

JOU4604 Adv. Photojournalism I

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“To me, photography is an art of observation. It’s about finding something interesting in an ordinary place... I’ve found it has little to do with the things you see and everything to do with the way you see them.”

– Elliott Erwitt

Course goals:

- Learn to create honest photographs with journalistic content and visual impact that are technically superior and communicate an idea to the viewer.
- Learn to evaluate your own photographs critically as well as the work of others based on accepted professional standards.
- Learn to become an originator of stories and assignments rather than someone who just executes them.
- Learn design principles and how to implement them to improve the viewers understanding of a story.
- Learn to record and edit video with sound and to understand the value that these tools, accompanied with still photography, add to a story.
- Learn the importance of reflecting the diversity of your community with your coverage.
- Understand the duties, responsibilities and ethics of a photojournalist and the organization and politics of a newsroom.
- Learn the business practices of freelance photojournalists.
- Learn the best practices for organizing and storing digital images and video files.
- Produce portfolio-quality work. By the end of the semester, you should have a solid 10-15 image portfolio and at least two photo stories.

Supplies: Assignments are to be photographed with your professional digital SLR or mirrorless camera. A few lenses are available for check out. Always back up your work on an external hard drive. Also required is a reporter’s notebook to write down information in the field that will later be used for captions. Be sure to organize your digital files, IDs, notes, etc. This is important for contest entries. Names, dates and captions will continue to be critical as you build your portfolio.

Textbooks: *Photojournalism: The Professionals’ Approach* by Kenneth Kobre, 7th edition. (older editions are OK) There will be mandatory reading assignments each week throughout the semester.

The Associated Press Stylebook, 55th Edition. (older editions are OK) This book is an invaluable resource when it comes to writing captions. *AP Stylebook Online* is a searchable, customizable, regularly updated way to take advantage of the same information.

Attendance: You are expected to be on time and in all class meetings. If you are absent, talk to a classmate to find out what you missed. You are responsible for all information presented in class regardless of whether you were present or not. We only meet 13 times, so missing one class is like missing an entire week of a regular 3-credit-hour class. Your meaningful participation is essential to the success of the class, and 100 points for class participation will be one of your grades. Every time you are late, you can count on 10 points being deducted from your 100 possible for the semester. Be prepared and respect others. The class is typically critique, presentation, lecture and demonstration.

Assignments: In general, you will be given one assignment a week, which will be due by the following Sunday at 9 p.m. Occasionally, you will have several weeks' notice. A peer-editing exercise, photo editing exercise, video of an event, semester photo project and final portfolio will also be due.

What to turn in: Most assignments are due the day before class, Sunday, **BY 9 p.m.** At every publication, deadlines are sacred. Therefore, no assignment will be accepted late without penalty. Work that is late, even by one minute, will be penalized 10 points per 100 points.

- **In Canvas:** Size your toned photograph(s) to 10 inches on the longest side at 300 ppi. Name each file "YourFirstNameYourLastNameAssignment#a.jpg." For example, for the second assignment, Martin Luther King Jr. Day, my two files would be named DaronDean2a.jpg and DaronDean2b.jpg. Select the highest image quality when saving. Be sure to include the caption in the file info in Photoshop, as well as a text entry in Canvas.
- **Flash Drive:** Due from every assignment is a flash drive with your **entire take**. Do not delete anything. Name the folder "YourFirstNameYourLastNameAssignment#." For example, for the second assignment, MLK Day, my folder would be named DaronDean3.

Critique: We will spend time in class critiquing your work. You will be expected to discuss your photographs and the experiences you went through to make them, so the entire class can benefit from what you learned. Remember that criticism works best when it is constructive and all of us, including myself, have much room for improvement. Leave your ego at home.

Grades: All work will be graded on a numerical scale from 0 to 100. At the end of the semester, you will have 17 grades. Your course grade is determined by averaging all of them. Photo assignments will be evaluated using the following criteria:

30% for Effort

30% for Content

20% for Technical Excellence / Composition

20% for Captions (no caption = 0% for the assignment)

Effort: Taking a photo is easy – you push the button. Exploring an idea as a visual journalist is difficult. I expect you to spend at least an hour and a half shooting a regular weekly assignment. For a typical assignment, I would expect, at the very least, 75 images (more for the sports assignment). More importantly, I expect you to try different angles - exploring ideas visually by working individual scenes, waiting for moments, being aware of the world around you.

