

JOU3601 Photographic Journalism

Visiting Lecturer Daron Dean / photoj@ufl.edu

Fall 2025



“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** (1854-1932)

Course Goals:

- Learn to create honest photographs with journalistic content and visual impact that are technically sound and communicate an idea to the viewer.
- Learn to see, appreciate and use natural light in your photographs.
- Learn to evaluate your own photographs critically as well as the work of others based on accepted professional standards.
- Learn the mechanics of photography and the basic elements of composition.
- Learn to crop, size and make tonal adjustments to photos using Adobe Photoshop.
- Learn to write captions — using AP style — that add context and value to your photographs.
- Learn the best practices for organizing and storing digital images and video files.
- Learn to become an originator of stories and assignments rather than someone who just executes them.
- Understand the duties, responsibilities and ethics of a photojournalist, including the importance of reflecting the diversity of your community with your coverage.

Supplies: Assignments are to be photographed with a professional digital SLR or mirrorless camera. Camera kits, comprised of a Canon EOS R6 Mark II camera and a 24mm-105mm f/4 lens, are available to check out for the semester. **You are responsible for obtaining at least one 128GB SD card for checked-out camera kits.** (I recommend [Sandisk](#).) A reporter’s notebook to write down information in the field that will later be used for captions can be useful, but is not required. 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! I recommend the [LaCie Rugged series](#).

Textbooks:

- *A Short Course in Photography: Digital* by Barbara London and Jim Stone, 4th edition. There will be mandatory reading assignments each week throughout the semester. ISBN-10: [0134525817](#)
- *The Associated Press Stylebook*, 57th edition. (Older editions are OK.) This book is an invaluable resource when it comes to writing captions. *AP Stylebook Online* is a searchable, customizable, regularly updated way to take advantage of the same information. ISBN-10: [154160511X](#)

Attendance: You are expected to be on time and in all class/lab meetings. If you are absent, talk to a classmate to find out what you missed. You are responsible for all information presented regardless of whether you were present or not. Your meaningful participation is essential to the success of the class,

and 100 points for class participation will be one of your grades. Every time you are late, you can count on 10 points being deducted from your 100 possible for the semester. Be prepared and respect others. The class is typically lecture, presentation and demonstration.

Assignments: In general, you will be given one assignment a week, which will be due the following Tuesday by the end of Lab. Occasionally, you will have several weeks' notice. A photo gallery of an event, a final project and three quizzes are also planned. **ALL ASSIGNMENTS MUST BE PHOTOGRAPHED IN MANUAL (M) MODE.**

What to turn in: Most assignments are due by the end of our Tuesday Labs. 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.

- **In Canvas:** Size your toned photograph(s) to **10 inches on the longest side at 300 PPI**. Name each file "FirstNameLastNameAssignmentNumberA, B, C (etc.).jpg." For example, for Assignment #2, DEPTH OF FIELD/MOTION, my files would be named "DaronDean2A.jpg, DaronDean2B.jpg, DaronDean2C.jpg". Select the highest image quality when saving photos. Be sure to include the caption in the Description field in File Info in Photoshop, as well as a text entry in "Comments" when you upload your assignment to Canvas.
- **Google Drive:** Due from every assignment is a folder with your **entire take**. Do not delete anything. Name the folder "FirstNameLastNameAssignmentNumber." For example, for Assignment #2, DEPTH OF FIELD/MOTION, my folder would be named "DaronDean2."

Link:

https://drive.google.com/drive/folders/1ae9Rrsaj4-fSDqabQyEz_gc6yHCfM8?usp=sharing

Critique: We will spend some 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 is constructive and all of us, **including myself**, will always have room for improvement. Leave your ego at home.

Grades: All work will be graded on a numerical scale from 0 to 100. At the end of the semester, you will have 16 grades. Your course grade is determined by averaging all of them. Photo assignments will be evaluated using the following criteria:

- **Effort (30%):** 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 45 minutes shooting a regular weekly assignment. For a typical assignment, I would expect, at the very least, 50 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 and being aware of the world around you.
- **Content (20%):** Does the photograph tell a story? Is the image relevant to the assignment? Is the image visually compelling with good use of light? Is the photo graphically appealing? Does the photograph stand out for its originality?
- **Technical Excellence/Composition (20%):** Does the photo have a strong composition? Were the Three Big Tips followed? Is the photograph properly exposed? Is the photo in focus? Is the photo

toned properly in Photoshop? Does the photo have the proper color balance? Were shutter speed and aperture properly set?

- **Captions (20%):** 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 (of a possible 100 points) will be deducted from an assignment for a fact error. 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)

Example: *Sandi Macik lights a cigarette while sitting in a hammock on the front porch of her Vilano Beach, Fla., home Saturday, August 23, 2025. "This is my happy place," Macik said. (Photo by Daron Dean)*

- **Proper Submission of Assignment (10%):** Are your images sized correctly? Are captions in the Description field in File Info in Photoshop? Did you also include your caption in the comments section with your Canvas submission? Did you name your files correctly? Did you upload a correctly named folder with your entire take to the Google Drive?

Redo: If you are not satisfied with your grade on an assignment, you may redo it. You are allowed one 100-point redo, which will be **DUE by 9 p.m., Monday, Dec.1.**

Lab: Open lab hours will allow you time to complete work outside of class. Times are posted throughout Weimer Hall.

Office hours: My office, #2016, is in the Division of Research and Graduate Studies on the second floor of Weimer Hall. My office hours are Thursdays, Periods 6 and 7 (12:50 p.m. – 2:45 p.m.), but I am available to meet at your convenience in-person, via Zoom, on the phone, at Mi Apa, in Paynes Prairie, wherever. You are welcome (and encouraged) to contact me 24/7 for any reason at **(352) 317-7399** or by email at **photoj@ufl.edu**. **Don't hesitate to call.** If I'm busy, I'll call you back ASAP. You are my job, not an interruption to it.

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 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.

- To see UF's academic policies and resources go [HERE](#).
- *Disclaimer: This syllabus represents my current plans and objectives. As we go through the semester, these plans may need to change to enhance learning opportunities. Such changes, communicated clearly, are not unusual and should be expected.*

The [National Press Photographers Association](#) Code of Ethics & Statement on Visual Integrity

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.

Visual Integrity

To photograph means to write with light. Visual journalists must attain and maintain the highest ethical standards to be considered *the best of photojournalism*. The last year has seen tremendous technological growth in the areas of artificial intelligence in the most common software applications we use.

The use of AI generative tools to create, add, remove, expand or alter images or videos in any way is expressly prohibited. The content of a photograph or video clip – what is seen and what is not seen, what is heard and what is not heard – is locked at the moment it is recorded.

Making/capturing the image

Photographers must not intentionally alter the scene they capture in any of the following ways:

1. You must not add objects.
2. You must not move/take away objects.
3. You must not “stage” situations – meaning you must not deliberately arrange objects, subjects or situations that are not already occurring.
4. You must not “set-up” situations – meaning you must not deliberately create a situation that does not exist. For example, bringing disparate characters together in a place they would not be, giving or directing subjects to wear particular clothing, or creating or altering a scene by painting, adding objects, or people that aren’t normally in that location or occur in that location.
5. You must not ask your subject to re-enact actions or scenes that occurred in the past in order to make a photograph.

6. Portraits and formal interviews have different rules. Portraits and formal interviews can be constructed as long as they are identified as such. They must not be made to look like they are naturally occurring events.

Post-production

Post-processing, in and of itself, is not manipulation as long as it is within normal limits of toning and color correction. Types of post-processing that count as manipulation:

1. Dramatic changes in color that alter the original color of the scene. For example, changing a gray sky to blue. Color correcting sensor/white balance issues from incorrect camera settings is allowed.
2. Changes made by dodging or burning, adjustments to brightness, contrast, color, saturation, sharpening or clarity that significantly alter content by obscuring, enhancing or diminishing elements in the photograph.
3. Just like during the making/capturing of an image you may not add, move or remove any objects or persons. You may only use the cloning tool – or any other tool – to remove dust spots on the image created by the lens, the camera sensor or dust from scanning physical negatives.
4. You may NOT use digital tools or software to alter the content that was visible to the camera at the moment the photograph was made.
5. Altering the sequencing of an audio or video recording to change the meaning of someone's statement or apparent actions is prohibited.

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

LIVE assignments are timely and have a tight deadline in the hopes of publication.
+ assignments can be completed at any time during the semester.

WELCOME

Thursday, Aug. 21 **CLASS:** Introductions; **Assign #1 Bio/Self-Portrait;** Syllabus review

ASSIGNMENT #1 BIO/SELF-PORTRAIT: Write a one-page autobiography. I want to know who you are, what you're interested in and what you have done – photographically and otherwise. Include your immediate and long-term goals, a list of camera equipment you currently use, your phone number, email address and resume (if you have one). Please include a selfie as well.

Due by 9 p.m. Friday, Aug. 22. (50 points)

WEEK 1

Read: Chapter 2, Lens

Tuesday, Aug. 26 CLASS: Class: Discuss the Triangle of Photography; Discuss Make, Take and Fake

Tuesday, Aug. 26 LAB: Lab: Student introductions; Discuss the Hearst Journalism Awards Program

Thursday, Aug. 28 CLASS: Class: Discuss the Three Basic Tips; Discuss Features

WEEK 2

Read: Chapter 1, Camera

Tuesday, Sept. 2 CLASS: Discuss basic camera operations

Tuesday, Sept. 2 LAB: UF camera kit check-out (**bring your SD card to Lab**); Continue basic camera operations discussion; Introduce the Camera simulator; Discuss practice assignment; **Assign Practice Assignment**

PRACTICE ASSIGNMENT: Get comfortable with your camera. Shooting on M (manual) mode, practice taking photos, adjusting your exposure along the way. Shoot inside and outside during the daytime. Be adventurous and experiment shooting in low light or at dusk/night. Go to multiple locations. Follow the 3 Tips. All photos taken in this class should be journalistic (no friends, relatives or roommates) and unposed. You've been looking your entire life. Now it's time to start seeing!

Photo (1) AND folder with entire take DUE by the end of Lab, Tuesday, Sept. 9. (Not graded)

Thursday, Sept. 4 CLASS: Continue discussion on camera operations; introduce Camera Sim

WEEK 3

Read: Chapter 3, Light and Exposure

Tuesday, Sept. 9 CLASS: Discuss the Pulitzer Prize and winning photographs

Tuesday, Sept. 9 LAB: Discuss Photoshop; Work on/**submit Practice Assignment**

Thursday, Sept. 11 CLASS: Critique Practice Assignment; Discuss Depth of Field/Motion; Discuss the SSSR; **Assign #2 DOF/Motion**

ASSIGNMENT #2 DEPTH OF FIELD/MOTION: This assignment requires that you make three different types of pictures. With the two DOF photos, use objects bigger than a football and have other "stuff" behind your subject, 10 feet or more away. Set your lens' focal length to 24mm.

(A) For the **Shallow DOF** part of the assignment, shoot pictures with your lens set to its largest aperture (smallest f/stop number: f/4). Your camera meter will suggest the proper shutter speed – don't forget about the SSSR. Your subject should be about 1-2 feet away in low light. The background in the finished photo should look blurry. If the meter's suggestion is for less than 1/15th, you're in light that's too dim and you'll get shaky photos, so move to a brighter area or increase the ISO.

(B) For the **Great DOF** part of the assignment, have the *same subject the same distance away*. Shoot outdoors in bright light, setting your camera to its smallest aperture (biggest f/stop number: f/22) letting your camera meter determine the shutter speed. Again, focus on your subject. The background should turn out sharp as well. Yes, parts A and B could be done in the same location outdoors.

(C) For the **Stop Motion** part of the assignment, take *posed* stop-motion photos outside in bright light with a shutter speed of 1/2000th, letting the meter suggest the right f/stop, taking care to "fill the frame." Be sure the person is in focus; the background sharpness doesn't matter. *Get their feet way off the ground!* The 1/2000th photo should freeze subject motion and be posed. Person is to be moving right/left (or) up/down in these photos. Do not photograph moving cars or animals.

Using Photoshop, tone parts A and B (same subject), and C. For captions, just type Shallow DOF, Great DOF, or Stop Motion and your byline.

Photos (3) AND folder with entire take DUE by the end of Lab, Tuesday, Sept. 16. (100 points)

WEEK 4

Read: Chapters 4, Digital Workflow Basics and 5, Image Editing

Tuesday, Sept. 16 CLASS: Discuss Head Shots; Assign #3 Head Shots; review for Quiz #1

ASSIGNMENT #3 HEAD SHOT: Make these journalistic vertical close-up photos of someone's face. Fill the frame and use an ultra-plain, out-of-focus, one-tone background. This assignment calls for posed pictures in soft, natural (sun) light that you find. *Do not shoot at 24mm because the face will look bowed/stretched/awful.* Do you have Rembrandt or rim light? Is your subject facing the main light? Eye contact is required here (have your subject look at the camera). Avoid bright, direct sunlight. Photograph two subjects, each in different locations. Vary their poses.

Photos (2) and folder with entire take DUE by the end of Lab, Tuesday, Sept. 23. (100 points)

Tuesday, Sept. 16 LAB: Work on/submit Assignment #2

Thursday, Sept. 18 CLASS: Quiz #1

WEEK 5

Read: Chapter 9, Seeing Like a Camera

Tuesday, Sept. 23 CLASS: Discuss Composition; Discuss Quality of Light; Assign #4 Quality of Light

+ ASSIGNMENT #4 QUALITY OF LIGHT: The way light looks will make or break many pictures. It changes all the time. Find natural *daytime* sunlit situations that look interesting, yet fleeting, because of the ever-changing light. Look indoors and outdoors, up and down. On a sunny day, shoot early in the morning or late in the evening. Remember the Golden Hour! Strong backlighting produces silhouetted subjects. Find unposed scenes as you catch a unique moment. You must have a human element somewhere in the photo and remember to capture one of the three main topics that were presented in class. Do not use flash. Submit two unposed photos. No family/friends/acquaintances.

Photos (2) and folder with entire take DUE by the end of Lab, Tuesday, Sept. 30 (100 points)

Tuesday, Sept. 23 LAB: Discuss captions; Work on/**submit Assignment #3**

Thursday, Sept. 25 CLASS: Discuss Event, **Assign #11 Event**

LIVE + ASSIGNMENT #11 EVENT: Find and cover an event, photographically. This assignment can be shot anytime during the semester. Using varying angles, composition and camera settings, capture and submit eight images that tell the story of the event for publication on WUFT.org. No family/friends/acquaintances. **THE EVENT MUST BE APPROVED BY ME FIRST.**

Photos (8) and folder with entire take DUE by 9 p.m. Tuesday, Nov. 18. (100 points)

WEEK 6

Read: Chapter 7, Organizing and Storage

Tuesday, Sept. 30 CLASS: Discuss Portraits; **Assign #4 Environmental Portrait/Person Working**

ASSIGNMENT #5 ENVIRONMENTAL PORTRAIT/PERSON WORKING: This assignment requires shooting two different photos. Use different subjects in different locations for each part.

For the **Environmental Portrait**, background and surroundings are important, although your subject still needs to show up well. You're in control of this **posed** session. Watch the composition to help make a nice portrait. Can we tell the subject's occupation? We need some atmosphere.

For the **Person Working**, shoot **unposed** photos of someone doing an interesting visual job. Avoid dull, sitting-behind-the-desk photos, on the phone/typing or construction workers a million miles away. Look for an unusual angle. The person must be recognizable. Don't forget to show the subject's face. The Person Working location is not as important as the Environmental Portrait. No family/friends/acquaintances.

Photos (2) and folder with entire take DUE by the end of Lab, Tuesday, Oct. 7. (100 points)

Tuesday, Sept. 30 LAB: Work on/**submit Assignment #4**

Thursday, Oct. 2 CLASS: Discuss Photojournalism seminars and workshops; Discuss organization and storage

WEEK 7

Tuesday, Oct. 7 CLASS: Discuss Interaction; **Assign #6 Interaction**

+ ASSIGNMENT #6 INTERACTION: Take unposed feature photos in situations involving only three people (no extra bodies in the background!) Show how these people are interrelating, or not. Watch the composition and ask, "What is my bonus element?" Avoid tonal mergers. These are candid photos, and the subjects should not be posing or looking at the camera. Remember, only three people! Do they "pop out?" An exception is made for this assignment ONLY: No IDs are required, to free up your creativity. No family/friends/acquaintances!

Photos (2) and folder with entire take DUE by the end of Lab, Tuesday, Oct. 14. (100 points)

Tuesday, Oct. 7 LAB: Work on/submit Assignment #5

Thursday, Oct. 9 CLASS: Discuss wire services

WEEK 8

Tuesday, Oct. 14 CLASS: Discuss Weather; Assign #7 Weather

+ ASSIGNMENT #7 WEATHER: How can you relate the current weather situation to readers in an interesting photo? It's usually done with people in the pictures doing weather-related activities. Find candid situations that have potential for compelling photographs. Draw on tips you've picked up from other assignments. Telephoto (105mm) is your friend. Look for people enjoying or confronting the weather. Remember facial expressions always help. Photos must be "found" – not posed. No family/friends/acquaintances. Get published in the *Alligator* if timely and successful!

Photos (2) and entire take DUE by the end of Lab, Tuesday, Oct. 21. (100 points)

Tuesday, Oct. 14 LAB: Work on/submit Assignment #6

Thursday, Oct. 16 CLASS: Discuss NPPA; Discuss the daily job of a photojournalist

WEEK 9

Tuesday, Oct. 21 CLASS: Discuss Sports; **Assign #8 Sports**, review for Quiz #2

+ ASSIGNMENT #8 SPORTS: This can be from any sport. You can shoot indoors (it's much harder to get sharp), outdoors, game or solo action (but avoid shooting only solo action; your take should show other efforts). Can you capture peak action? Is the scene "frozen?" How close can you get? Do the subjects stand out? Is there a strong center of interest? You must have one unposed "sports action" photo and one unposed "sports feature," or two "sports action" shots that are not similar. Let's see faces! Choose a situation where you and your lens can get close enough to capture. Use telephoto. Yes, these can be at a practice. Try to show competition. No family/friends/acquaintances.

Photos (2) and folder with entire take DUE by the end of Lab, Tuesday, Oct. 28. (100 points)

Tuesday, Oct. 21 LAB: Work on/submit Assignment #7

Thursday, Oct. 23 CLASS: Quiz #2

WEEK 10

Read: Chapter 8, Using Light

Tuesday, Oct. 28 CLASS: Discuss lighting

Tuesday, Oct. 28 LAB: Lighting demonstration; Work on/**submit Assignment #8**

Thursday, Oct. 30 CLASS: Discuss Final Project; **Assign #10 Final Project Pitch & #12 Final Project**

FINAL PROJECT: This project will take up the final 2-3 weeks of the course, and the pictures will be all journalistic (nothing posed). You are documenting life – not directing it. No faked photos! As with all journalism assignments, you may not photograph family/friends/acquaintances. Find someone with a story to tell. Recording and editing excellent audio is a big part of the grade. Produce a **Picture Story** on **one person** you can be around for an extended period. Document their life: maybe school, work, home, sports or recreation. Plan on visiting 3+ locations. You'll need about 20-30 great *horizontal* pictures and a 90-second sound bite. No longer – be concise! This assignment counts as three regular assignments (300 points) and should demonstrate you can recognize and capture good moments. Full submission procedures will be explained in class. Your presentation can be made with software of your choice, including Premiere Pro, Final Cut, iMovie, etc. Do not use any moving transitions/effects.

ASSIGNMENT #10 FINAL PROJECT PITCH (story idea & 2 photos) DUE at the start of Lab Tuesday, Nov. 4. (50 points)

ASSIGNMENT #12 FINAL PROJECT due by 9 p.m. Monday, Dec. 1. (300 points)

WEEK 11

Read: Chapter 6, Printing and Display

Tuesday, Nov. 4 CLASS: Watch *The President's Photographer* or *Deadline Every Second*

Tuesday, Nov. 4 LAB: **ASSIGNMENT #9 QUICK SHOOT:** Using all tips from the course, produce two publishable images (with captions) specific to topics drawn "from a hat." This is a timed exercise done in the lab period.

Photos (2) and folder with entire take DUE by the end of Lab, Tuesday, Nov. 5. (100 points)

Thursday, Nov. 6 CLASS: Critique Assignment #9 Quick Shoot

WEEK 12

Read: Chapter 10, History of Photography

Tuesday, Nov. 11 CLASS: Discuss the History of Photography

Tuesday, Nov. 11 LAB: Discuss sound editing with Audacity; bring in images from final project for critique

Thursday, Nov. 13 **CLASS:** Discuss Digital Manipulation, Issues of Taste and Ethics – controversial photos

WEEK 13

Tuesday, Nov. 18 **CLASS:** Discuss famous photojournalists

Tuesday, Nov. 18 **LAB:** Work on Final Projects; create text slides; **Assignment #11 EVENT DUE by 9 p.m.**

Thursday, Nov. 20 **CLASS:** Critique Assignment #11; review for Quiz #3

WEEK 14

Tuesday, Nov. 25 **CLASS:** Thanksgiving Break – **NO CLASS**

Tuesday, Nov. 25 **LAB:** Thanksgiving Break – **NO LAB**

Thursday, Nov. 27 **CLASS:** Thanksgiving Break – **NO CLASS**

WEEK 15

Tuesday, Dec. 2 **CLASS:** Quiz #3

Tuesday, Dec. 2 **LAB:** Watch Assignment #12 Final Projects

* Return UF cameras to Equipment Steve in room G-020 in Weimer Hall, by 3pm