

# JOU 4604 - Advanced Photojournalism I

Adjunct Prof. Daron Dean



---

## FALL 2013 SYLLABUS

### Course goals:

- Learn to create honest photographs with journalistic content and visual impact.
- Learn to become an originator of stories and assignments rather than someone who just executes them.
- Learn location lighting techniques with strong emphasis on working with only one flash.
- 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 multimedia stories.

**Supplies:** Assignments are to be photographed with your professional digital SLR camera (video capabilities are a big plus). A few lenses are available for check out. Always back up your work in some form, such as CD, DVD, external hard drive, flash drive, etc. 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 your name on them and at least 16GB of storage each. A high-quality digital voice recorder is also a good piece of equipment to have but is not required.

**Textbook:** Photojournalism: The Professionals' Approach by Ken Kobre (not required)

**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 19 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 generally critique, lecture, presentation and demonstration.

**Assignments:** In general, you will be given one assignment a week, which will be due the following Sunday by 7 p.m. Occasionally you will have several weeks' notice. There will also be an in-class editing assignment, written test and two semester projects.

**What to turn in:** Most assignments are due by email the day before class, Sunday, **BY 7 P.M.**, as well as a color print at the beginning of class at **9:35 A.M.** Printing is NOT allowed during class. 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. Assignments not emailed at all will be penalized 20 points per 100-points.

- **By Email:** In Photoshop, size your toned photograph(s) to 15 inches on the longest side and 72dpi. Give the photo a 2 px stroke (center) and name the image "YourName(ASSIGNMENT#)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. Email the file(s) to **photo@darondean.com** with the assignment name in the subject.
- **In Class:** Submit color print(s) with caption(s) in the folder that I will provide. A sample print of what I expect is attached to this syllabus. Also due from every assignment is a flash drive containing one folder with your entire take. Name the folder "YourNameAssignment#". For example, for the second assignment, Labor Day, my folder would be named DaronDean2.

**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. Include a short headline. You are responsible for the names of all subjects in your photographs. In most cases, I expect you to include a quote from your subject, when applicable. Any captions that do not follow AP Style will be penalized. Captions are important in the viewer's understanding and appreciation for 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. It is possible to receive an F on an assignment for a poorly written or inaccurate caption. Be sure to include you byline at the end of your caption: (Photo by Your Name)

**Critique:** We will spend time in class critiquing our work. You will be expected to discuss your photographs and the experiences you went through to make them, so the whole 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 Nov. 25. If you are redoing an assignment that was not turned in, the highest grade possible is a B-.

**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 19 grades, including standard assignments, projects, layouts, and a participation grade. Your course grade is determined by averaging all grades.

**Lab:** Open lab hours will allow you time to complete work outside of class. Times will be posted.

**Office hours:** I am available on Mondays from 2 to 5 p.m. in Room 3070 (Prof. Freeman's office). I encourage you to stop by. 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 only call in an emergency.

**Additional information:**

- Photojournalists are expected to have their equipment with them at all times. Get in the habit now! You are expected to have your camera with you at all times.
- Keep original unaltered digital files original; ALWAYS do a "save as" for photographs you work 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 provide 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**

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.

## **WEEKLY SCHEDULE**

---

### **AUGUST 26**

*Class:* Introductions; course description/syllabus review; assign Bio/Self-portrait; discuss camera equipment and gear check-out; discuss DVD check out; discuss Features and Ironic Juxtaposition; assign Labor Day

#### **Assignments:**

**#1 BIO** – The New York Times 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.

**Emailed Bio/self-portrait Due Friday, Aug. 30, BY 7 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, the editor says, this holiday celebrates the economic and social contributions of workers. Unofficially, it celebrates the end of summer and the beginning of football season. The editor asks that you find a feature that is 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. P.S. Can you try to capture a bonus element in each photo?

**Emailed Photos (2) due Sunday, Sept. 8, BY 7 P.M.**

**Prints (2) due at the BEGINNING OF CLASS Sept. 9** (100 points)

---

### **SEPTEMBER 2**

Labor Day/no class - Photograph Labor Day assignment this weekend.

---

### **SEPTEMBER 9**

*Class:* Critique Labor Day assignment; introduction to InDesign; assign Two-Picture Combo

**Assignments:**

**#3 TWO-PICTURE COMBO** – The Miami Herald wants to feature a two-picture combo on the local page of the newspaper. Specifically, they'd like a feature emphasizing the scene-setter/close-up idea, and they'd like you to layout the two photographs. Which one should be dominant? Using InDesign, lay out the two photos in a 2-pt. box, using one headline and a combo-style caption (not two separate captions). The box can be horizontal or vertical but needs to fit on a regular sheet of paper. A two-pic combo from a scheduled event is acceptable if a feature can't be found.

**Emailed layout due Sunday, Sept. 15, by 7 P.M.**

**Print due at the BEGINNING of class on Sept. 16** (100 points)

**SEPTEMBER 16**

*Class:* Critique Two-Picture Combo; discuss portraits; assign portrait; discuss photo story; assign Photo Story

**Assignments:**

**#4 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. The newspaper asks for two photos and that one of them be a detail. 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.

