

SYLLABUS

- Jou 4605** Advanced photojournalism II
- Class meetings:** Wednesdays, 5:10 - 8:10 p.m. (Section 1648)
- Professor:** John Kaplan
- Email:** jkaplan@jou.ufl.edu
- Phone:** 352-672-0020. (No texting. Please do not call after 10:00 p.m.)
- Office:** Office hours are Wednesdays immediately after class. Due to a health issue I am not able to be on campus as often as I would prefer. However, I am very flexible in being able to meet over the phone while reviewing your work on our class E-Learning server, or even via Skype. Please contact me via email for an appointment time that works for you. I promise to be flexible. Because this is a challenging and time intensive class, we can also schedule one on one critiques to strengthen your storyline development and editing.
- Course goals:** Journalism 4605 is an advanced seminar on the principles and techniques of photojournalism. As you know, rather than just producing photographs to please oneself, photojournalism is about communicating with others by documenting the members of our diverse community—including their joys, emotions, dreams, despair and everyday interactions. The most powerful tool available to the photojournalist is the picture story. Our focus will be on producing in-depth picture stories or photodocumentary essays to tell stories visually. The class will include an overview of advanced photojournalism, working in a multimedia environment, best-knowns practitioners, mediums of communication including newspapers, magazines and online publications and advanced idea generation. Other areas covered will include portfolio development, advanced skills in proposal writing and presentation, caption writing, script writing, and visual reporting. Students are encouraged to work on more than one story at a time to let each develop to its fullest potential. Final output for all projects will be digital.
- Required materials:** **A fully adjustable “Digital SLR” camera**, preferably with a variety of wide angle and telephoto lenses.
Minimum of 16 GB total capacity CF or SD cards. Students are strongly urged to shoot with professional level or near professional level digital SLR cameras of at least 10 megapixels. Each of the two major shooting assignments will have a minimum requirement of shooting 1000 digital frames. Each week, all students are required to produce workprints on a color laser printer, organize them and bring them to class on deadline, and turn them in by request, as well as keep all work prints in a story progress notebook. Most weekly critiques will be from fully toned digital files. High resolution prints on photographic paper will be only need to be made at deadline for your final version of each project. Of the two main story assignments, no more than one may be in black and white.
A USB mini flash drive of at least 16 GB to archive and save work.
(All final files will be 300 dpi and a minimum of 12 inches tall or wide / 4-7 megs after jpeging.)
A ring-bound notebook to store your semester’s work.
It is also suggested that photographers purchase their own Epson or Canon inkjet printer for future work.
(Deadline for having all needed materials is by the second week of class.)
- Required reading:** **A daily metropolitan newspaper such as the Gainesville Sun or Orlando Sentinel**, even on weekends!
Photo Portfolio Success by John Kaplan. (Writers Digest). ISBN-10: 1582972109. ISBN-13: 978-1582972107
Photojournalism: The Professionals Approach, Sixth Edition by Ken Kobre. You may have this book from your previous class but must have the Sixth Edition. (Focal Press). ISBN-10: 075068593X. ISBN-978-0750685931
The Associated Press Stylebook. (Basic Books). ISBN-13: 978-0917360-510.
- Books must be ordered *immediately* from an online service such as amazon.com.
- Class projects:** Assignment grading:
- | | | |
|-------------------|--------------------------------------------------------------|---------------------------------------------------------------|
| Picture story 1 | 200 points | (personality profile or relationship) |
| Singles | New singles shot this semester outside of picture story work | |
| Midterm exam | 100 points | |
| Assignment 2 | 200 points | (details to be announced) |
| Pop quizzes | 100 points | |
| Photoj. Portfolio | 100 points | (incorporating new single photos, other singles, new stories) |
| Final exam | 100 points | |
- All projects will be graded on a 100 point scale. Each story’s images must be presented to the class and archived in multimedia and high resolution digital formats.*
- Class participation:** Participation / team 200 points

Class participation is an essential and fun way to build an atmosphere of creativity, trust and interdependence. You are responsible not only for your own success, but also for the collective success of the group. Think of the class as a magazine such as the *New York Times Sunday Magazine* or *National Geographic* with John as the photography editor and the class members as staff photographers. For this class, you've landed the job that everyone else in the profession really envies. Let's make it the kind of place where you'll be sure to excel, and have a good feeling while doing so. (Well, at least some of the time. The nation's best shooters can also be some of the most angst-ridden!) Your class participation, which includes work habits, being prepared for reading discussion, attentiveness, ability to meet deadlines, as well as being an active participant in the *constructive* criticism of assignments, represents a full 20% of your grade.

Final grading:	A 930-1000 points	C 730-770 points
	A- 900-930 points	C- 700-730 points
	B+ 870-900 points	D+ 670-700 points
	B 830-870 points	D 630-670 points
	B- 800-830 points	D- 600-630 points
	C+ 770-800 points	E less than 600 points

Class policies: **Late work is not acceptable.** Deadlines are a necessary part of any aspect of journalism and a missed deadline represents an empty page, lost client and failed project. Each student will have more than one month for the final completion of a story and everyone will have weekly scan/workprint deadlines. If you turn in late work, you will lose one full letter grade (10%) for each class meeting that you have missed the final deadline. Not having your work in progress ready or professionally presented for each weekly critique deadline will affect class participation grades, as will work habits. Although it is strongly not recommended, each student will be allowed to skip one (and only one!) crit per story, but never the first or final one. Each additional missed crit deadline will result in a minimum 10% grade cut for any project. Any story may be reworked to improve its grade. However, any story with more than one missed crit or originally turned in late may not be re-worked to improve its grade.

