CPJ 2091. Photojournalism Studio II. 3 Credits.
This course continues the progression of CPJ 2090 but focuses entirely on the techniques, practices, and ethics of photojournalism itself. Assignments, classroom visitors, field trips, and readings deepen students’ understanding of the field and increase their skills for researching, photographing and editing stories. Prerequisite: CPJ 2090.

CPJ 3090. Photojournalism Studio III. 3 Credits.
For Photojournalism majors only. Classes in this third-year course for photojournalism majors examine the similarities and differences in photojournalism in newspapers, magazines, television, the Internet, and other media. In addition to short-term, deadline-driven assignments, students undertake long-term projects. Topics include still and moving images, writing and editing needs in a variety of assignments, journalistic ethics, and communication laws. Prerequisite: CPJ 2091.

CPJ 3091. Photojournalism Studio IV. 3 Credits.
For Photojournalism students only. In this continuation of CPJ 3090 students research, report and photograph a longterm narrative project. Through guest speakers, readings and assignments students consider different modes of practice, journalistic ethics, and communication laws. Multimedia approaches are explored as part of the course. Prerequisite: CPJ 3090.

CPJ 3300. Speed of Sound. 3 Credits.
Great audio is a key component to compelling multimedia and video. Over the course of this class, audio reporting, collection, and postproduction techniques are explored and put into practice as a means to sharpen skills and advance understanding of the role and power of audio in visual journalism. Prerequisites: CPH 3050 and CPJ 2090 or CPJ 2091, or CPH 2090 and CPH 2091.

CPJ 4050. Picture Editing. 3 Credits.
CPJ 4090. Photojournalism Thesis I. 3 Credits.
In the final year of the Photojournalism curriculum, the emphasis is on developing individual strengths and style in the context of a sophisticated understanding of how photographic media shape and reflect public opinion. Students define, propose, research and initiate a longterm project that culminates in the Spring semester Senior Thesis exhibit. Intensive one-on-one and group critiques are integrated into the course as the students explore various approaches to their chosen subject matter. Prerequisites: CPJ 3091 and permission of the department.

CPJ 4091. Photojournalism Thesis II. 3 Credits.
This course continues the objectives of CPJ 4090 and focuses on the completion of the students’ thesis work, which results in an exhibition at the Corcoran Gallery. Portfolio development and critique prepares students for the onset of their careers. Prerequisites: CPJ 4090 Photojournalism Thesis I and permission of the department.

CPJ 4170. Professional Practices for Photojournalism. 3 Credits.
This classroom complement to students’ internship experiences examines the professional contexts in which today’s photojournalism takes place and incorporates business practices, ethics, and economic realities. Practical approaches for working across multiple platforms are explored. Students meet with working professionals and experts during the semester and develop their portfolios, resumes and web identities for presentation in meeting the professional demands of the field. Restricted to photojournalism majors. Prerequisite: CPJ 3091.

CPJ 4340. Project-Driven Website Design. 3 Credits.
Technical and conceptual introduction to web design; visual design; fundamentals of website structure and navigation; accessibility and usability; writing HTML and CSS; content management systems; the web as a platform for both client-driven and self-published work. Prerequisites: CDM 1200 or CDM 2220 or CFN 1000.

CPJ 4600. Web Essay. 3 Credits.
This class teaches photographers to build essays with still photography images and audio files. Over the course of the semester students propose, research, edit and produce a series of audio/stills essays for web publication. Skills in developing and executing photo stories are addressed, in addition to effective audio gathering and editing. Audio gear and laptops required. Prerequisites: CPJ 2090 or CPJ 2090 or permission of the department.

CPJ 6010. Photojournalism Graduate Seminar I. 3 Credits.
This is the first in a three-semester series of courses exploring traditional and non-traditional uses of photographic imagery in the media. Over the semester the class examines photojournalism to determine the elements within an image, sequence or mode of publication that are most effective in communicating a concept or representing human experience. The class runs as a series of lectures, visiting artists, field trips and group projects.

CPJ 6020. Photojournalism Graduate Seminar II: Approaches to Photo Editing. 3 Credits.
The course includes modules on the theory and aesthetics of editing and will enable students to develop creative skills for translating ideas into picture stories. Students will develop newspaper and magazine picture editor’s management skills from managing assignments and photographers to storytelling in newspapers and magazines in print and online. Discussions on the communicative qualities of images how they affect decisions of picture use in publications and on the web.
CPJ 6024. Photojournalism Seminar II: Danish Embassy. 3 Credits.
To be announced.