**Emailed photo due Sunday, Sept. 22, by 7 p.m.**

**Prints (2) due at the beginning of class on Sept. 23** (100 points)

**PHOTO STORY** – Assignment sheet to come

**#7 Story Update One due Oct. 14 by 7 p.m.** (100 points)

**#12 Story Update Two due Nov. 4 by 7 p.m.** (100 points)

**#13 Photo Story due at the beginning of class on Dec. 2** (300 points)

**SEPTEMBER 23**

*Class:* Critique Portrait; discuss Photoillustrations with a Photoshop "Layers" demonstration

**Assignments:**

**#5 PHOTOILLUSTRATION** – Assignment sheet to come

**Emailed Photoillustration due Oct. 6 by 7 p.m.**

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

**SEPTEMBER 30**

*Class:* Critique Photoillustrations; discuss Team Multimedia Project; assign Team Multimedia Project; discuss Sports; assign Sports

**Assignments:**

**#6 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)

**Emailed photos (2) due Sept. 29 by 7 p.m.**

**Prints (2) due at the beginning of class Sept. 30 (100 points)**

**#14 TEAM MULTIMEDIA** – Assignment sheet to come

**Final project due at the beginning of class Nov. 25 (500 points)**

**OCTOBER 7**

*Class:* Critique Sports; discuss Eddie Adams Workshop/Atlanta Photojournalism Seminar; discuss Spot News; assign Spot News

**Assignments:**

**#8 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 accident, 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*.

**Emailed Photos due Oct. 20 by 7 p.m.**

**Prints Due at the beginning of class Oct. 21 (100 points)**

**#7 STORY UPDATE ONE** – (100 points)

**Emailed Photos due Oct. 13 by 7 p.m.**

**Prints due at the beginning of class Oct. 14**

■ Oct. 11 – 14: Eddie Adams Workshop - Check out [www.eddieadamsworkshop.com](http://www.eddieadamsworkshop.com)

**OCTOBER 14**

*Class:* Critique Story Update One; William Randolph Hearst Awards discussion, Assign Hearst; assign Fashion Clips

**Assignments:**

**#9 HEARST ENTRY** – Assignment sheet to come

**Entry due at the beginning of class Oct. 28 (200 points)**

**#10 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 due at the beginning of class on Oct. 21 (50 points)**

---

**OCTOBER 21**

*Class:* Critique Spot News; review Fashion Clips; Fashion themes assigned; Discuss Protests and Civil Unrest

**Assignments:**

**#11 FASHION** –Assignment sheet to come

**Emailed photos (2) due Oct. 27 by 7 p.m.**

**Prints (2) due at the beginning of class Oct. 28** (100 points)

---

**OCTOBER 28**

*Class:* Critique Fashion assignment; discuss Multimedia, Video and sound gathering

**Assignment:**

**#12 STORY UPDATE TWO** – (100 points)

**Emailed Photos due Nov. 3 by 7 p.m.**

**Prints due at the beginning of class Nov. 4**

---

**NOVEMBER 4**

*Class:* Critique Hearst Entries; written test on weekly handouts and reading assignments  
**#16** (100 points)

**Assignments:**

**#16 IRONIC JUXTAPOSITION** – Keep this assignment in mind throughout the semester. Look for contradictory scenes, where opposite elements happen in your viewfinder, where something seems out of place. Examples: young amid a sea of old, tall vs. short, signs that say one thing while the scene doesn't, etc. This is why you carry your camera everywhere you go. The photo could be humorous or serious, but it must be found, not staged.

**Emailed Photos Due Nov. 17 by 7 p.m.**

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

■ All contest entries for the Atlanta Photojournalism Seminar (Nov. 14 – 16), are due in Atlanta Friday, Nov. 8th. Plan ahead! Rules: <http://photojournalism.org>

---

**NOVEMBER 11**

Veterans Day holiday/no class – Work on portfolios, team multimedia project, photo story and redos

■ Nov. 14 – 16: Atlanta Photojournalism Seminar [www.photojournalism.org](http://www.photojournalism.org)

---

**NOVEMBER 18**

*Class:* Critique Ironic Juxtapositions; discuss Portfolios;

**Assignments:**

**#17 PORTFOLIO** – You must prepare a 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.

**Portfolio due at the beginning of class Dec. 2 (300 points)**

**#18 DVD LOG is due at the beginning of class on Nov. 25 (100 points)**

**REDOS are due at the beginning of class Nov. 25**

**All borrowed equipment and DVDs are due back at the beginning of class Nov. 25**

---

**NOVEMBER 25**

*Class:* Critique Team Multimedia assignment; Class photo; discuss internships; discuss newsroom organization and politics; consultations on photo stories and portfolios

**Assignments:**

**Work on Photo Story and Portfolio**

---

**DECEMBER 2**

*Class:* Critique Photo Story assignment; Portfolio presentations (very special guest)

**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 stick. Those are the projects that have impact. And that is the power of photojournalism. Use it wisely. Your life and your work has a purpose far greater than yourself. I look forward to learning and growing with you as we explore the world around us and produce photographs that make a difference.