

JOU 4604 Adv. Photojournalism I

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spring 2019



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. 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 each. Please write your name and #1 or #2 on them.

Textbook: *Photojournalism: The Professionals' Approach* by Kenneth Kobre, 7th edition. (older editions are OK) 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 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 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. A semester project and final portfolios will also be due.

What to turn in: Most assignments are due by email 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.

- **By Email:** In Photoshop, size your toned photograph(s) to 10 inches on the longest side at 96dpi. Name each file "YourNameASSIGNMENT#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) in Canvas.
- **In Class:** 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, 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. Fifty points for every 100 points will be deducted from an assignment for a fact error. It is possible to receive an F on an assignment for a poorly written or inaccurate 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: 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 April 14. **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 16 grades. Your course grade is determined by averaging all of them.

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 3219-B. 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 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

January 7 – week 1

Class: Introductions; course description and syllabus review; assign Bio/Self-portrait; discuss camera equipment and gear check-out; discuss DVD check out; discuss Features; assign Feature

January 14 – week 2

Class: Critique Features; assign Martin Luther King Jr. Day; discuss Photo Story; assign Photo Story

January 21

Martin Luther King, Jr. Day/no class - Photograph MLK Jr. assignment

January 28 – week 3

Class: Critique MLK Jr. Day assignment; discuss portraits; assign Unposed Portrait

February 4 – week 4

Class: Critique Unposed Portrait; discuss sports; assign Sports; discuss Northern Short Course/Atlanta Photojournalism Seminar/Eddie Adams Workshop

February 11 – week 5

Class: Critique Photo Story update I; discuss Spot News; assign Spot News

February 18 – week 6

Class: Critique Sports assignment; discuss Photoillustrations; assign Photoillustrations; discuss photo contests

February 25 – week 7

Class: Critique Photoillustrations; discuss the William Randolph Hearst Awards; discuss portfolios; assign portfolios; assign Fashion Clips

March 4

Spring Break/no class

■ **NPPA Northern Short Course – March 7 ,8, 9 – Iselin, NJ**

March 11 – week 8

Class: Critique TBA; discuss general news; discuss the power and privilege of photojournalists; discuss the ethics and responsibilities of photojournalists

March 18 – week 9

Class: Critique Heart Entry; discuss the history of photojournalism

March 25 – week 10

Class: Critique Photo Story update 2; review Fashion Clips; discuss fashion; assign Fashion themes

April 1 – week 11

Class: Critique Fashion; discuss Portfolios; assign Portfolio: discuss Berlin Study Abroad Program

April 8 – week 12

Class: Critique Ironic Juxtaposition; discuss portfolios and self-promotion

REDOS are due Sunday, April 14 by 9 p.m.

April 15 – week 13

Class: Critique Spot News; discuss protests and civil disobedience; Critique Redos; Class photo;

April 22 – week 14

Class: Critique Photo Stories; Portfolios due

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

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 has 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.