CPJ 6025. Photojournalism Seminar II: Theories of Change/New Forms of Radical Photography. 3 Credits.
In questioning how photographers collaborate with NGO’s, policy makers, community activists and many others, this course examines if and how creative work can radicalize civic institutions like the press, citizenship and even government toward greater justice and equity. With a focus on three arenas examined through visual arts: violence, the environment and global equity; the class presents students with a comprehensive window into the discourse and practice(s) of socially engaged art, film, and photography. Through critical discussions, field trips, and visiting artists, the class creates a blueprint and staging ground for students to activate these ideas within their own areas of interest.

CPJ 6050. Advanced Multimedia Lab I. 3 Credits.
In this intensive, required course all MA in CPJ students are immersed in the basics of audio collection and production, integration of still images into audio timelines, video techniques and post-production. Three projects are completed through the course of the semester and grow increasingly complex. Final projects are published on a webpage conceived by the student.

CPJ 6060. Advanced Multimedia Lab II: Editing and Production. 3 Credits.
Reserved for MA/PJ requirement.

CPJ 6100. Research, Reporting, and Writing: Contemporary Journalism Practice. 3 Credits.
Students go beyond the basics in story coverage exploring effective research techniques, interview techniques, and writing for breaking news as well as short and long term projects. Through lectures, writing assignments, intensive workshops as well as individual and team assignments, students develop and begin to hone the skills of effective story coverage for web and print publications. This course works closely with the Photojournalism Story and Narrative and Advanced New Media Lab courses. A critical reading of contemporary media is emphasized throughout the course.

CPJ 6110. Story and Narrative in Photojournalism. 3 Credits.
At the heart of photojournalism is the human condition and the day-day-lives of those around us. Through this course students analyze effective visual story telling with still images. Students develop an understanding of what makes a strong photo story and how to pursue compelling images. A series of student-generated projects is completed through the course of the semester.

CPJ 6300. Speed of Sound. 3 Credits.
Great audio is a key component to compelling multimedia and video. Over the course of this class, audio reporting, collection, and postproduction techniques are explored and put into practice as a means to sharpen skills and advance understanding of the role and power of audio in visual journalism. Prerequisite: CPJ 6050.

CPJ 6401. El Salvador Travel: International Experience/Transnational Identity. 3 Credits.
The travel component of the course provides an opportunity for cultural exchange and for the application of an integrated model of art and social practice in a global/local context. By in situ exploration, conducting video interviews of artists and key cultural figures, and by leading educator workshops for youth, Corcoran students partner with students in El Salvador, empower young people, provide new models of engagement, and together construct a visual document of the artistic scene of the 1980s in El Salvador and its relevance to the current, transnational, cultural milieu. Travel expenses for CPH 3401 are additional. Pre-requisite: CPH 3400/6400 or permission by the instructor.

CPJ 6450. Pre-Digital Alternative Processes for Photography. 3 Credits.
1. Exploration of Salted Paper, Platinum printing, Mordencage, production of large format negatives and Wet Plate Processes 2. Alternative presentation methods 3. Exploration of the marriage between concept and process Restricted to Must have photographic experience prior to this course. Recommended background: photographic skills. (Same as CPH 3450, CPH 3640).

CPJ 6600. Web Essay: Effective Storytelling with Audio and Images. 3 Credits.
This class teaches photographers to build essays with still photography images and audio files. Over the course of the semester students propose, research, edit and produce a series of audio/stills essays for web publication. Skills in developing and executing photo stories are addressed as are effective audio gathering and editing. Audio gear and laptops required. Restricted to students with advanced level with still photography skills; advanced knowledge of Adobe Premiere or Final Cut required of graduate students. Prerequisites: CPH 2090 and CPJ 2090 or permission of department for BFA and BA students; CPJ 6110 and CPJ 6050 or portfolio review and permission of department for graduate students. Recommended background: Advanced abilities in still photography and/or photojournalism. (Same as CPJ 4600).
Students work collaboratively with two professional photographers to produce 5-10 photographic portraits and 5-10 short videos of Foreign Service employees for an exhibition at the U.S. Department of State’s new U.S. Diplomacy Center. Through an immersive, hands-on approach, students learn the different aspects of commissions and exhibitions, including research, project management, collaboration and production. Students also learn about historical and contemporary aesthetic approaches to photographic portraiture and master technical issues such as lighting and interviewing skills. This course is aimed toward photography and photojournalism students who want to learn to work collaboratively in a real-life commission situation.

This option is appropriate for degree students who want access to independent faculty supervision, lab areas, and supplies for independent projects, and do not need or desire extensive course instruction.

This course is designed to support and challenge New Media Photojournalism students as they work through the concepts of their thesis work and presentations. Units address the essential elements of exhibitions, social media, online publishing, and community engagement. A combination of case studies, visiting lecturers and practical exercises is used to explore ideas and develop multi-platform strategies for publishing work. This course functions as a complement to CPJ 7800.

