

JOU 4604 - Advanced Photojournalism I

Adjunct Prof. Daron Dean



FALL 2016 SYLLABUS

Course goals:

- Learn to create honest photographs with journalistic content and visual impact.
- 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 and 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.
- 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 camera. Video capabilities are a big plus. A few lenses are available for check out. Always back up your work on external hard drives. Be sure to organize your digital files, IDs, notes, etc. This is important for contest entries. As you build your portfolio, names, dates and captions will continue to be critical. You are required to have **two flash drives** with your **name on them** and **at least 32GB of storage each**. A high-quality digital voice recorder is also a good piece of equipment to have but is not required and not needed if your camera has video capabilities.

Textbook: Photojournalism: The Professionals' Approach by Kenneth Kobre (not required but offers a lot of useful information)

Attendance: You are expected to be on time and in all class meetings. If you do miss, obtain notes and information from classmates; you are responsible for all information presented in class regardless of whether you were present or not. We only meet 15 times; 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 will be one of your 20 grades. Every time you are late, you can count on 10 points being subtracted from your 100 possible for the semester. Be prepared and respect others. The class is generally critique, presentation, lecture and demonstration.

Assignments: In general, you will be given one assignment a week, which will be due the following Sunday by 8 p.m. Occasionally you will have several weeks' notice. There will also be in-class assignments, a written test and two semester projects.

What to turn in: Most assignments are due by email the day before class, Sunday, **BY 8 P.M.**, as well as a color print at the beginning of class at **9:35 A.M.** Printing is NOT allowed during class. 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, both in class and by email.

- **By Email:** In Photoshop, size your toned photograph(s) to 15 inches on the longest side and 96dpi. Give the photo a 2 px stroke (center) and name the image "YourName(ASSIGNMENT#)a.jpg". For example, for the third assignment, Labor Day, my two files would be named DaronDean3a.jpg and DaronDean3b.jpg. Select the highest image quality when saving. Be sure to include the caption in the file info in Photoshop. Email the file(s) to **photo@darondean.com** with the assignment name in the subject.
- **In Class:** Submit color print(s) with caption(s) in the folder that I will provide. Sample prints of what I expect are attached to this syllabus. Also due from every assignment is a flash drive containing one folder with your **entire take**. Do not delete anything. Name the folder "YourNameAssignment#". For example, for the second assignment, Labor Day, my folder would be named DaronDean3.

Captions: Professional photographers 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. Include a short headline. **You are responsible for the names of all subjects in your photographs.** In most cases, I expect you to include a quote from your subject. Any captions that do not follow AP Style will be penalized. Captions are important in the viewer's understanding and appreciation of the moment captured, and they play a huge part in making the viewer care about the subject. They are the most read part of a newspaper. It is possible to receive an F on an assignment for a poorly written or inaccurate caption. **Fifty points** for every 100 points will be taken off of an assignment for a **fact error**. Be sure to include your byline at the end of your caption: (Photo by Your Name)

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 whole class can benefit from what you learned. Remember that criticism works best when it's constructive and all of us, including myself, have much room for improvement. Leave your ego at home.

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 Nov. 28. If you are redoing an assignment that was not turned in, the highest grade possible is an 80.

Grades: All work will be graded on a numerical scale from 1 to 100. Somewhat unequal consideration will be given for content over technique. Simply put, being a wizard in

Photoshop won't help you if the photographs themselves are weak in subject matter. Your effort must show. At the end of the semester, you will have 20 grades. Your course grade is determined by averaging all grades.

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

Office hours: I am available on Mondays from 2 to 5 p.m. in Room 3070 (Prof. Freeman's office). I encourage you to stop by. You are always welcome to contact me via email at photo@darondean.com and by text at 352-317-7399. Please call only in an emergency.

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 at all times.
- Keep original unaltered digital files original; ALWAYS do a "save as" for photographs you work 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 provide 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.

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

AUGUST 22

Class: Inspirational slideshow; introductions; course description/syllabus review; assign Bio/Self-portrait; discuss camera equipment and gear check-out; meet Steve downstairs; five minutes of film, discuss DVD check out; discuss Features and Ironic Juxtaposition; assign Two-Picture Combo.

