

JOU4201 INC PhotoJ Experience

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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

"Light makes photography. Embrace light. Admire it. Love it. But above all, know light. Know it for all you are worth, and you will know the key to photography."

– George Eastman

Course goals:

- Create honest photographs with journalistic content and visual impact that are technically superior and communicate an idea to the viewer for the INC, Breaking News, Fresh Take Florida and any other experiential reporting classes that needed help with visuals.
- Evaluate your own photographs critically as well as the work of others based on accepted professional standards.
- Become an originator of stories and assignments rather than someone who just executes them.
- Record and edit video with sound and to understand the value that these tools, accompanied with still photography, add to a story.
- Recognize 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.
- Follow 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 collection of professional Canon lenses, as well as several Canon mirrorless cameras are available for check out. You are responsible for obtaining SD cards for checked out cameras. You are also required to have **two flash drives** with **at least 128GB** of storage each. Please write your name and #1 or #2 on them. 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. Always back up your work on an external hard drive!

Textbooks: There is not a textbook for this experience, other than the AP Stylebook, which will be your textbook for the rest of your journalistic life. I do, however, recommend the following:

Photojournalism: The Professionals' Approach by Kenneth Kobre, 7th edition. (Older editions are OK)

- Best Photojournalism text available. (I assign this for Adv. Photojournalism 1.

It's What I Do: A Photographer's Life of Love and War by Lynsey Addario

- "An unflinching memoir . . . [that] offers insight into international events and the challenges faced by the journalists who capture them." —*The Washington Post*

Get the Picture: A Personal History of Photojournalism (Crime and Justice: Revision) by John G. Morris

- In his long and distinguished career as a journalist and picture editor, John G. Morris had one simple, and stunningly complex, assignment: Get the picture.

Attendance: You are expected to arrive early to your weekly morning budget meeting (on the third floor of the INC) as well as our weekly group meeting. If something comes up, please find a classmate to cover for you. If you can't find anyone, please let me know ASAP.

Our weekly staff meetings will be held on TBD at TBD in the Reitz Union food court. Our first meeting is TBD.

Below is the daily (9:30 a.m.) budget meeting schedule for the semester, beginning Monday, Jan. 8th:

Monday: **TBD**

Tuesday: **TBD**

Wednesday: **Daron**

Thursday: **TBD**

Friday: **TBD**

Assignments: Photos should be toned, sized, captioned and named correctly before transmitting. If you're going to miss the deadline, let me know ASAP.

3 Credits:

- Attend weekly staff meetings.
- Attend budget meeting on a weekly basis.
- Complete, at least, **18 assignments** during the semester.

2 Credits:

- Attend weekly staff meetings.
- Attend budget meeting on a weekly basis.
- Complete, at least, **12 assignments** during the semester.

1 Credit:

- Attend weekly staff meetings.
- Attend two budget meetings during the semester.
- Complete, at least, **6 assignments** during the semester.

What to turn in:

- **In Canvas:** Size your toned photograph(s) to **10 inches on the longest side at 300 PPI** (Pixels/Inch). Name each file “(Date) (Slug) (Your Initials) (01,02,03 ...).jpg.” For example, for an assignment slugged **UF M Basketball FSU**, my first file would be named “021424 UF M Basketball FSU DD 01.jpg.” Always select the highest image quality when saving your photos. Be sure to include the caption in the file info in Photoshop.
- **Flash Drive:** If you would like me to critique your entire take from an assignment, **copy all images** (do not delete anything) into a single folder. Name the folder with the slug of the assignment and your initials. Bring your flash drive to our weekly meeting. I will record/post feedback and return it the following week.

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

100% – Technically sound and artistically executed. Assignment was well covered, and images are publishable. Photos are toned, sized, captioned and saved correctly. Captions are complete and free of any errors.

75% – Technically sound. Publishable, but photojournalist could have put in more effort.

50% – Photos are publishable, but instructions were not followed.

0% – Photos are unpublishable, fact error and/or missed deadline.

When grading, I will take into factor:

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 will be deducted from an assignment for a fact error. Missing names will result in a 50% for the assignment. 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 Saturday, April 19, 2024. "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. There is no limit to how many redos you may submit.

INC Access: The INC closes at 12 p.m. and reopens at 7 a.m. If you have work to do and you make it in before midnight, you should be OK.

INC Safety: There are two Panic Buttons in the INC. They are located on the same middle column and on both the second and third floors. A panic button is like a silent fire alarm that goes directly to GPD and doesn't send a bazillion students and staff into the open. Wherever you are in **any building**, always know the closet and safest exit.

Office hours: I am available to meet at your convenience in-person, via Zoom, on the phone, in Paynes Prairie, at Mi Apa, etc. You are welcome (and encouraged) to contact me 24/7 with any questions or concerns at **(352) 317-7399** or by email at **photoj@ufl.edu**. Don't ever hesitate to call. If I'm busy, I'll call you back ASAP. We will also have a class group text for Spot News, announcements and daily budget meeting notes.

Diversity Statement: Equality is a Core Value in Journalism. I believe, when students feel respected and included, they can be more creative, innovative, and successful. I am committed to building and nurturing a culture that encourages, supports, and celebrates students' diverse voices. Because I believe all students deserve to feel safe and empowered to bring their full, authentic selves to class, multiple approaches and different points of view are celebrated in my classroom. In addition, I strive to arm students with a commitment to reflecting the diversity in our communities as journalists.

Additional Information:

- Photojournalists are expected to always have their equipment with them. 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 in Photoshop.
- **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: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>
- The university takes a firm stand on dishonest work. Cheating of any kind, including work generated by Chat GPT and other AI programs is not tolerated, and I am obligated to report violations to the Honor Court.
- Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center. Go here to get started with the Disability Resource Center: <https://disability.ufl.edu/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.
- Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at: <https://gatorevals.ua.ufl.edu/students/>. Students will be notified when the evaluation period opens and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluer.com/ufl/>. Summaries of course evaluation results are available to students at: <https://gatorevals.ua.ufl.edu/public-results/>.

National Press Photographers Association (nppa.org) Code of Ethics:

Preamble

The National Press Photographers Association, a professional society that promotes the highest standards in visual journalism, acknowledges concern for every person's need both to be fully informed about public events and to be recognized as part of the world in which we live.

Visual journalists operate as trustees of the public. Our primary role is to report visually on the significant events and varied viewpoints in our common world. Our primary goal is the faithful and comprehensive depiction of the subject at hand. As visual journalists, we have the responsibility to document society and to preserve its history through images.

Photographic and video images can reveal great truths, expose wrongdoing and neglect, inspire hope and understanding and connect people around the globe through the language of visual understanding. Photographs can also cause great harm if they are callously intrusive or are manipulated.

This code is intended to promote the highest quality in all forms of visual journalism and to strengthen public confidence in the profession. It is also meant to serve as an educational tool both for those who practice and for those who appreciate photojournalism. To that end, The National Press Photographers Association sets forth the following.

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.

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.