Attendance is mandatory with one excused or unexcused absence allowed during the semester. However, I would suggest that you not skip any classes because you will fall behind. That's an even more frustrating feeling than being trapped in Weimer Hall when you'd really rather be somewhere else. The attendance policy includes non-extended illnesses; for an extended illness for two or more consecutive classes a doctor's note is necessary. It is the student's responsibility to turn in such a note and also to obtain a written notification from another professor or coach for any class missed due to another class' field trip, etc. It is the student's responsibility to obtain all missed assignments from the professor and to still meet all project or test deadlines for any day of absence not due to extended illness. Missing class for the first or last crit for any story, the story due date for any story or the final class meeting to show portfolios or for exams is not permitted. Being late or not fully prepared for final portfolio presentations will result in a minimum 15% grade reduction. Missing an exam or any pop result in a grade of zero for that portion of the semester's grade. **For each unexcused absence beyond the allowed one, you will lose one-third of a letter grade for the course.**

Coming to class late is not acceptable. Attendance is taken at the beginning of class. Coming to class 0-5 minutes late will count as 1/3 of an absence. Coming to class 5-10 minutes late counts as 2/3 of an absence. Regrettably, coming to class 10 or more minutes late counts as a full absence. However, I realize that unforeseen surprises and delays sometimes come up in life. That's why each student is allowed one critique miss per story, as discussed above.

Singles shooting: In addition to picture story work, it is expected that each student will continue to shoot single images this semester to beef up the portfolio due toward the end of the semester. **At least four of the singles in the portfolio must be images shot this semester including a minimum of one news, one feature, one tightly composed face-filling portrait, and one sports image. The four new single images will comprise 25% of the final portfolio grade.**

Extra credit. Multimedia picture stories are now an online publishing standard. Extra credit will be given for any student who turns in additional Soundslides, Final Cut or Premiere version of a story. For story one, the deadline is within seven days of the final deadline. For story two, the date of the scheduled final exam by 5 p.m. Also, if you have an idea that you would like to pursue to further your personal goals, let's set up an appointment to discuss it. As long as you did not miss the initial deadline, don't forget that it is also possible to redo assignments to improve your grade. I reserve the right to modify class assignments listed in this syllabus during the course of the semester to benefit the collective progress of the class. Should an assignment be dropped entirely, the other assignments will be averaged to replace its point weighting.

U of F policies: **Honesty.** Aside from documentary portraiture and photo illustrations, photojournalism pictures are rarely posed. It is essential that you have the patience to wait for the moment to occur naturally. For this class, it is expected that you will not pose your subjects, other than for portraits. Setting up photos or plagiarism such as turning in the work of others will result in a final grade of E. Please see the guidelines for students listed at www.turnitin.com, a service utilized by the University of Florida. As you would expect, all of the usual University of Florida honesty policy guidelines will be followed in this class.

Students with Disabilities. Students with disabilities are encouraged to register with the Office for Student Services to determine the appropriate classroom accommodations. For students with print related disabilities, this publication is available in alternate format. For students with hearing disabilities trying to contact an office that does not list a TED, please contact the Florida Relay Service at 1-800-955 8771 TED.

Due dates: *(Schedule, deadlines and final meeting time subject to modification. Some schedule changes are likely. This syllabus may be revised.)*

Week One / January 8

Class overview
Introductions
John Kaplan leads discussion of syllabi and required texts
Begin research on first picture story
Reading assignment

Week Two / January 15

Story proposals due. **Do not miss this deadline!**
Shooting begins on story one
Class members lead reading discussion each week.
All reading is required and will be an integral part of exams, frequent pop quizzes, and class participation.
Reading assignment

Week Three / January 22

First critique, story one. **Do not miss this deadline!**
Reading discussion
Reading assignment

Week Four / January 29

Second critique, story one
Reading discussion
Reading assignment

Week Five / February 5

Third critique, story one
Reading discussion
Reading assignment

Week Six / February 12

Fourth critique, story one
Reading assignment

Week Seven / February 19

Final critique with work prints, story one
Reading discussion
Reading assignment

Week Eight / February 26

Story one due
Oral and written story proposals due. **Do not miss this deadline!**
Begin shooting story two now
Reading discussion
Reading assignment

Week Nine / March 5

Spring Break. Enjoy!

Week Ten / March 12

Work on second project shooting this week!
Work on substantial progress on required singles shooting!
No formal class

Week Eleven / March 19

First critique, story two
Reading discussion
Discuss midterm
Reading assignment

Week Twelve / March 26

Midterm
Second critique, story two
Presentations begin
Reading discussion
Reading assignment

Week Thirteen / April 2

Third critique, story two
Presentations continue
Reading discussion
Reading assignment

Week Fourteen / April 9

Fourth critique, story two
Presentations continue
Reading discussion
Reading assignment

Week Fifteen / April 16

Final critique with work prints, story two
Presentations continue
Reading discussion
Discuss final exam

Week Sixteen / April 23

Final digital portfolios due. ***Do not be late for showing of final portfolios!***
Story two due.

Final Exam / Monday April 28, 5:10 p.m.

(Times and dates for finals are set by the University of Florida Registrar's office)