

## JOU 4604 Adv. Photojournalism I

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### 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, 7<sup>th</sup> 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 13 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 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 96dpi. Name each file "YourFirstNameYourLastNameASSIGNMENT#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 a text entry in Canvas.
- **In Class:** Due from every assignment is a flash drive (with you name on it) containing one folder with your **entire take**. Do not delete anything. Name the folder "YourFirstNameYourLastNameAssignment#". 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 the 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. 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 November 24. **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 to meet weekly. You are always welcome to contact me via email at [photo@darondean.com](mailto: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.

## 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.**

**Bio/Self-portrait Due Friday, Aug. 30, BY 9 p.m.** (50 points)

**#2 LABOR DAY** – The Gainesville Sun wants you to capture the spirit of Labor Day weekend in two different photographs. Officially 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.

**Photos (2) due Sunday, Sept. 8, BY 9 p.m.**

**Flash drive with entire take due at the BEGINNING OF CLASS Sept. 9** (100 points)

**#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 photos. One must be a detail. Your photos may be of the same subject or different subjects.

**Photos (2) due Sunday, Sept. 15, by 9 p.m.**

**Flash drive due at the beginning of class on Sept. 16** (100 points)

**#4 PHOTO STORY UPDATE ONE** – CNN is looking for human interest photo stories for their website. Find an individual that would be open to you documenting their life. You will be following your subject around all semester so make sure you have complete access before you begin. Record audio, both interview and ambient, and make a 60 – 90 second piece to be viewed online. **Four photographs are due for the first update.**

**Photos (4) due Sept. 22 by 9 p.m.**

**Flash drive due at the beginning of class Sept. 23** (100 points)

**#5 PHOTOILLUSTRATION** – The New York Times Magazine is running a series of stories on **depression, suicide and why the creative mind**, statistically, is more inclined to be affected by both. The newspaper does not want to use a file photo from recent events to illustrate the story. Instead, they want you to use your creativity 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.

**Photoillustration due Sept. 29 by 9 p.m.** (100 points)

**#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 on Sept. 30** (50 points)

**#7 FASHION** – Using the theme you received in class, create a fashion photograph that could be published in a high-end magazine like Glamour or GQ. The purpose of the photo 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 you. 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 in to account how the photo will appear in the magazine. Will it be a single page vertical or a double truck horizontal? If it is a double truck, what will the middle crease hide?

**Photos (2) due Oct. 6 by 9 p.m.**

**Flash drive due at the beginning of class Oct. 7** (100 points)

**#8 HEARST ENTRY** – see assignment sheet

**Entry due at the beginning of class Oct. 20** (200 points)

**#9 PHOTO STORY UPDATE TWO** – CNN is looking human interest photo stories for their website. Find an individual that would be open to you documenting their life. You will be following your subject around all semester so make sure you have complete access before you begin. Record audio, both interview and ambient, and make a 60 – 90 second piece to be viewed online. **Six photographs are due for the second update.**

**Photos (6) due Oct. 27 by 9 p.m.**

**Flash drive due at the beginning of class Oct. 28** (100 points)

**#10 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)

**Photos (2) due Oct. 3 by 9 p.m.**

**Flash drive due at the beginning of class Oct. 4** (100 points)

**#11 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 wreck, 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*.

**Photo due Nov. 17 by 9 p.m.**

**Prints Due at the beginning of class Nov. 18** (100 points)

**#12 VIDEO OF AN EVENT** – Keep this assignment in mind throughout the semester. Find an event to document with photos, video and sound and create a 90 second multimedia piece.

**Due the Monday following the event, BY Nov. 25** (200 points)

**#13 PHOTO STORY** - Find an individual that would be open to you documenting their life. You will be following your subject around all semester so make sure you have complete access before you begin. Record audio, both interview and ambient, and make a 60 – 90 second piece to be viewed online.

**Due at the beginning of class on Dec. 4** (300 points)

**#14 PORTFOLIO** – The Dallas Morning News wants to see your 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.

**Final multimedia piece due at the beginning of class Dec. 4** (300 points)

## WEEKLY SCHEDULE

### AUG. 26

Week 1 - Features

READ: Chapter 4 - Features

CLASS: Introductions, syllabus review, **assign Bio/Self-Portrait**, discuss Features, **assign Labor Day**

### Sept. 2

Week 2 – **Labor Day** (No Class)

### Sept. 9

Week 3 – Portraits

READ: Chapters 5 – Portraits AND 11 – Photo Story

CLASS: **Critique Labor Day**, discuss Unposed Portraits, **assign Unposed Portrait**, discuss Photo Story, **assign Photo Story**

### Sept. 16

Week 4 – Sports

READ: Chapters 6 – Sports AND 13 – Video of an Event

CLASS: **Critique Unposed Portrait**, discuss sports, **assign Sports**, discuss Video of an Event, **assign Video of an Event** (must be approved first)

### **Sept. 23**

Week 5 – Photo Illustration

READ: Chapter 14 - Illustration

CLASS: **Critique Photo Story Update 1**, discuss Photo Illustrations, **assign Photo Illustrations**, **assign Fashion Clips**

### **Sept. 30**

Week 6 – Fashion

READ: Chapter 9 - Lighting

CLASS: **Critique Photo Illustration**, look at Fashion Clips, **assign Fashion**, equipment day

### **Oct. 7**

Week 7 – Spot News

READ: Chapter 2 - News

CLASS: **Critique Fashion**, discuss Spot News, **assign Spot News**, discuss Hearst Entry, **assign Hearst Entry**

### **Oct. 14**

Week 8 – Hearst

READ: Chapters 15 – Ethics AND 16 – Law

CLASS: Work on Hearst Entry

### **Oct. 21**

Week 9 – General News

READ: Chapter 3 – General News

CLASS: **Critique Hearst**, discuss News

### **Oct. 28**

Week 10 – Portfolios

READ: Chapter 7 – Photo Editing

CLASS: **Critique Photo Story Update 2**, discuss portfolios, **assign portfolios**

### **Nov. 4**

Week 11 – Politics

READ: Chapter 10 – Covering the Issues

CLASS: **Critique Sports**, discuss politics

### **Nov. 11**

Week 12 – **Veteran's Day** (No Class)

**Nov. 18**

Week 13 – Protests/Riots

READ: Chapter 12 - Sound

CLASS: **Critique Spot News**, discuss protests/riots

**Nov. 25**

Week 14 – Video of an event

READ: Chapter 18 – Turning Pro

CLASS: **Critique Video of an Event, Redos Due**

**Dec. 2**

Week 15 – Photo Story

CLASS: **Critique Photo Stories, collect 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.