



Nash Consing

Final Project

Welcome to MJ 489!

In this course we will improve your technical abilities by teaching you how to see and utilize light, both natural and artificial. We will enhance your creative ability through visual exploration, and build your portfolio with images that display your style. We will also explore basic business practices, including pitching ideas, negotiating, contracts and basic business promotion.

#### COURSE GOALS AND OBJECTIVES

- To understand and apply the fundamentals of lighting in photojournalism
- To learn to see photographically and develop a personal style
- To enhance your beginning photojournalism portfolio
- To understand basic freelance business practices

At the end of the semester students will be able to:

- Effectively operate basic lighting equipment
- Analyze fashion, still life and portrait lighting techniques
- Conceive and execute conceptual location images
- Negotiate freelance terms & create basic promotional materials

## COURSE STRATEGIES

- We start with the basics of lighting, and will learn them through assignments that are typical of a photojournalist or freelance photographer.
- You will negotiate a contract, produce a portrait series and invoice for a fictitious client.
- You will pitch and produce a final project consisting of a portrait, fashion or illustration series, or picture story.
- Lectures will be informal, and may include guest speakers and slide shows with examples of the techniques being discussed.
- Labs will include location shoots. Each assignment will be critiqued.



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Caroline Almy

## EXPECTATIONS

This class is about light, vision and style. To find your vision, you will need to push outside of your comfort zone daily, take risks and push your personal boundaries.

My job is to give you an environment and opportunities to grow and to succeed, but you must take advantage and exceed expectations. Take ownership of your learning.

- 1) I expect images that are technically advanced, properly focused, exposed and toned.
- 2) I expect images to connect with viewers and show them something beautiful or surprising.
- 3) I expect you 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 creative and independent thinking.
- 5) I expect professionalism in all areas including presentation, ethics and captions.
- 6) I expect your best effort, and I expect you to spend the time to be excellent.

## EXCUSES

They are unproductive and we don't want them in class. Argue valid points during critiques, but anything unrelated to improving your work is unacceptable. Everyone is experiencing the same challenges. They are expected, and most can often be avoided by good planning and preparation. Much of photojournalism comes down to problem solving. If you offer excuses I will want to know how you can avoid the problem in the future.

## REQUIRED EQUIPMENT AND SUPPLIES

You will need a digital 35mm SLR camera with manual controls and interchangeable lenses and a flash. Best choice is an HD SLR camera, allowing you to use video. Although you can rent through the school, you are required to have at least one HD SLR camera for the program. I strongly recommend you purchase your own portable flash system as well. It is an investment, but once you have it you can begin freelancing to make your money back and gain experience.

You may want to consider low interest student loans to buy your own gear. If you rent from the school, realize you are responsible for any lost, damaged, or stolen equipment, and your access to gear may be limited.

You will need to buy your own CF or SD cards - as large as possible. You also need two hard drives for your personal photography archive, one is for backup. I suggest you get at least 2TB drives, USB 3.0 or equivalent.



Abby Cantrell

Dimming the Sun

## ATTENDANCE

Attendance is mandatory. Lectures, guest speakers and demonstrations will not be repeated. PhotoNight counts towards attendance. 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 are permitted one excused absence, but not on due dates, unless for serious medical reasons. Each subsequent unexcused absence subtracts 2% from the grade. You also must be on time. More than 10 minutes late counts as absent. Two lates = one unexcused absence.

## ASSIGNMENTS & DEADLINES

You will complete 10 assignments. You will also have a story pitch, and prepare a package for internships/freelance.

All assignments are due before class begins in the "CRITIQUES" folder on the server. At the beginning of class I will copy the assignments into the dropbox, which only I have access to. I will go by the time and date on the dropbox files to determine if it was on time. You can be late only once, after that late assignments receive a zero. Again, you must be in class for the critique for an assignment to be considered on time.



Barron Northrup

Drag Shutter

## READING

Reading is assigned in blocks and is critical to success in the class. Written reading responses are required and will be turned in through a class Facebook group.

Textbooks:

“The Hot Shoe Diaries”

Joe McNally

Optional but recommended:

“Speedlighters Handbook” 2<sup>nd</sup> edition

Syl Arena

You must write a two paragraph response on the Facebook page by the due dates listed in the Assignments Packet.

## PORTFOLIOS

You will turn in two portfolios, one halfway and one final.

## FINAL EXAM

The final project will count instead of a final exam, but the class will meet for a screening and pot luck with other classes on Thursday December 6, at 5:30pm.

## INCOMPLETE

A grade of incomplete will be assigned only in extreme cases and at my discretion.

## GRADING

- Content (concept, plan, execution, storytelling, captions, is it publishable?)
- Aesthetic (propping, posing, styling, creativity, mood, composition, graphics, color)
- Technical (execution, lighting technique, exposure, imaging, presentation)
- Participation, effort, deadlines, attendance and punctuality will be tracked and will count for roughly 10% of your final grade.
- For ungraded deadlines, there will be a 5% deduction if you don't turn anything in ((10a-c, Portfolios, Final Project pitch)
- Grading scale is >92%=A; 90-92=A-; 88-89=B+; 83-87=B; 80-82=B-; 78-79=C+; 73-77=C; 70-72=C-; 68-69=D+; 60-67=D; <59=F

## ASSIGNMENTS AND DUE DATES

1/15	Three portrait photographer websites	
1/17	01 Window light portrait	(50)
1/24	02 Speedlight – Basics	(50)
1/31	03 Speedlight – Dimming the Sun & Color Balance	(50)
2/7	04 Speedlight – Drag Shutter	(50)
2/14	05 Speedlight – Multiple Flash	(50)
2/21	06 Freelance, Part A – Negotiation, Contract	
2/28	06 Freelance, Part B – Portrait Series, Invoice	(100)
3/5	PORTFOLIO 1, re-shoots	
3/21	07 Freelance – Website, Cover letter, Internship list	(50)
3/28	08 Freelance – Final Project Pitch Session	
4/4	09 Fashion/Illustration, Invoice	(100)
4/11	10A	
4/18	10B	
4/25	10C	
4/26	Patluck!10 Final PROJECT &PORTFOLIO, re-shoots	(200)
	Participation	(100)
	Total	(800)

### Honor Code:

I expect that each student will conduct himself or herself within the guidelines of the University honor system (<http://honor.unc.edu>). All academic work should be done with the high levels of honesty and integrity that this University demands. You are expected to produce your own work in this class. 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 Charlie Tuggle, or you may speak with a representative of the Student Attorney Office or the Office of the Dean of Students.

### 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 illness.

**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/>

**Accreditation:**

The School of Journalism and Mass Communication'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 about them 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 the last six bulldots under "Professional values and competencies" in the link above.



Andie Rea

Freelance Series