

JOMC 480
ADVANCED
PHOTOJOURNALISM



Morgan McCloy

As I have practiced it, photography produces pleasure by simplicity. I see something special and show it to the camera. A picture is produced. The moment is held until someone sees it. Then it is theirs.”

-Sam Abell

Welcome to advanced photojournalism. The emphasis this semester is developing real world skills. Attitude is everything. I will critique and grade your work as if you are an entry-level professional. You will be expected to do your very best, take the initiative, and solve problems without excuses.

COURSE OBJECTIVES

- Refine your ability to tell stories with images.
- Develop skills in finding meaningful story subjects, often representing social issues.

Professor Pat Davison
919-599-8612
pdavison@unc.edu

Office hours:
T-Th – 1:00 - 2:00
Please try and meet with me during office hours, but if you cannot I will schedule an appointment.

Required Text:
Art and Fear
David Bayles & Ted Orland
Truth Needs No Ally
Howard Chapnick

Required Materials:
Remember this year
Viscom is requiring students to have their own video-capable DSLR.



Karla Towle

- Develop skills in gaining access quickly and relating to story subjects.
- To use picture stories as a tool to develop and improve all aspects of your photography.
- To develop your preparation, research and time management skills.
- To develop your writing, including proposal writing to promote your own story ideas for assignments and grants.
- To develop your portrait skills.
- To continue to learn and grow in your ability to create meaningful content.

Core Competencies

The School of Journalism and Mass Communication's accrediting body has developed a set of values and competencies. Learn about them here:

<http://bit.ly/1dk0dom>

JOMC courses are designed to build your abilities in each of these areas. In this class, we will address several of the values and competencies under "Professional values and competencies" in the link above.

COURSE REQUIREMENTS

- You will complete a set of weekly projects.
- You will complete three long-term projects.
- You will keep an idea book for contacts and ideas.
- You will write a self-evaluation on every assignment.

- You will have regular reading assignments and may have an exam based on the reading.
- You will submit your work in three portfolios, including a final portfolio.



Melissa Key

WEEKLY PROJECTS (POSSIBILITIES)

- ◦ Caregiver
- Elderly
- Single, teen or grandparent raising children
- Pageant(ry)
- Tribe
- Identity
- ◦ Farmer
- ◦ 13
- Cowboy culture
- ◦ Teacher
- ◦ Child in need
- ◦ Immigrant
- ◦ Disabled or elderly athlete
- ◦ Waitress
- ◦ Coach
- ◦ Trailer Park

I am giving you this list of possible story ideas ahead of time so you can work on the idea process. Be aware and listen when you are working on other stories. Take

advantage of this time and you will have more time for shooting during the week it is due. You are on your honor to not start shooting the story until the week it is assigned.

LONG-TERM PROJECTS

- Zipcode essay (a la National Geographic) Could also be a road or dynamic place essay per approval
- High School sports team essay
- The Final Project/Social Issue Story

In addition to these assignments there may be single-picture assignments and possible event coverage.

Be prepared at all times for anything and everything. To clarify, bring your gear to class. Always be prepared.

GRADE DETERMINATION

- Assignments and/or shoots are due at the minute class begins!
- Any assignment not turned in will, obviously, receive zero points.
- The critical elements that must be included in any assignment: Are you pushing yourself? Are you spending the time? Does this communicate to the viewer?

GRADING SPECIFICS

- **CONTENT:** Idea, storyline and flow, focus, MOMENTS, connection to the viewer, editing, content variety, visual surprises.
- **AESTHETIC:** Composition, point of view, use of light and color, graphics, perspective, creativity, visual variety.
- **TECHNICAL:** Toning quality, presentation, workflow, keywording, metadata, captions and layout (if required)



Rohan Ayinde

Work will be graded in two portfolios and a final project.

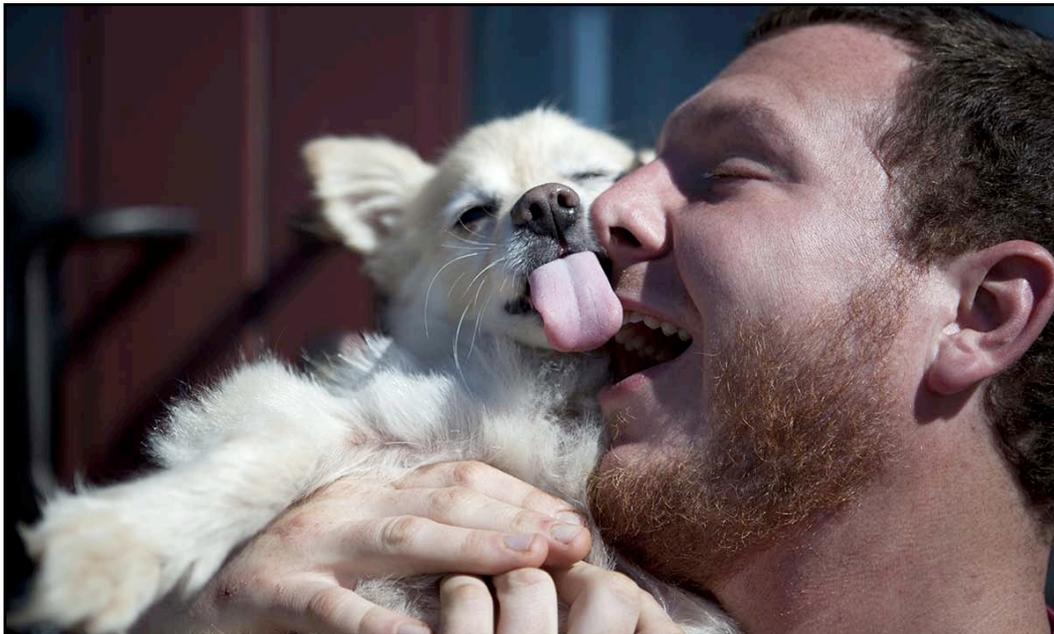
PORTFOLIO 1	Due: October 10
All weekly projects to this point	
PORTFOLIO 2	Due: October 7
Remaining weekly projects, Team Essay, Zip Code essay	
PORTFOLIO FINAL	Due: December 5
All projects, proposal	

