**JOMC 180.2**

### Beginning Photojournalism

FALL 2014 Tues. — Thurs., 3 p.m. – 4:50 p.m.

59 Carroll Hall

“Character consists of what you

do on the third and fourth tries....”

— James Michener

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Jock Lauterer

Senior Lecturer

School of Journalism and Mass Communication

212 Carroll Hall

Office Hours: Whenever my door is open.

W: 962-6421

H: 968-1797 until 9 p.m.

[jock@email.unc.edu](mailto:jock@email.unc.edu)

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OBJECTIVES

Welcome to photojournalism. In this course we will seek to lay a foundation of visual literacy, technical photojournalistic skills and introduce you to an exciting, significant and fulfilling career.

Students will learn basic visual and technical aspects of photojournalism while photographing a series of individual assignments culminating with the picture story.

The course will provide a basic “photojournalism appreciation” for the serious aspiring photojournalist as well as other journalism majors seeking to broaden their visual awareness. We will cover the history and impact of photojournalism on popular American culture and examine the ethical questions surrounding the use of digital imaging manipulation.

Specifically, this semester we will aim to learn how to:

• Manually operate a 35 mm camera, flash and lenses.

• Analyze variables in the field and make critical decisions on equipment, technique, aesthetics and ethics.

• Write informative, narrative captions.

• Critically evaluate photography based on techniques, ethics and terminology learned in class and judge the communicative value of images in the popular media.

• Make photographs that tell a story.

• Research, propose and execute a photo story.

• and develop a first photographic portfolio.

LEARNING TO WALK THE WALK

We will start slowly with basic camera operation exercises. To accommodate all skill levels, the three exercises will be ungraded (but failure to complete them will result in points deducted). If you are total beginner – don’t worry! You’ll get up to speed as we progress into graded assignments typical in the daily work of a professional photojournalist. Each of the six Assignments will be accompanied by detailed narrative captions, and the picture story will grow out of your written picture story proposal.

**The ungraded exercises are:**

• Exercise A Mug shot

• Exercise B Depth of Field/Motion

• Exercise C Flash

• Exercise D University Day-Election Day/General News

**The graded assignments are:**

• Assignment # 1 Composition

• Assignment # 2 Decisive Moment and Emotion

• Assignment #3 Personality Portrait

• Assignment # 4 Feature

• Assignment #5 Sports

• Assignment #6 Picture Story

**Classes** will consist of a mix of lectures, slides, computer work, group editing, presentations and critiques. Throughout the semester we will be looking at a lot of images, learning the language of visual communication; during presentation times, please turn your computer monitor off. Notes should be taken on paper. And good notes will save you when it comes to studying for our two in-class tests. Of course, cell phones are verboten. Texting will result in expulsion from our midst.

**Attendance** is absolutely necessary if you are to succeed in this class; we will be moving steadily as we cover large amounts of new information in every class. Missing a single class will be deadly; falling behind will only compound your misery. Remember: YOU alone are responsible for the material covered in each session, regardless of your absence. Even missing a class for a justifiable reason (a death in the family, or you being really really sick) will require YOU to get the notes from someone else. And you must be IN CLASS to present your work on due dates.

**Deadlines** in this business are sacred. Late photo work will receive an F/0. You cannot do a “re-do” on a “0”.

**TESTS** are scheduled twice during the semester, covering readings, class lectures and current events. Your photo story will be considered your final exam.

**Your portfolio** is the final collection of your best work. You will turn in this work-in-progress twice during the semester – and then, at semester’s end, you will submit and copy your final portfolio for your future use.

**Re-dos:** Any assignment may be RE-SHOT and turned in as a “re-do” on the last day of class, (in a folder with your OLD GRADE SHEET). Note: this must be a **re-shoot**, not a **re-edit**. No double-dipping or borrowing from any previous shoot or from the photo story is allowed. I will grade the reshoot and average the “new” grade into the “old” grade for the final tally. Again, no re-dos accepted on a previous zero.

**Staying current** with local, state, national and world events is a critical part of being a concerned photojournalist. Reading *the DTH* is great, but I also want you to pay attention to the Raleigh *News & Observer*. We will be using local newspapers as our living textbooks.

**Equipment** can be checked from the School for the semester. This includes a digital 35 mm single lens reflex camera body, interchangeable lenses, flash and camera bag. Other equipment is available on a checkout basis from our guru of equipment, Matt Bachman in Room 239.You are advised to get your own **compact flash card and card reader** from the student store.

