

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 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. A few lenses are available for check out. Always back up your work on an external hard drive. 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 **at least 128GB** of storage on each. Write your name and #1 or #2 on them.

Textbook: *Photojournalism: The Professionals' Approach* by Kenneth Kobre. There will be mandatory reading assignments throughout the semester on Canvas.

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 14 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

for participation will be one of your 18 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 typically critique, presentation, lecture and demonstration.

Assignments: In general, you will be given one assignment a week, which will be due the following Sunday by 9 p.m. Occasionally, you will have several weeks' notice. There will also be a test, semester project and a final portfolio.

What to turn in: Assignments are due in Canvas the day before class, Sunday, **BY 9 P.M.**, as well as a color print(s) at the beginning of 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.

- **Canvas:** In Photoshop, size your toned photograph(s) to 10 inches on the longest side at 96ppi, Name the file "YourNameASSIGNMENT#a.jpg." For example, for the second assignment, Labor 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 in Canvas.
- **In Class:** 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. **You are responsible for the names of all subjects in your images.** In most cases, you are expected 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 big part in making the viewer care about the subject. They are the most read part of a newspaper. Fifty points for every 100 points will be deducted from an assignment for a fact error in the caption. 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 entire 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: Because your skills will evolve throughout the semester, you are allowed two 100-point redos, which will be due Nov. 25. **If you are redoing an assignment that was never 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 18 grades. Your course grade is determined by averaging all of them.

Office hours: I am available from 2 to 5 p.m. on Mondays. I encourage you to stop by. You are always welcome to contact me via Canvas, email photo@darondean.com or by phone **352-317-7399**. Please feel free to text anytime. Call 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 "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.
- 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.
- This website includes current UF grading policies for assigning grade points <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

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 image's 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.

WEEKLY SCHEDULE

AUGUST 27 WEEK ONE

Introductions; course description and syllabus review; assign Bio/Self-Portrait; discuss camera equipment and gear check-out; discuss DVD check out; discuss Features; assign Features; assign Labor Day

SEPTEMBER 3

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

SEPTEMBER 10 WEEK TWO

Class: Critique Labor Day; critique Features; discuss Photo Story; assign Photo Story; assign feature #2

SEPTEMBER 17 WEEK THREE

Class: Critique Features #2 assignment; Discuss portraits; Assign Unposed Portrait

SEPTEMBER 24 WEEK FOUR

Class: Critique Unposed Portrait; discuss sports; assign Sports

October 1 WEEK FIVE

Class: Critique Photo Story update I; discuss Photoshop; assign Photoillustration

OCTOBER 8 WEEK SIX

Class: Critique Photoillustration; discuss the William Randolph Hearst Awards; assign Hearst

📅 **Oct. 5 – 8: Eddie Adams Workshop - www.eddieadamsworkshop.com**

OCTOBER 15 WEEK SEVEN

Class: Critique Photoillustrations; discuss Spot News; assign Spot News

OCTOBER 22 WEEK EIGHT

Class: Critique Heart Entry; discuss the power and privilege of photojournalists; assign Fashion clips

OCTOBER 29 WEEK NINE

Class: Critique TBA; discuss Fashion/Lighting; assign Fashion (themed)

NOVEMBER 5 WEEK TEN

Class: Critique Fashion; discuss Berlin Study Abroad; discuss portfolios and self-promotion; assign Portfolios

+ All contest entries for the Atlanta Photojournalism Seminar (Nov. 9/10), are due in Atlanta Friday, Nov. 4th. Plan ahead! Rules: www.photojournalism.org

NOVEMBER 12 WEEK ELEVEN

Class: Critique Photo Story #2; guest speaker

+ Nov. 9/10: Atlanta Photojournalism Seminar – www.photojournalism.org

NOVEMBER 19 WEEK TWELVE

Class: Critique Ironic Juxtaposition; discuss protests and civil disobedience

REDOS are due by 8 p.m. Sunday, Nov. 25

All borrowed equipment and DVDs are due at the beginning of class Monday, Nov. 26

NOVEMBER 26 WEEK THIRTEEN

Class: Critique Spot News; critique Redo's; discuss freelancing

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

DECEMBER 3 WEEK FOURTEEN

Class: Critique Photo Stories; Portfolios due

Disclaimer: This syllabus represents my current plans and objectives. As we go through the semester, those 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. 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 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.