Your final grade will be determined out of a 1000 point scale:

WEEKLY PROJECTS	200 points
TEAM ESSAY	200 points
ZIPCODE PROJECT	200 points
FINAL PROJECT	350 Points
EFFORT, ATTENDANCE, READING, PARTICIPATION	50 POINTS
TOTAL	1000 POINTS

CRITIQUES (Rubber band method)

- During class critiques we will discuss these specifics in relation to your stories/assignments. Our goal: to discover what makes a good picture, your strengths and weaknesses, and to prepare you to go out and make better images each time. Critiques are essential to growth.
- Involvement from everyone is essential and the critiques need to be constructive. You can be tough without being destructive. Balance.
- When receiving a critique of your work, you need to maintain a similar balance. Defend your position **without making excuses**. Be teachable and listen with an open mind. If you already know everything, you might not need the class.



Ryan Comfort

EXPECTATIONS

I expect you to take risks. Risk-taking is relentless pushing of boundaries and exceeding expectations. Every time you pick up your camera is an opportunity. My goal is to create an opportunity for you to realize your potential. However, YOU must be proactive and make the most of the opportunities. It's easy to tell the difference between students who try to simply meet requirements and those who take initiative to get better. Take ownership of your growth.

- 1) I expect images that are technically advanced. I expect images to be properly focused, exposed, toned and presented. I also expect excellent, accurate captions.
- 2) I expect images to communicate and connect beyond the literal.
- 3) I expect you to be striving to make images that have exceptional MOMENT, LIGHT, and COMPOSITION.
- 4) I expect you to think creatively and independently when approaching any assignment/project, and I expect images to reflect this.
- 5) I expect professionalism in all areas including presentation, ethics and caption writing.
- 6) **I expect your best effort** on all work, and I expect you to spend the time to be excellent.

REQUIRED EQUIPMENT AND SUPPLIES

You will need a digital HD/SLR camera with manual controls and interchangeable lenses and a strobe. Remember this is the first year that Viscom is REQUIRING all PJ students to own a video-capable DSLR. Although you can rent other gear through the school, you MUST start acquiring your own gear if you plan to survive out there. Low-interest student loans may be a wise financial decision to buy your own gear, an option you won't have after graduation.

You will need to buy your own CF cards - as large as possible. Also you need two hard drives for your personal archive. One is for is for backup. I suggest you get at least 1TB drives, 7200 rpm, and Firewire 800.

EXCUSES

Here is the policy on excuses: They are unnecessary and I don't want to hear them. Remember we are all going through the same trials here. These are a given; there is no need to state them. If you give me excuses of why this or that did not work, my reply will be: "Okay, tell me what you learned from this? How can you avoid this in the future?"

ATTENDANCE POLICY

The current state of our profession offers both unprecedented opportunity and challenge. To achieve your goals will require more than you imagine at this point. It is critical that you attend every class. You CANNOT miss a class in order to shoot an assignment. You must be in class to present your work for critique. Turning in an assignment on the server alone **does not count**. Part of your completion of the assignment is the critique. You will be allowed 2

absences; after that 2 percentage points will be deducted from your FINAL GRADE. You may not use an absence on a due date. If your semester average is 91% and you miss 3 classes, your final average would be 89%.

PHOTO NIGHT

As in all photo classes, PhotoNight attendance is required.

HOW DO YOU SUCCEED IN THIS CLASS?

Number one: SPEND TIME. Number two: ATTITUDE. Treat every shooting opportunity as a chance to make portfolio images. Do not make excuses, take responsibility for your work. Admit errors. Bury your pride. Now is the time to learn, and learning often occurs in difficult times. Manage your time. Be on time. Participate and contribute honestly in critiques. Help each other!



Chelsey Allder

“Your job is to learn how to work on your work.”
– David Bayles & Ted Orland, *Art & Fear*