**Photonight** is an exiting monthly enrichment program that brings outstanding photojournalists to campus on the last Tuesday night of each month from 7:30-9 p.m. Attendance is required.

**GRADING SCALE**

PORTFOLIO, including six assignments and 50%

**Re-dos** (all due on THE LAST DAY OF CLASS.)

Reading reflections and responses 20 %

Tests 10%

PHOTO STORY 20%

(Plus: Extra credit opportunities: one point for each news photo, limit of two from different events. No sports allowed.) Extra Credit Opportunity #2: Public Service, one point per visit; three point max.

**JOMC 180 PHOTOJOURNALISM DUE DATES;**

Aug. 26, Tues. Exercise A, Mug shot (not graded)

Sept. 4, Thurs. Exercise B, Depth of Field/Motion (not graded)

Sept. 11, Thurs. Assignment # 1, Composition

Sept. 18, Thurs. Assignment # 2, Decisive Moment/Emotion

Sept. 30, Thurs. Assignment # 3, Personality Portrait

**Oct/Nov. tba Exercise D: University Day/Election**

Sept. 25, Thurs. Test # 1

Oct. 7, Tues. Portfolio # 1 (all previous work)

Oct. 9, Thurs. Exercise C, Flash (not graded)

Oct. 9, Thurs. Three Picture Story Ideas

Oct. 21, Tues. Assignment # 4, Features and

First Draft, Picture Story Proposal

Oct. 28, Tues. Final Picture Story Proposal

Oct. 30, Thurs. Assignment # 5, Sports

Nov. 4, Tues. First Take, Picture Story

Nov. 12, Thurs. Portfolio 2 (all previous assignments)

Nov. 6, Thurs. Test # 2

Nov. 11, Tues. Second Take, Picture Story

Nov. 18, Tues. Third Take, Picture Story

Dec. 2, Tues. Final portfolios due and ALL RE-DOS.

TBA Photo story presentations; equipment return!

**READINGS:**

**• Photojournalism: the Professional’s Approach,** by Ken Kobre, 6th ed.

• **National Geographic Field Guide**, by Peter Burian and Robert Caputo, 2nd ed.

**• The Raleigh News & Observer** (subscribe or buy daily!)

By **1 p.m**.. on each of the due-dates, post your thoughts (50-word paragraph minimum) on Sakai; that way, we’ll all be able to take part in the discussion. The readings and due-dates are listed in the class schedule and also below**.** The Park Library has these books on reserve, so no excuse for not doing the reading. **Reading responses count 20 percent of your final grade. Late work will be docked one letter grade per day late.**

Aug. 21, Thurs. National Geographic (NG) “Exposure and Metering” and “Getting Started.”

Kobre, Ch. 1, “Assignment.”

Aug. 26, Tues. Kobre, Ch. 8, “Camera Bag.”

NG, “Camera,” “Lens,”

Aug. 28, Thurs. NG, “Light” and “Composition” and lightly skim “Film.”

Sept. 4, Thurs. Kobre, Ch. 7, “Photo Editing.”

NG, “People,” and “Jodi Cobb”

Sept. 19, Tues. Kobre, Ch. 5, “Portraits.”

Sept. 16, Tues. Kobre, Ch. 4, “Features.”

NG, “Annie Griffiths Belt” and “William Albert Allard”

Sept. 23, Tues. Kobre, Ch. 9, “Strobe.”

NG, “Flash”

Sept. 25, Thurs. Kobre, Ch. 10, “Covering Issues.”

NG, “Weather,” and “Sam Abell”

Oct. 7, Tues. NG, “Festivals, Parades and Sports,” and

“Michael Yamashita”

Oct. 9, Thurs. Kobre, Ch. 6, “Sports.”

NG, “David Alan Harvey” and “Motion”

Oct. 14, Thurs. Kobre, Ch. 11, “Photo Story.”

Oct. 22, Tues. Kobre, Ch. 2 and 3, “Spot and General News.”

Oct. 28, Tues. Kobre, Ch. 15 and 16, “Law and Ethics.”

Nov. 4, Tues. Kobre, Ch. 17, “History.”

**Class Schedule Fall 2014**

**Class etiquette 101: We will be working in a digital darkroom and will stay focused on our subject matter throughout the class period — including class breaks. Thus, no outside digital interference will be tolerated, including cell phones, Facebook, Twitter, etc.**

Aug. 19, Tues. Welcome to photojournalism.

Syllabus, books, class structure, PhotoNights,

notecards, readings, equipment, etc.

Introduction: Photojournalism

Shoot faces/mugs.

Assign reading for next time: NG: “Getting Started” and “Exposure and Metering;” Kobre 1, “Assignment.”

Aug. 21, Thurs. • Lecture: Camera operations, exposure.

• Do in-class: Exercise #A: “Mug shot.”

Bring your cameras!

**• Reading due: NG: “Getting Started” and “Exposure and Metering;” Kobre 1 “Assignment.”**

• Assign Reading for next time: Kobre, Chap. 8, “Camera Bag;” NG: “Cameras” and “Lens.”

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Aug. 26, Tues. **Due: Digital image files for Exercise A, “Mug shot.”**

• Digital workflow.

• Digital file management and editing in Expressions

• Photoshop interface, sizing and naming conventions.

• Review mug shots.

**• Reading due: Kobre, Chap. 8 “Camera Bag;”**

**NG: “Cameras” and “Lens”**

Aug. 26, Tues. Photonite, 7:30 p.m., Rm. 33 ???

Aug. 28, Thurs. • Lecture: More exposure: shutter speed and motion, lenses and depth of field.

Option: Photo-hike!

• Assign and discuss: Exercise B: “Depth of field and motion.” Work in-class if time permits.

**• Reading due: NG, “Composition” and “Light” and lightly skim “Film” (since we don’t use film for this class).**

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Sept. 2, Tues. Lecture: Composition, light and moment; three main shots of

photojournalism.

• Caption writing.

• Assign and discuss: Assignment #1, Composition.

Sept. 4, Thurs. **Due: Image files from Exercise B: Depth of Field/Motion.**

• Workflow.

• Photoshop.

• Critique and discuss Exercise B: Depth of field and motion.

**• Reading due: Kobre, Ch. 7, “Photo Editing;”**

**NG, “People,” and “Jodi Cobb.”**

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Sept. 9, Tues. Lecture: The Decisive Moment!

• Assign and Discuss Assignment #2, Moment/Emotion

• Photo Hike option!

**Reading due: Kobre, Ch. 5, “Portraits.”**

Sept. 11, Thurs. **Due: Assignment #1 Composition.**

• More Photoshop.

• Critique #1.

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Sept. 16, Tues. Lecture: Environmental portrait

• Assign and discuss: Assignment # 3, Personality Portrait

**Reading due: Kobre, Ch. 4, “Features;” NG, “Annie Griffiths Belt,” and “William Albert Allard.”**

Sept. 18, Thurs. **Due: Assignment #2, Decisive Moment/Emotion.**

• More Photoshop.

• Critque #2.

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Sept. 23, Tues. Lecture: Features

• Assign and discuss Assignment # 4, Features.

• Bring newspapers to class; discuss Picture Story ideas,

Listening Posts and Mining the N&O.

**• Reading due: Kobre, Ch 9, “Strobe;” NG, “Electronic Flash.”**

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Sept. 25, Thurs. **Test # 1.**

• Picture story intro – Story topics on the Web.

• Lecture: Picture Stories.

• Narrative captions.

• Discuss three story ideas; assign rough proposal.

OPTION: SHOW WOODY?

**Reading due: Kobre, Ch 10, “Covering Issues;”**

**NG, “Weather” & “Sam Abell.”**

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Sept. 30 Tues. **Due: Assignment #3, Personality Portrait.**

• Photoshop.

• Critique # 3.

• Exam prep.

• Review: Dance Marathon

Oct. 2, Thurs. Class cancelled. JL away.

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Oct. 7, Tues. • Lecture and Demo: FLASH!

• Bring cameras and flash/strobes to class.

• In-class electronic flash Exercise C.

**Reading due: NG, “Festivals, Parades and Sports” and**

**“Michael Yamashita..**

**Due: Portfolio #1 (All exercises and assignments to date).**

Oct. 9, Thurs. **Due: three Picture Story ideas.**

**Due: Flash, Exercise C.**

**• Reading due: Kobre, Ch 6; Sports**

**NG, “Motion,” and “David Alan Harvey.”**

Assign: News Shoot: University Day!

Oct. 12, Sunday SHOOT UNIVERSITY DAY. General News Ex. D

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Oct. 14, Tues. University Day due

• Assign and discuss: Assignment #5, Sports.

**Reading due: Kobre, Ch 11, “Photo Story.”**

Or Woody’s Wonderful Ways, option 2

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FALLBREAKFALLBRAKFALLBREAKFALLBREAKGOHAVEFUNY’ALL!!!! \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Oct. 21, Tues. **Due: Assignment #4, Feature**.

• Photoshop

• Critique #4

**Due: first draft photo story proposal.**

Oct. 23, Thurs. Return photo story proposals with feedback.

• Show: Gene Smith, if not done already.

• Show: Brian Lanker’s “I Dream a World”

Guest speaker option, Christine Nguyen?

**Reading due: Kobre 2,3, “Spot and General News.”**

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Oct. 28, Tues. **Due: Final Picture Story Proposal.**

• Lecture: Law and Ethics.

**Reading due: Kobre, Ch. 15, 16, “Law and Ethics.**

**• Due: Picture Story Proposal first draft.**

**Oct. 28, Tues. Photonite?**

Oct. 30, Thurs. **Due: Assignment #5 – Sports.**

• Critique #5.

• Feedback

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Nov. 4, Tuesday. **Due: Picture Story first take: 3-5 selects.**

**Must have shot approx. 75 images (the equivalent of two rolls of film). All image files in one catalog, selects tagged.**

**Turn in catalog to dropbox.**

• Editing in Expressions using tags.

• Small group edits.

• Feedback.

• Test prep.

**Reading due: Kobre, Ch. 17, “History.”**

Nov. 6, Thurs. **• Test 2.**

• Picture Story editing.

**Due: Portfolio #2 (All assignments, including Sports**

**and Feature.**

Nov. 11, Tues. **Due: Picture Story 2nd take: 3-5 new selects. Must have shot**

**approx. 110 images (the equivalent of three rolls of film). Bring all image files to class for editing; turn in selects to dropbox.**

• Editing in-class.

Nov. 13, Thurs. Show, if not already done: Photojournalism History

or Brian Lanker: “I Dream a World.”

Editing in-class; title slide prep.

Online portfolios using Iview and Photoshop.

SOUNDSLIDE DAY!

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Nov. 18, Tues. Photo Story, take three due.

Open lab to edit or shoot photo stories!

Nov. 20, Thurs. Individual conferences.

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Nov.25, Tues. Individual conferences.

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**THANKSGIVINGOAWAYANDEATOOMUCHTURKEY’ALL!**

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Dec. 2, Tues. **FINAL PORTFOLIO including re-dos**

**Last day for in-class editing**

Teaching Evals.

Inside National Geographic.

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**TBA PICTURE STORY presentations during our scheduled three-hour exam time.**

• Presentations, critiques & celebrations.

**NOTE:**

The Accrediting Council on Education in Journalism and Mass Communications (ACEJMC) requires that, irrespective of their particular specialization, all graduates should be aware of certain core values and competencies and be able to:

* Understand and apply the principles and laws of freedom of speech and press for the country in which the institution that invites ACEJMC is located, as well as receive instruction in and understand the range of systems of freedom of expression around the world, including the right to dissent, to monitor and criticize power, and to assemble and petition for redress of grievances;
* Demonstrate an understanding of the history and role of professionals and institutions in shaping communications;
* Demonstrate an understanding of gender, race ethnicity, sexual orientation and, as appropriate, other forms of diversity in domestic society in relation to mass communications;
* Demonstrate an understanding of the diversity of peoples and cultures and of the significance and impact of mass communications in a global society;
* Understand concepts and apply theories in the use and presentation of images and information;
* Demonstrate an understanding of professional ethical principles and work ethically in pursuit of truth, accuracy, fairness and diversity;
* Think critically, creatively and independently;
* Conduct research and evaluate information by methods appropriate to the communications professions in which they work;
* Write correctly and clearly in forms and styles appropriate for the communications professions, audiences and purposes they serve;
* Critically evaluate their own work and that of others for accuracy and fairness, clarity, appropriate style and grammatical correctness;
* Apply basic numerical and statistical concepts;
* Apply tools and technologies appropriate for the communications professions in which they work.

Units requesting evaluation of a graduate program must also demonstrate how their master’s graduates attain this additional core competency:

* Contribute to knowledge appropriate to the communications professions in which they work.