

JOU4604 Adv. Photojournalism 1

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Spring 2026

"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](#) (1928-2023)

Course goals:

- Learn to create honest photographs with journalistic content and visual impact that are technically superior and communicate an idea to the viewer.
- Learn to evaluate your own photographs critically as well as the work of others based on accepted professional standards.
- 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 with 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.
- Learn 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 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](#).) 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:

- [*Photojournalism: The Professionals' Approach*](#) by Kenneth Kobre, 7th edition. (Older editions are OK) There will be mandatory reading assignments each week throughout the semester.
ISBN-10: 1138101362

- [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
- [It's What I Do: A Photographer's Life of Love and War](#) by Lynsey Addario. War photographer Lynsey Addario's memoir *It's What I Do* is the story of how the relentless pursuit of truth, in virtually every major theater of war in the twenty-first century, has shaped her life. What she does, with clarity, beauty, and candor, is to document, often in their most extreme moments, the complex lives of others. ISBN-10: 0143128418

Attendance: You are expected to be on time and in all class meetings. If you are absent, talk to a classmate to find out what you missed. You are responsible for all information presented in class regardless of whether you were present or not. **We only meet 15 times, so 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 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 critique, presentation, lecture and demonstration.

Assignments: In general, you will be given one assignment a week, which will be due by the following Sunday at 9 p.m. Occasionally, you will have several weeks' notice. A peer-editing exercise, 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 20 points per 100 points.

- **In Canvas:** Size your toned photograph(s) to **15 inches on the longest side at 300 PPI**. Name each file "FirstNameLastNameAssignmentNumberA, B, C (etc.).jpg". For example, for Assignment #2, LABOR DAY, my files would be named "DaronDean2A.jpg and DaronDean2B.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 to Canvas.
- **Flash Drive:** Due from every assignment is a flash drive containing a folder with your **entire take**. Do not delete anything. Name the folder "FirstNameLastNameAssignmentNumber". For example, for Assignment #2, LABOR DAY, my folder would be named "DaronDean2."

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 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 17 grades. Your course grade is determined by averaging all of them. Photo assignments will be evaluated using the following criteria:

- **Effort (25%):** 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 (25%):** 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? 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? Do the photos have visual variety using different lenses, compositions, movements and the distance from you to your subject?
- **Technical Excellence / Composition (20%):** 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 (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, Jan. 10, 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? Did you also include your caption with your Canvas submission? Did you name your files correctly? Did you turn in a flash drive with your name and containing a correctly named folder with your entire take?

Redos: If you are not satisfied with your grade on an assignment, you may redo it. You are allowed two 100-point redos, which are **DUE Sunday, April 12 by 9 p.m.**

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.

Jan. 12 / Week 1

READ: Chapters 4, "Features" and 11, "Photo Story"

CLASS: Introductions; **Assign #1 Bio/Self-Portrait**; Syllabus review; Introduce Photo Mechanic; Photoshop refresher; **Assign #2 Martin Luther King Jr. Day**; Discuss Photo Stories; **Assign #4 Photo Story Update 1**

- **ASSIGNMENT #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.
Due by 9 p.m. Friday, Jan. 16 (50 points)
- **LIVE ASSIGNMENT #2 MARTIN LUTHER KING JR DAY:** WUFT is looking for a photo gallery from the King Celebration Annual Commemorative March and Parade in downtown Gainesville Monday, Jan. 20. They ask that you follow the instructions on your individual assignment sheet and transmit two toned and captioned images by the deadline. As with all assignments, you cannot photograph friends or relatives for journalistic work.
Photos (2) due by 4 p.m. Monday, Jan. 19.
Flash drive with entire take due at the beginning of class Jan. 26. (100 points)
- **+ ASSIGNMENT #14 PHOTO STORY:** The Gainesville Sun is looking for human interest photo stories. Find a unique individual with a story to tell through your images. It should be someone who would be open to you documenting their life. Ask yourself what is the visual potential? What is the projected change through time? What is the significance or news value? You will be following your subject around all semester, so make sure you have complete access before you begin. Combine your images with audio recordings, both interview and ambient, and create a **90 second to two-minute** piece to be viewed online.

+ ASSIGNMENT #4 PHOTO STORY UPDATE ONE
Photos (4) due by 9 p.m. Feb. 8.
Flash drive due at the beginning of class Feb. 9. (100 points)

+ ASSIGNMENT #9 PHOTO STORY UPDATE TWO
Photos (8) due by 9 p.m. March 8.
Flash drive due at the beginning of class March 9. (100 points)

+ ASSIGNMENT #14 COMPLETED PHOTO STORY
Ninety second to two-minute multimedia piece due by April 19 at 9 p.m. (300 points)

Jan. 19 / Week 2

CLASS: **Martin Luther King Jr. Day** (No Class)

Jan. 26 / Week 3

READ: Chapters 5, "Portraits," and 8, "Camera Bag"

CLASS: Discuss critique; **#2 Critique Martin Luther King Jr. Day**; Discuss Unposed Portraits; **Assign #3 Unposed Portrait**

- **ASSIGNMENT #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. 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 different photos. One can be a detail. Your photos may be of the same subject or different subjects.
Photos (2) due by 9 p.m. Sunday, Feb. 1.
Flash drive with entire take due at the beginning of class Feb 2. (100 points)

Feb. 2 / Week 4

READ: Chapter 6, "Sports"

CLASS: **Critique #3 Unposed Portrait**; Discuss Sports; **Assign #10 Sports Action**; Discuss Video of an Event; **Assign #13 Video of an Event**

- **+ ASSIGNMENT #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, rugby, swimming, etc. to break into their market. They ask for two photos: one shot during daytime hours outdoors, and the other from a high school basketball game. Submit two photos, with complete captions. Get IDs. What was the final score? (Must be in caption)
Photos (2) due by 9 p.m. March 29.
Flash drive due at the beginning of class March 30. (100 points)
- **LIVE + ASSIGNMENT #13 VIDEO OF AN EVENT:** [WUFT](#) is looking for multimedia coverage of events in Alachua and the surrounding counties. Find an event that you can document with still photography, video and sound and create a **90 second to two-minute** piece. I must approve the event before you can move forward with the assignment.
File due within 24 hours of coverage, by 9 p.m. April 12. (300 points)

Feb. 9 / Week 5

READ: Chapter 14, "Illustration"

CLASS: Critique #4 Photo Story Update 1; Discuss Photoillustration; **Assign #5 Photoillustration**; **Assign #6 Fashion Clips**

- **ASSIGNMENT #5 PHOTOILLUSTRATION:** Topic TBA.

Photo Illustration due by 9 p.m. Feb. 15. (100 points)

- **ASSIGNMENT #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 Feb. 16. (50 points)

Feb. 16 / Week 6

READ: Chapters 15, "Ethics," and 16, "Law"

CLASS: **Critique #5 Photoillustration; Review #6 Fashion Clips;** Discuss Fashion; Pick Fashion themes;
Assign #7 Fashion; Super Special guest speaker (in-person)

- **ASSIGNMENT #7 FASHION:** The Miami Herald is looking for high-end fashion photographs to feature in its magazines. Using the theme you received in class, create two different fashion photographs. The purpose of the photos 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 the viewer. You have free rein on this assignment. There are no rules/ethical decisions that must be made. You oversee everything, so no excuses! Do consider how the photo will appear in the magazine. Will it be a single page vertical or a double truck horizontal? If it's a double truck, what will the middle crease hide?

Photos (2) due by 9 p.m. Feb. 22.

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

Feb. 23 / Week 7

READ: Chapter 2, "News"

CLASS: **Critique #7 Fashion;** Discuss Spot News. **Assign #12 Spot News; Assign #8 Photojournalist Portfolio Research**

- **LIVE + ASSIGNMENT #12 SPOT NEWS:** The Associated Press (AP) is looking for photographs of breaking news. 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, natural disaster, etc.). Capture the emotion of the event or a representative moment. To help you with this difficult assignment, I will forward news alerts that I receive via GroupMe. It is your responsibility to act and respond accordingly, always keeping your safety in mind.

Photo due by 9 p.m. April 5.

Flash drive due at the beginning of class April 6. (100 points)

- **+ ASSIGNMENT #10 PHOTOJOURNALIST PORTFOLIO RESEARCH:** Using search tools such as Google and the National Press Photographer's Association's (NPPA) Find a Visual Journalist, find a photojournalist's portfolio website that you particularly like. Write a one-page response on what you find stylistically successful or what could use improvement (with regards to web design). Your paper can use bullet-points or be in essay form. Are the images sized appropriately? How are they

arranged? Is there too much to look at, or not enough? How easy would it be to contact the photographer? What are the biggest takeaways for your own portfolio? The web address must be included in your paper.

Paper due by 9 p.m. March 1. (50 points)

March 2 / Week 8

READ: Chapters 1, "Assignments," and 10, "Covering the Issues"

CLASS: Discuss Portfolios; **Assign #15 Portfolio**; Discuss Photo Contest and Grants, including the Hearst Journalism Awards Program; **Assign #16 Contest Entry**

- **ASSIGNMENT #15 PORTFOLIO:** The Dallas Morning News wants to see your portfolio, complete with application materials for an internship or, possibly, a full-time job. The portfolio should contain your best 10-15 single images and at least two photo stories. 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.

Link to Portfolio due by 9 p.m. April 19 or Printed Portfolio due at the beginning of class April 20. (300 points)

- **+ ASSIGNMENT #16 CONTEST ENTRY:**
Entry due by 9 p.m. April 19. (100 points)

March 9 / Week 9

READ: Chapters 12, "Sound" and 13, "Video"

CLASS: **Critique #9 Photo Story Update 2**; Discuss Sound Gathering

March 16 / Week 10

READ:

CLASS: Spring Break (no class)

March 23 / Week 11

READ: Chapter 3, "General News"

CLASS: TBA; Discuss the duties, responsibilities and ethics of a photojournalist and the organization and politics of a newsroom.

March 30 / Week 12

READ: Chapter 7, "Photo Editing"

CLASS: **Critique #10 Sports Action; Assign #11 Photo Editing Exercise**

- **ASSIGNMENT #11 PHOTO EDITING EXERCISE: TBA**
Due by 9 p.m. April 6. (50 points)

April 6 / Week 13

READ: Chapter 17, "History"

CLASS: **Critique Spot News; Discuss Protests and Riots**

April 13 / Week 14

READ: Chapter 18, "Turning Pro"

CLASS: **Critique #13 Video of an Event**

April 20 / Week 15

CLASS: **Critique #14 Photo Stories; Critique #15 Portfolios**

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.