Content: Does the photograph tell a story? Is the image relevant to the assignment? Does the photograph capture peak action, emotion and expression? Is the image visually compelling with good use of light? Is it well-composed? Does it tell a story? Is the photo graphically appealing? Does the photograph stand out for its originality? For Photo Stories – does the body of work communicate a single narrative? Does the photo have visual variety through the use of different lenses, compositions, movements and the distance from you to your subject?

Technical Excellence / Composition: Is there a clear center of interest? Is the photograph properly exposed? Is the photo in focus? Is there motion blur? Is the photo toned properly in Photoshop? Does the photo have the proper color balance? Were shutter speed and aperture properly set? Was the appropriate lens used?

Captions: Professional photojournalists take captions seriously. You are expected to put thought and energy into them. Captions are written in the present tense and, at the very least, should answer who, what, why, where and when, usually in that order. **You are responsible for the names of the subjects in your photographs.** In most cases, I expect you to include a quote from your subject. Captions are written in AP style and are free of spelling errors. They are important to the viewer's understanding and appreciation of the moment captured, and they play a huge part in making the viewer care about the subject. Fifty points (of a possible 100 points) will be deducted from an assignment for a fact error. Missing captions will result in a 0% for the assignment. Be sure to include your byline at the end of your caption: (Photo by Your Name)

Sandi Macik lights a cigarette while sitting in a hammock on the front porch of her Vilano Beach, Fla., home on Saturday, Jan. 8, 2022. "This is my happy place," Macik said. (Photo by Daron Dean)

Redos: If you are not satisfied with your grade on an assignment, you may redo it. You are allowed two 100-point redos, which will be due Sunday, April 10 by 9 p.m. **If you are redoing an assignment that was not turned in, the highest grade possible is an 80.**

Lab: Open lab hours will allow you time to complete work outside of class. Times will be posted.

Office hours: I am available to meet at your convenience via Zoom or in-person, with some notice. You are welcome (and encouraged) to contact me 24/7 at **(352) 317-7399** or by email at **photoj@ufl.edu** . We will also have a group text for Spot News and announcements.

Diversity Statement: The University of Florida's College of Journalism and Communications Department of Journalism embraces a commitment toward an intellectual community enriched and enhanced by diversity along a number of dimensions, including race, ethnicity and national origins, gender and gender identity, sexuality, class and religion. We expect each of our journalism courses to help foster an understanding of the diversity of peoples and cultures and of the significance and impact of mass communications in a global society.

Photojournalists tell the stories of a community and all individuals who make up a given community. We serve, help and inform everyone. In order to best carry out these ideals, we **must** exhibit respect, inclusiveness and an understanding for **all people**. These expectations during field work will also be carried into this classroom. Our differences will serve as a strength that we embrace as we discuss relevant story ideas, developing contacts within a community or even storytelling techniques. Exposure to different perspectives, values, ideals and experiences will make us all better, more compassionate and understanding journalists. We all learn best and maximize our outcomes when we feel comfortable. Please let me know what I can do to make sure you feel respected and welcomed in this space.

Additional Information:

- Photojournalists are expected to have their equipment with them at all times. Get in the habit now. I expect you to have your camera with you always.
- Keep original unaltered digital files original. ALWAYS "save as" for photographs you are working on.
- WARNING: When shooting assignments, use common sense photographing in situations where people may not want to be photographed. Getting injured or arrested is seldom worth the trouble.
- Be aware that any item from the college's equipment that is checked out to you is your responsibility. This includes paying for full repairs and for anything that is

missing. The school has received reimbursement checks from students ranging from \$100 to more than \$1,000 in the past. You are encouraged to have as much of your own equipment as possible.

- This website includes current UF grading policies for assigning grade points: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.
- The university takes a firm stand on dishonest work. Cheating of any kind is not tolerated, and I am obligated to report violations to the Honor Court.
- Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who will then share this documentation with me.
- Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open.

National Press Photographers Association Code of Ethics

Visual journalists and those who manage visual news productions are accountable for upholding the following standards in their daily work:

1. Be accurate and comprehensive in the representation of subjects.
2. Resist being manipulated by staged photo opportunities.
3. Be complete and provide context when photographing or recording subjects. Avoid stereotyping individuals and groups. Recognize and work to avoid presenting one's own biases in the work.
4. Treat all subjects with respect and dignity. Give special consideration to vulnerable subjects and compassion to victims of crime or tragedy. Intrude on private moments of grief only when the public has an overriding and justifiable need to see.
5. While photographing subjects do not intentionally contribute to, alter, or seek to alter or influence events.
6. Editing should maintain the integrity of the photographic images' content and context. Do not manipulate images or add or alter sound in any way that can mislead viewers or misrepresent subjects.
7. Do not pay sources or subjects or reward them materially for information or participation.
8. Do not accept gifts, favors or compensation from those who might seek to influence coverage.
9. Do not intentionally sabotage the efforts of other journalists.
10. Do not engage in harassing behavior of colleagues, subordinates or subjects and maintain the highest standards of behavior in all professional interactions.

Ideally, visual journalists should:

1. Strive to ensure that the public's business is conducted in public. Defend the rights of access for all journalists.
2. Think proactively, as a student of psychology, sociology, politics and art to develop a unique vision and presentation. Work with a voracious appetite for current events and contemporary visual media.
3. Strive for total and unrestricted access to subjects, recommend alternatives to shallow or rushed opportunities, seek a diversity of viewpoints, and work to show unpopular or unnoticed points of view.
4. Avoid political, civic and business involvements or other employment that compromise or give the appearance of compromising one's own journalistic independence.
5. Strive to be unobtrusive and humble in dealing with subjects.
6. Respect the integrity of the photographic moment.
7. Strive by example and influence to maintain the spirit and high standards expressed in this code. When confronted with situations in which the proper action is not clear, seek the counsel of those who exhibit the highest standards of the profession. Visual journalists should continuously study their craft and the ethics that guide it.

WEEKLY SCHEDULE

Jan. 10 / Week 1

READ: Chapters 8, "Camera Bag," and 4, "Features"

CLASS: Introductions. **Assign Bio/Self-Portrait.** Syllabus review. Introduce Photo Mechanic. Photoshop refresher. Discuss Features. **Assign MLK Day.**

ASSIGNMENT #1 BIO/SELF-PORTRAIT: The Hartford Courant is considering you as an intern and wants you to write a one-page autobiography. They want to know who you are, what you're interested in and what you have done – photographically and otherwise. They ask that you include your immediate and long-term goals, a list of camera equipment you currently use, your phone number, email address and resume. Please attach a self-portrait as well. **Make sure to set the date/time on your camera before you take this photo.**

Due by 9 p.m. Friday, Jan. 14. (50 points)

ASSIGNMENT #2 MLK DAY: The Gainesville Sun wants you to capture the spirit of Martin Luther King Jr. Day holiday in two different photographs. Your editor asks that you find two features that are MLK Day-related. As with all assignments, she reminds you, you cannot photograph friends or relatives.

Photos (2) due by 9 p.m. Monday, Jan. 17. (100 points)

Jan. 17 / Week 2

CLASS: Martin Luther King Jr. Day (No Class)

Jan. 24 / Week 3

READ: Chapters 5, "Portraits," and 11, "Photo Story"

CLASS: Discuss Critique. **Critique MLK DAY.** Discuss Unposed Portraits. **Assign Unposed Portrait.** Discuss Photo Stories. **Assign Photo Story.**

ASSIGNMENT #3 UNPOSED PORTRAIT: The Palm Beach Post wants you to make a portrait of someone. It doesn't matter who the person is or what they do. All that matters is that the photograph deepens the viewer's understanding of the individual. As always, you may not photograph family, friends or roommates for journalistic work. Go on the hunt. Find someone and spend enough time with them to get comfortable. Get to know them. You might find a photo story. Turn in two different photos. One can be a detail. Your photos may be of the same subject or different subjects.

Photos (2) due by 9 p.m. Sunday, Jan. 30. (100 points)

ASSIGNMENT PHOTO STORY: The Miami Herald is looking for human interest photo stories. Find a unique individual with a story to tell through your images. It should be someone who would be open to you documenting their life. Ask yourself what is the visual potential? What is the projected change through time? What is the significance or news value? You will be following your subject around all semester, so make sure you have complete access before you begin. Combine your images with audio recordings, both interview and ambient, and create a three-minute piece to be viewed online.

ASSIGNMENT #4 PHOTO STORY UPDATE ONE

Photos (4) and entire take due by 9 p.m. Feb. 6. (100 points)

ASSIGNMENT #9 PHOTO STORY UPDATE TWO

Photos (8) and entire take due by 9 p.m. March 20. (100 points)

ASSIGNMENT #15 FINISHED PHOTO STORY

Three-minute multimedia piece due by 9 p.m. April 17. (300 points)

Jan. 31 / Week 4

READ: Chapters 6, “Sports” and 13, “Video”

CLASS: **Critique Unposed Portrait.** Discuss Sports. **Assign Sports Action.** Discuss Video of an Event. **Assign Video of an Event.**

ASSIGNMENT #12 SPORTS ACTION: The photo editor of Sports Illustrated is looking for great stop action, frozen expressions, dramatic moments, etc. from competitive sports. Look for offbeat sports – a rodeo, rugby, swimming, etc. to break into their market. They ask for two photos: one shot during daytime hours outdoors, and the other from a **high school Friday night football game**. Submit two photos, with complete captions. Get IDs. What was the final score? (Must be in caption)

Photos (2) and entire take due by 9 p.m. March 27. (100 points)

ASSIGNMENT #14 VIDEO OF AN EVENT: The Tampa-Bay Times is looking for multimedia coverage of events in Florida to feature on their website. Find an event that you can document with photos, video and sound to create a three-to five-minute piece. (must be approved first)

Due by 9 p.m. April 10. (200 points)

Feb. 7 / Week 5

READ: Chapter 14, “Illustration”

CLASS: **Critique Photo Story Update 1.** Discuss Photo Illustrations. **Assign Photoillustration. Assign Fashion Clips.**

ASSIGNMENT #5 PHOTOILLUSTRATION: The New York Times Magazine is looking for a photo illustration for an upcoming story centered around a phrase from The Star-Spangled Banner: **Land of The Free and the Home of The Brave**. The newspaper does not want to use a file photo from recent events to illustrate the story. Instead, they want you to use your resourcefulness to create an unbiased illustration that could represent their story. They encourage you to think outside of the box. They plan to run the image on the cover of the magazine, so they ask for a vertical picture. A caption is not necessary with your final illustration, as a successful one needs no explanation.

Photo Illustration due by 9 p.m. Feb. 13. (100 points)

ASSIGNMENT #6 FASHION CLIPS: Submit three great magazine fashion clips, all shot on location (no studio work). Find photos that you wish you had in your portfolio.

Clips (3) due at the beginning of class Feb. 14. (50 points)

Feb. 14 / Week 6

READ: Chapter 17, "History"

CLASS: **Critique Photoillustrations. Look at fashion clips.** Discuss Fashion. Pick fashion themes. **Assign Fashion.** Discuss Hearst Journalism Awards Program. Look at Photo Story examples.

ASSIGNMENT #7 FASHION – Vogue and GQ are looking for high-end fashion photographs to feature in their magazines. Using the theme you received in class, create two different fashion photographs. The purpose of the photos should be to sell something, an advertisement. As we saw in class, it is not always easy to tell what is being promoted. Sometimes, it's just a lifestyle the company hopes will appeal to the viewer. You have free rein on this assignment. There are no rules/ethical decisions that must be made. You are in charge of everything, so no excuses! Do take into account how the photo will appear in the magazine. Will it be a single page vertical or a double truck horizontal? If it's a double truck, what will the middle crease hide?