This advanced studio-based seminar engages with the traditions and practices of the photographic book to examine and explore narrative strategies useful to today’s artists/photographers. Through close readings of such classic twentieth-century book works as Walker Evans’s American Photographs, Wright Morris’s The Inhabitants, Robert Frank’s The Americans, Ralph Gibson’s The Somnabulist and Déjà Vu, Larry Clark’s Tulsa, Joel Sternfeld’s American Prospects, and Alex Soth’s Sleeping by the Mississippi, students gain insight into ways of structuring their own photographic projects. On completion of the course, students are expected to have sequenced and produced a book-length collection of their own photographs, in consultation with the instructor.

This course is for graduate New Media Photojournalism students who know the basics of digital imaging, printing, and workflow and want to increase their skills and competencies in these areas in a workshop environment. Students learn more refined and subtle approaches to editing and printing their photographs, develop a personal workflow process that is efficient and confidence-building, and benefit from individual and group critiques of their personal projects. The emphasis is on exploring the creative possibilities of the digital darkroom, on integrating advanced digital techniques and approaches so that they serve the content of the image and the intentions of the image-maker, and on making high quality prints from both digital originals and scanned film. The class is taught in an up-to-date digital lab using Adobe’s latest Creative Suite version of PhotoShop and a choice of printers and film and flatbed scanners. Among the subjects covered are varieties of ink-jet printers and papers, color profiles and color management, test printing and proofing, advanced scanning and re-sampling, and creating master files. Students also learn contemporary ideas about digital asset management (DAM).

This class guides students through the process of bringing a large body of work or project to life through a website. Explored through the semester are questions of how to drive website design with content, engage viewers and nurture and build upon bodies of work. Each student is expected to have join the class with a thesis project or equally substantial body of work upon which to base the development of a site. Project deadlines are linked to the Corcoran thesis process.

This course explores motion graphics and visual effects for video and film. Asset management, timeline work flow, keyframes, sound, compositing techniques, basic keying, effects, lighting, and camera are just some of the elements and reviewed and taught in this course. Professional techniques and standards are explored for timeline based special effects. Students learn advanced asset management, effects, and presets. The focus is on enhancing existing projects and preparing a professional demo reel of work.

This workshop-style course focuses on student’s projects and progress in the research and production of a thesis project for graduation from the New Media Photojournalism program. Arranged as a series of team-led workshops, group and individual critiques, coaching sessions, and work with outside mentors, the class provides a productive atmosphere as students build and refine their projects. This is where the rubber hits the road. The proof gets into the pudding required of anyone who is working on thesis for Spring exhibit and defense.
CPJ 7815. Thesis Travel Project. 3-6 Credits.
This course provides structured support for New Media Photojournalism students undertaking thesis projects involving travel outside of the Washington, D.C. metro area. To be eligible to for this course students must have successfully completed the first year (24 credits) of the NMPJ curriculum and be on schedule to graduate and in good academic standing overall as outlined in the Student Handbook. Prior to enrolling in the course a thesis topic, proposal and budget must be approved by the program director and thesis project coach. Once approved and enrolled, the student works with an assigned faculty member to develop a Work Plan and Outcomes document in order to define the pace and content of work, schedule of deadlines and expected outcomes. This plan must be approved by the program director. Students undergo a minimum of three substantial reviews of work over the course of the semester in addition to a regular schedule of feedback as defined in the project Work Plan and Outcomes document. Students are expected to work independently and meet all deadlines for the course as well as thesis production, post-production, exhibition and defense over the course of the academic year. Expenses incurred for travel and submitting deadline materials to faculty before critiques are the responsibility of the student. As with all second-year NMPJ students, those enrolled in Thesis Travel Project are required to participate in Departmental Reviews at the end of the semester as scheduled. Program Director Approval Required. This course is offered at 3 and 6 credits. Credit value is determined based on the scope and content of the course as outlined in the Work Plan and Outcomes document.

CPJ 7900. Photojournalism Graduate Thesis (Directed Study). 3 Credits.
In this course, students complete a comprehensive body of visual journalism accompanied by a written thesis outlining approach, photo/video precedents, and a narrative piece to accompany visual work. Each student works closely with faculty and advisors with the goal of producing the highest quality work for all components of the thesis process. Regular critiques and workshops are designed to support each student and keep on a schedule of production, postproduction, exhibition and defense. The process culminates with the display of thesis projects developed over the course of the semester through required websites and other exhibition formats; formal students presentations to faculty and area professionals; completion of community engagement projects; and submission of all thesis work. Recommended background: CPJ 7340 may be taken as a corequisite.