Assignments:

#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.**

Emailed (only) Bio/Self-portrait Due Friday, Aug. 26, BY 8 P.M. (50 points)

#2 TWO-PICTURE COMBO – The Courant gets back to you. They want to see what you're made of. Find an event or feature situation where a two-picture combo would best tell the story. They'd like you to layout the two photographs. Which one should be dominant? Using a program of your choice, lay out the two photos in a 2-pt. box, using one headline and a combo-style caption (not two separate captions). The box can be horizontal or vertical but needs to fit on a regular sheet of paper.

Emailed PDF due Sunday, August 28, by 8 P.M.

Print due at the BEGINNING of class on August 29 (100 points)

#14 IRONIC JUXTAPOSITION – Keep this assignment in mind throughout the semester. Time magazine is desperately looking for humorous features to offset the news of the world. Look for contradictory scenes, where opposite elements happen in your viewfinder, where something seems out of place. Examples: young amid a sea of old, tall vs. short, signs that say one thing while the scene doesn't, etc. This is why you carry your camera everywhere you go. The photo could be humorous or serious, but it must be found, not staged.

Emailed photos Due Nov. 13 by 8 p.m.

Prints Due at the beginning of class Nov. 14 (100 points)

AUGUST 29

Class: Inspirational slideshow; critique Two-Picture Combo; five minutes of film; assign Labor Day; discuss Photo Story; assign Photo Story

Assignments:

#3 LABOR DAY – The Gainesville Sun wants you to capture the spirit of Labor Day weekend in two different photographs. Officially, the editor says, this holiday celebrates

the economic and social contributions of workers. Unofficially, it celebrates the end of summer and the beginning of football season. Your editor asks that you find two features that are Labor Day related. As with all assignments, she reminds you, you cannot photograph friends or relatives. Your photos must be taken during the four-day weekend to get in by deadline. Try to capture a bonus element in each photo.

Emailed Photos (2) due Sunday, Sept. 11, BY 8 P.M.

Prints (2) due at the BEGINNING OF CLASS Sept. 12 (100 points)

PHOTO STORY – see assignment sheet

#7 Story Update One due Oct. 16 by 8 p.m. (100 points)

#12 Story Update Two due Nov. 13 by 8 p.m. (100 points)

#16 Photo Story due at the beginning of class on Dec. 5 (300 points)

SEPTEMBER 5

Labor Day/no class - Photograph Labor Day assignment this weekend.

SEPTEMBER 12

Class: Inspirational slideshow; Critique Labor Day assignment; five minutes of film; discuss portraits; assign Unposed Portrait

Assignments:

VIEW – www.jonmfletcher.com (Jon will be at our next class meeting)

#4 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. The newspaper asks for two photos and that one of them be a detail. 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.

Emailed photo due Sunday, Sept. 18, by 8 p.m.

Prints (2) due at the beginning of class on Sept. 19 (100 points)

SEPTEMBER 19

Class: Inspirational slideshow; critique Unposed Portrait; five minutes of film; discuss photoillustrations with SUPER SPECIAL GUEST SPEAKER JON M. FLETCHER; assign Photoillustrations

Assignment:

#5 PHOTOILLUSTRATION – see assignment sheet

Emailed Photoillustration due Sept. 25 by 8 p.m.

Print due at the beginning of Sept. Oct. 26 (100 points)

SEPTEMBER 26

Class: Inspirational slideshow; critique Photoillustrations; five minutes of film; discuss Sports; assign Sports

Assignment:

#6 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, etc to break into their market. They require 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)

Emailed photos (2) due Oct. 9 by 8 p.m.

Prints (2) due at the beginning of class Oct. 10 (100 points)

OCTOBER 3

Class: Inspirational slideshow; five minutes of film; discuss the Eddie Adams Workshop/Atlanta Photojournalism Seminar; discuss Team Multimedia Project; assign Team Multimedia Project

Assignment:

#15 TEAM MULTIMEDIA – see assignment sheet

Final project due at the beginning of class Nov. 30 (300 points)

■ **Oct. 7 – 10: Eddie Adams Workshop - www.eddieadamsworkshop.com**

OCTOBER 10

Class: Inspirational slideshow; critique Sports; five minutes of film; discuss Spot News; assign Spot News

Assignments:

#7 STORY UPDATE ONE – (100 points)

Emailed Photos due Oct. 16 by 8 p.m.

