

C Average work turned in on time and contains the assigned content, but is not publishable because of problems with focus, exposure, color balance or composition. Contains caption and or IPTC data errors.

D Below average work that is turned in on deadline but is not publishable. The work shows some effort, but fails to meet technical, compositional or content standards as noted above. Contains caption and or IPTC data errors.
F Fails to meet minimum expectations in most or all areas noted above and/or missed the deadline. Contains caption and or IPTC data errors.

Important Note Concerning Captions & IPTC Data Fields Associated With All Shooting Assignment Grades:

Mistakes in captions or IPTC data including, spelling, grammar, AP style errors and missing information, will result in at least one full letter grade reduction for all shooting assignments. In addition, completely missing captions and IPTC data will result in at least a two full letter grade reduction. Proof your captions and IPTC data before turning in your shooting assignments!

Final Grade is based on the following percentages:
1. Photo Assignments 50 percent
2. Life on campus Project 15 percent
(See note below)
4. Final Project Portfolio 20 percent
5. Quizzes 10 percent
6. Lecture Attendance 5 percent
Final Grade Scale: There is no increasing of grades if you receive an 89 it is a B etc.

A 90-100
B 80-89
C 70-79
D 60-69
E 59 and below

**Makeup work and extra credit policy**
Assignments, projects, exams or quizzes can be made up only if a student has a valid written excuse for missing them. See attendance policy below for a definition of a “valid written excuse.” You must contact Professor Chiecchi prior to or immediately following your Excused Absence to arrange for a deadline change, failing to contact me will result in an F for the missed assignment. You will receive the grade you earn on the assigned work. Extra credit opportunities will be made available. Exams or quizzes may not be retaken in an effort to improve your grade.”

**Incompletes and Withdrawals:**
Attendance Policy:
Attendance in journalism classes is mandatory. Students who don’t attend class miss lectures, class discussions and assignments. Unexcused absences will have a major impact on your grade because you will not be permitted to make up missed assignments.

Three unexcused absences will result in your being dropped from the class, or failing the class if the
third absence falls after the universities online drop deadline. Additionally, having one, two or three combined unexcused absences will result in a reduced grade for “professionalism and attendance.” This grade category is equal to 5 percent of your overall grade for the class; see grade categories and scale above.

Excused absences are granted only for valid, documented reasons and only if the reason makes your presence at the scheduled time impossible. University policy limits acceptable excuses to five: serious illness (with documentation), jury duty, religious observance, a dean’s excuse and military reserve obligation. If you have a reason for missing class that you think is legitimate, it is your responsibility to contact me ahead of time. Contacting Professor Chiecchi after the absence will result in an unexcused absence. Absence excuses are subject to verification. Presenting a false excuse will be considered cheating, a violation of the academic integrity rules, resulting in an F for the course.

Attendance will be taken using a class roster sheet and random number selection based on the number next to your name on the roster sheet. Signing the class roster for another student or providing picture id for another student is an academic integrity violation and will result in both violating students being dropped from the class. If the official drop deadline has passed, an F will be given for the course.

Emailing the instructor to say that you are going to miss class does not constitute a valid excuse. You must provide written documentation for the valid excuses discussed above. The excused absence documentation must be provided to the instructor at the beginning of class on the first scheduled lecture.
following the excused absence date.

If you need to leave class early you must notify the instructor before the beginning of class. Failure to do this will result in an unexcused absence for that class.

Tardy: For every two times late, one unexcused absence will be assigned. The class begins at 9 a.m. you will be counted tardy at 9:04 a.m.

Religious observances
All holidays or special events observed by organized religions will be honored for those students who show affiliation with that particular religion.

Student Code of Academic Integrity

Academic Integrity. Prohibited conduct covers all forms of academic dishonesty, including plagiarism, fabrication and facilitating academic dishonesty by others. The university’s Code of Conduct prohibits such behavior as threatening fellow students or faculty, false identification or documents, false alarms, forgery or misuse of documents or records, stalking or discrimination against individuals or groups.

Though the department’s classes often involve students working on team projects and peer reviewing,
most assignments require individual attention and effort to be of any benefit. Unless otherwise stated by the instructor, all work is expected to be that of each student alone, without consultation with others. Prohibited activities include asking other students for access to their work, asking other students for help during lectures or labs, or sharing information during a quiz or exam.

Possible offensive content
Journalism is a vital part of the democratic process. We deal every day with what happens in the world, both good and bad. That means you may hear discussions about news coverage that could be offensive to you, such as ugly crimes, political controversies or conflicting religious beliefs. If you have particular concerns about a subject, you are welcome to discuss them with me.

Accessibility and Accommodations
It is the university’s goal that learning experiences be as accessible as possible. If you anticipate or experience physical or academic barriers based on disability or pregnancy, please let me know immediately so that we can discuss options.

Classroom Behavior
Computer security rules
It is very important that students know and observe the following rules that help protect the security of the journalism server:
1. Use only your university e-mail account to correspond with journalism faculty
and staff.
2. Do not check your personal e-mail accounts from department computers.
3. You may not connect your laptops to our networks or computers under any circumstances. E-mail material to your UTEP e-mail account or transfer it to a CD, DVD, portable hard drive or USB flash drive.
4. You can connect a laptop to the video inputs (only) on the projection monitors if you are making a class presentation.
5. No students are allowed in classrooms outside of class hours, except for students in capstone courses and then only with the instructor’s permission.
6. Computers in the student reading room, 312, are available for use outside of class.

There will be no makeup quizzes for unexcused absences.

The lowest quiz grade will be dropped except unexcused absence quizzes. You must take the quiz and receive a grade for the lowest grade to be dropped.
ABOUT YOUR PROFESSOR

Dino Chiecchi is an associate professor of practice. He previously was the consumer experience director for the El Paso Times. Immediately prior to that assignment, Chiecchi was the managing editor for presentation and web for the El Paso Times. He has worked in various capacities at the San Antonio Express-News, Associated Press, Tucson Citizen, Hong Kong’s South China Morning Post, Austin American-Statesman and El Paso Herald-Post.

He is a former president of the Texas Associated Press Managing Editors and has been on that board for 13 years. He is a past-president of the National Association of Hispanic Journalists, founding member of the San Antonio Association of Hispanic Journalists and other organizations. He is a member of the NAHJ Hall of Fame. He also is a twice-winner of the Communication department’s Hicks-Middagh award, given to outstanding graduates.

He began his experience as a leader with journalism organizations while a student at the University of Texas at El Paso when he led the student chapter to a nominee for Top National Chapter.
COMM 3316
Spring 2020 Class contract
Student Name:
Student ID #:

I have read this syllabus and fully understand all the policies, procedures and requirements as detailed here.

Student Signature: