

BEGINNING PHOTOJOURNALISM MEJO 180

Fall 2018 MW 12:00 - 1:45 CA 60

To be a photographer: "You need a heart, an eye, a mind, and a magic box."
CARL MYDANS

Course Objectives

1. To help you learn how to effectively use your 35mm cameras.
2. To help you understand what makes a good photograph in terms of (1) content; (2) composition/aesthetics; (3) technical quality.
3. To help you acquire and develop the intellectual, technical and analytical skills of visual journalism communication.
4. To help you understand the all-important contribution of the idea to the photograph - the critical element that separates the picture taker from the picture maker.
- 5) To mindfully recognize one's own privilege and to acknowledge and address issues of representation in the journalism industry.

Major topics we will cover...

- ◆ Camera mechanics
- ◆ Equivalent Exposure
- ◆ Idea generation
- ◆ Caption Writing
- ◆ Depth of field
- ◆ Light
- ◆ Composition/Design
- ◆ Portraits
- ◆ Picture Stories
- ◆ Story research and proposal
- ◆ Action/Motion
- ◆ Ethics, Laws
- ◆ Building a beginning portfolio
- ◆ Photojournalism History

In addition to these subjects, guest speakers may visit to talk about their work in the communications photography field. Some flexibility in the schedule has been worked in to accommodate speakers and other events that may arise.

The key to success in this class is consistency. Keep working and working hard. Push the boundaries. And keep up with all assignments. This is a labor-intensive course. Learning through action.

Photography Assignments

All assignments are due at the beginning of class on their due date. You must be present to receive a grade. Any assignments turned in after that will receive a grade of 0. This will be strictly enforced with no exceptions. You will have the opportunity to reshoot 2 of your assignments.

PROFESSOR: CHAD A STEVENS
OFFICE: CA 211
chadstevens@unc.edu
[Overburden Documentary](#)
[Farmsteads Documentary](#)

◆ OFFICE HOURS:
Tuesday - 2:00-3:30
Or by appointment on Mondays

◆ Required Texts:
[Photojournalism: A Professional's Approach](#) by Ken Kobre

◆ This syllabus is flexible.
Be prepared for change.

◆ ATTENDANCE is vital to the success of this class. There will be demonstrations that cannot be redone.
BE ON TIME.

◆ Grade scale:
A = 93-100% / A- = 90-92%
B+ = 87-89% / B = 83-86%
B- = 80-82% / C+ = 77-79%
C = 73-76% / C- = 70-72%
D+ = 67-69% / D = 60-66%
F = less than 60%

Assignments = 550 points
Final Project = 400 points
Participation = 50 points

◆ Cell Phones: Please mute your cell phones for class.
BE RESPECTFUL.

◆ IMPORTANT DATES:
[LABOR DAY](#) - 09/03
FALL BREAK - 10/18-22
THANKSGIVING BREAK - 11/21-25
LDOC - 12/05
FINAL EXAM - 12/14 12 PM

→ "Without a free press there can be no free society" – FELIX FRANKFURTER, ASSOCIATE JUSTICE OF THE SUPREME COURT

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Weekly photography assignments receive the most weight toward your final grade. Take them seriously. One zero on these assignments could be disastrous. If you must miss a class (for legitimate excuses cleared by me first) you must turn in your assignment the day it is due to receive a grade.

Each assignment will be discussed in class and critiqued (See Critiques below). When appropriate, a handout will be provided outlining the requirements for the assignment. And, when feasible, practical demonstrations will be performed to guide you along the way.

Important – no photographs taken before the semester begins will be accepted. You cannot begin shooting an assignment until I give out the assignment sheet in class. Also, this is a documentary photography class. That means - except for still lifes and portraits - you may not “set up” or “stage” pictures. No “posing” subjects.

Required Equipment and Materials

- 35mm Single Lens Reflex (SLR) digital camera that allows you to manually set the f/stops and shutter speeds
- A lens (a 50 mm is a good and relatively cheap general lens, but others are possible)
- The school has some equipment available for checkout (a Canon Rebel kit). Other equipment may be available. Checkout will be done by Matt Bachman (office on the second floor, 239); hours are posted.
- Portable Harddrive to archive your photography
- Camera Flash Card, at least 16 GB (these are not available from Checkout)

NOTE: It is required that you have your own DSLR camera body and basic lens by the time you take the 580 and above courses.

Attendance Policy

Here's the deal folks, the field of journalism is going to require more of your mind, body and spirit than you can even fathom at this point. The rewards are great, but the demands are high. 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 does not count as a turn-in. Part of your completion of the assignment is the critique. You will be allowed 2 un-excused absences; after that 2 percentage points will be deducted from your FINAL GRADE. If your semester average is 91% and you miss 3 classes, your final average would be 89%. Etcetera. Use your 2 wisely (save them for any unfortunate illnesses, not to binge-watch Game of Thrones). The exception to this will be a serious medical condition.

PhotoNights

PhotoNight is a monthly speaker series that is held usually on the last Tuesday of every month. Presentations are from 7:30 p.m. – 9:00 p.m. Attendance at PhotoNight is considered part of the class and is mandatory and will be recorded. Attendance will count according to the guidelines above.

Critiques

Our goal: to discover what makes a good picture, to uncover the highs and lows, the good and bad, to prepare you to go out and make images that communicate the next time. Critiques are essential to growth. I want involvement from everyone and the critiques need to be constructive. You can be tough without tearing each other apart. Find the balance, and, when in doubt take the higher road. When receiving a critique of your work, you need to maintain a similar balance. There is fine line between defending your position and making excuses. Don't be so connected to your work that you lose sight of how it could be better. Critiques are like weightlifting. The act of lifting weights actually tears muscles and breaks them down. It hurts and it's not all that fun. But when the muscles heal they are stronger.

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Exercises and Assignments

You will complete three shooting exercises, six shooting assignments, a written picture story proposal, and your final project... The Picture Story. Each assignment will have written captions and a written self-evaluation. Here's the grading breakdown:

Grade Determination

Exercises		Possible Points
01 Vision	In Class	NA
02 Depth of Field, Motion and Flash	In Class	NA
Assignments		
Portfolio 1		
03 F22	In Field	50
04 Composition	In Field	100
05 Light	In Field	100
06 Moment	In Field	100
Portfolio 2		
07 Feature	In Field	100
08 Sports Package	In Field	100
Final Project		400 - Total
09 Story Ideas/Proposal		50
09 Story Edit		50
09 Final Picture Story		300
Participation - Critiques		50

The grading will be rigorous. You will turn in full shoots, and it will be quite easy to see how much effort you put into the assignment. How much you experiment, explore and try will be considered in the grading. If you shoot for only 30 minutes your grade will reflect that. If you do multiple shoots trying to improve, you're grade will reflect also that.

Grading will be done with the help of our Teaching Assistant. We will do our best to be fair and accurate, but to do this there must be some very specific guidelines and boundaries. Here they are:

- 1) Assignments are due at the minute class begins (and on the server by the designated time) on the due date!
- 2) Any assignment not turned in will receive zero points.
- 3) Class participation is critical to success in this course.

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Although this is a subjective world (how do you define quality?), there still must be a final say, and that is where we come in. Your work will be evaluated on image quality, technical skills, content, ethics and aesthetics. Remember this is a journalism course, and the key is communication and connection. We will define all of this during class.

Quizzes

There may be quizzes in this class covering information discussed in class and from your text. These quizzes will be given at the beginning of class and cannot be made up. I will not always announce the quizzes, so you need to be prepared for each class by going over the class/lab materials and readings from the previous weeks. Knowing and understanding this material will better prepare you to make better pictures.

Inclusive and Accepting Space

First of all, everyone is welcome here. Bigotry and sexism are not welcome here. We may have difficult discussions in this class, and as that happens I want everyone to be mindful of the power of words and how they can impact others. Simply, be thoughtful of others and be aware of your own privilege.

Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender, gender variance, and nationalities. Class rosters are provided to the instructor with the student's legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records.

Seeking Help

If you need individual assistance, it's your responsibility to meet with the instructor. If you are serious about wanting to improve your performance in the course, the time to seek help is as soon as you are aware of the problem – whether the problem is difficulty with course material, a disability, or an illness.

“If one does not lie back and sum up and say to the moment, this very moment, stay you are so fair, what will be one's gain, dying? No: stay this moment. No one ever says that enough.”

FROM THE DIARY OF VIRGINIA WOOLF, WRITTEN ON NEW YEAR'S EVE 1932

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Diversity

The University's policy on Prohibiting Harassment and Discrimination is outlined in the 2011-2012 Undergraduate Bulletin <http://www.unc.edu/ugradbulletin/>. UNC is committed to providing an inclusive and welcoming environment for all members of our community and does not discriminate in offering access to its educational programs and activities on the basis of age, gender, race, color, national origin, religion, creed, disability, veteran's status, sexual orientation, gender identity, or gender expression.

Special Accommodations

If you require special accommodations to attend or participate in this course, please let the instructor know as soon as possible. If you need information about disabilities visit the Department of Disability Services website at <http://disabilityservices.unc.edu/>

Honor Code

Students will operate within the requirements of the Honor Code. All work must be your own, must be done specifically for this class, and should be done with the high level of honesty and integrity that this University demands. If you have any questions about your responsibility or your instructor's responsibility as a faculty member under the Honor Code, please see the course instructor or Senior Associate Dean C. A. Tuggle, or you may speak with a representative of the Student Attorney Office or the Office of the Dean of Students.

ACEJMC

The School of Media and Journalism's accrediting body outlines a number of values you should be aware of and competencies you should be able to demonstrate by the time you graduate from our program. Learn more here:

<http://www2.ku.edu/~acejmc/PROGRAM/PRINCIPLES.SHTML#vals&comps>

No single course could possibly give you all of these values and competencies; but collectively, our classes are designed to build your abilities in each of these areas. In this class, we will address a number of the values and competencies, with special emphasis on:

- *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;
- *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 tools and technologies appropriate for the communications professions in which they work.

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SEMESTER SCHEDULE ←

Class	Topics
01 20180822 W	Review syllabus, intros and purchase books
02 20180827 M	DUE: Visions and discussion
03 20180829 W	The Camera/Exposure, DUE: Iconic Photographers presentation
04 20180903 M	NO CLASS - LABOR DAY
05 20180905 W	Digital Workflow - Exposure/Lenses and Depth of Field
06 20180910 M	DUE: f22/Critique
07 20180912 W	Composition
08 20180917 M	Quiz: Camera, Exposure, Depth of Field, Readings
09 20180919 W	DUE: Composition/Critique
10 20180924 M	Light & Portrait
11 20180926 W	TBD
12 20181001 M	DUE: Light and Portrait/Critique
13 20181003 W	The Moment
14 2018108 M	Intro to the Picture Story
15 20181010 W	DUE: The Moment/Critique
16 20181015 M	TBD
17 20181017 W	NO CLASS - FALL BREAK
18 20181022 M	DUE: Picture Story Ideas
19 20181024 W	The Feature Picture
20 20181029 M	More on Photo Story
21 20181031 W	DUE: Picture Story Proposal
22 20181105 M	DUE: The Feature Picture / Motion, Blur, Panning
23 20181107 W	The Picture Story continued
24 20181112 M	Sports Package
25 20181114 W	TBD
26 20181119 M	DUE: Sports Package/Critique
27 20181121 W	NO CLASS - THANKSGIVING DAY BREAK
28 20181126 M	DUE: 10 Images from your Story
29 20181128 W	RESHOOTS DUE / Flash
30 20181203 M	DUE: Picture Story Edit 1
31 20181205 LDOC	TBD
32 20181214	FINAL EXAM MEETING 12PM - DUE: The Picture Story/Critique