Prints due at the beginning of class Oct. 17

#8 SPOT NEWS – Keep this assignment in mind throughout the semester. Get to a news situation and produce a story-telling photograph. It should be spot news (unplanned, such as a fire, a car accident, shooting, etc.). Capture the emotion of the event or a representative moment. If you've got a good publishable shot, get it to the *Alligator* or *Sun*.

Emailed Photos due Oct. 23 by 8 p.m.

Prints Due at the beginning of class Oct. 24 (100 points)

OCTOBER 17

Class: Inspirational slideshow; critique Story Update One; five minutes of film; discuss the William Randolph Hearst Awards; assign Hearst; assign Fashion Clips

Assignments:

VIEW – [MMARRIOTTPHOTOGRAPHY](#) on Instagram (Matt will be at our next class meeting)

#9 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 due at the beginning of class on Oct. 24 (50 points)

#10 HEARST ENTRY – see assignment sheet

Entry due at the beginning of class Oct. 24 (200 points)

OCTOBER 24

Class: Inspirational slideshow; critique Spot News; five minutes of film; review Fashion Clips; assign Fashion themes; discuss freelancing with SUPER SPECIAL GUEST SPEAKER MATT MARRIOTT

Assignment:

#11 FASHION – see assignment sheet

Emailed photos (2) due Nov. 6 by 8 p.m.

Prints (2) due at the beginning of class Nov. 7 (100 points)

October 31

Class: Inspirational slideshow; critique Hearst Entries; five minutes of film; discuss the ethics, duties and responsibilities of a photojournalist

Assignment:**Work on Photo Story**

■ **All contest entries for the Atlanta Photojournalism Seminar (Nov. 11/12), are due in Atlanta Friday, Nov. 4th. Plan ahead! Rules: www.photojournalism.org**

NOVEMBER 7

Class: Inspirational slideshow; critique Fashion assignment; five minutes of film; discuss multimedia, video and sound gathering

Assignment:

#12 STORY UPDATE TWO – (100 points)
Emailed Photos due Nov. 13 by 8 p.m.
Prints due at the beginning of class Nov. 14

■ **Nov. 10/11: Atlanta Photojournalism Seminar – www.photojournalism.org**

NOVEMBER 14

Class: Inspirational slideshow; critique Story Update Two; five minutes of film; discuss internships, discuss video and sound editing

Assignment:

Work on Ironic Juxtaposition / Photo Story / Team Multimedia Project / Redos

NOVEMBER 21

Class: Inspirational slideshow; critique Ironic Juxtapositions; five minutes of film; discuss Berlin; discuss portfolios; assign Portfolios

Assignments:

VIEW – www.bbqpilgrim.com (Mark will be at our next class meeting)

#17 PORTFOLIO – You must prepare a portfolio, complete with application materials for an internship or full time job. The portfolio should contain your best 10-15 images and at least one photo story. 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. **Portfolio Due at the beginning of class Dec. 5** (300 points)

#18 DVD LOG is due at the beginning of class on Nov. 28 (100 points)

REDOS are due at the beginning of class Nov. 28

All borrowed equipment and DVDs are due at the beginning of class Nov. 28

NOVEMBER 28

Class: Inspirational slideshow; critique Team Multimedia assignment; five minutes of film; SUPER SPECIAL GUEST SPEAKER MARK DOLAN; Class photo

Assignments:

Work on Photo Story and Portfolio

DECEMBER 5

Class: Inspirational slideshow; Critique Photo Story assignment; five minutes of film; Portfolio presentations

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 stick. Those are the projects that have impact. And that is the power of photojournalism. Use it wisely. Your life and your work has a purpose far greater than yourself. I look forward to learning and growing with you as we explore the world around us and produce photographs that make a difference.