Photos (2) due by 9 p.m. Feb. 20. (100 points)

Feb. 21 / Week 7

READ: Chapter 2, "News"

CLASS: **Critique Fashion.** Discuss Spot News. **Assign Spot News.**

ASSIGNMENT #13 SPOT NEWS: The AP is looking for photographs of breaking news. Get to a news situation and produce a story-telling photograph. It should be spot news (unplanned, such as a fire, a car wreck, shooting, natural disaster, etc.). Capture the emotion of the event or a representative moment. In an attempt to help you with this difficult assignment, I will forward news alerts that I receive via GroupMe. It is your responsibility to act and respond accordingly, keeping your safety in mind at all times.

Photo and entire take due by 9 p.m. April 3. (100 points)

Feb. 28 / Week 8

READ: Chapter 12, "Sound"

CLASS: **TBA**

March 7 / Week 9

READ: Chapter 1, "Assignments:"

CLASS: **Critique Photo Story Update 2.** Discuss Sound. Watch Video of an Event examples. **Assign Photojournalist Portfolio Research.**

ASSIGNMENT #10 PHOTOJOURNALIST PORTFOLIO RESEARCH: Using search tools such as Google and the National Press Photographer's Association's (NPPA) Find a Visual Journalist, find a photojournalist's portfolio website that you particularly like. Write a one-page response on what you find stylistically successful or what could use improvement (with regards to web design). Your paper can use bullet-points or be in essay form. Are the images sized appropriately? How are they arranged? Is there too much to look at, or not enough? How easy would it be to contact the photographer? What are the biggest takeaways for your own portfolio? The web address must be included in your paper.

One-page document due by 9 p.m. March 20. (50 points)

March 14 / Week 10

READ: Chapter 3, "General News"

CLASS: Discuss the Duties, Responsibilities and Ethics of a Photojournalist and the Organization and Politics of a Newsroom.

March 21 / Week 11

READ: Chapter 7, "Photo Editing"

CLASS: Movie Day. Discuss Portfolios. **Assign Portfolios.**

ASSIGNMENT #16 PORTFOLIO: The Dallas Morning News wants to see your portfolio, complete with application materials for an internship or, possibly, a full-time job. The portfolio should contain your best 10-15 single images and at least two photo stories. Included in the portfolio should be caption information, a short cover letter with contact information, and a resume with at least three references. The portfolio may be in a variety of formats including digital, print, book bound, web page, video, etc.

Link to Portfolio due by 9 p.m. April 17 or Printed Portfolio due at the beginning of class April 18. (300 points)

March 28 / Week 12

READ: Chapter 10, "Covering the Issues"

CLASS: **Critique Sports Action. Assign Photo Editing Exercise.** (In-class help with Video of an Event, Photo Story, Portfolio OR Guest Speaker.)

ASSIGNMENT #11 PHOTO EDITING EXERCISE: The Anchorage Daily News is looking for an assistant photo editor. They want to sit in on editing session with you. You are responsible for going through a classmate's entire take from an assignment and providing constructive criticism of what they did well and what needs improvement. Take into account the number of photos that were taken, the visual variety of the images, and the technical excellence that is evident. This is not the time to make friends. It is a time to genuinely help you classmate improve their craft by being as honest as you can. Using QuickTime Player, or another comparable application, create a screen recording of your critique. Apple earbuds and the attached microphone work best for this type of recording.

Recording due by 9 p.m. April 3.

April 4 / Week 13

READ: Chapters 15, "Ethics" and 16, "Law"

CLASS: **Critique Spot News.** Discuss Protests and Riots.

April 11 / Week 14

READ: Chapter 18, "Turning Pro"

CLASS: **Critique Video of an Event.** In-class help with Photo Stories and Portfolios.

April 18 / Week 15

CLASS: **Critique Photo Stories. Critique Portfolios.**

Disclaimer: This syllabus represents my current plans and objectives. As we go through the semester, these plans may need to change to enhance the class learning opportunity. Such changes, communicated clearly, are not unusual and should be expected.

ONE LAST THOUGHT

I am excited about the coming weeks. You will work hard, but that hard work will yield improvement. If you apply yourself, your eyes will begin to see the world in a new and unique way, and you will create photographs that touch your viewers, not just in their minds, but also in their hearts. Those are the photographs that we remember. Those are the projects that have impact. And that is the power of photojournalism. Use it wisely. Your life and your work have a purpose far greater than yourself. I look forward to learning and growing with you as we explore and document the world around us, producing photographs that make a difference.