

FOUNDATIONS IN PHOTOJOURNALISM

MEJO 180-001

Spring 2021 MW 10:00 - 11:45

"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.

CLASS AND COVID-19

We are officially designated a remote learning class. This means that this class will take place on Sakai and Zoom. Please see the schedule for details on which platforms we will use on a particular day. Primarily we will meet via Zoom for

PROFESSOR: CHAD HEARTWOOD
OFFICE: CA 211
chadstevens@unc.edu
[Overburden Documentary](#)
[Farmsteaders Documentary](#)

◆ **ZOOM OFFICE HOURS:**
T - 1:00-2:30
Or by appointment.

◆ **Required Text:**

National Geographic
Photo Basics: The
Ultimate Beginner's
Guide to Great
Photography

◆ 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 = 95-100% / A- = 90-94.94%
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

◆ **IMPORTANT DATES:**
WELLNESS DAYS FOR OUR CLASS:
02/15
04/05
LDOC: 05/05
FINAL EXAM: TBD

→ "What you do makes a difference, and you have to decide what kind of difference you want to make."

- JANE GOODALL

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most class sessions. I will utilize Sakai for scheduling, supporting materials and assignment turn-ins and peer and instructor feedback.

Fieldwork: We are here to tell stories, and with flexibility and thoughtfulness, we will find ways in which to tell the best visual stories we can - given the parameters put on us because of the pandemic. I want to give you the freedom to tell the kind of story you want to tell that is within your comfort zone. That means we are going to have options on how we approach the final project.

Communication

Since a significant portion of this course will be virtual, it is important to note that communication is key in online learning. You will be expected to maintain consistent communication with your classmates and the instructor throughout the duration of the course - as detailed in Lessons, Zoom or in-person meetings.

Lessons: You'll find the structure of the course in the Lessons section. Within the Lessons you will find all of the reading, links to complimentary content, which you are expected to explore, assignments and discussion points. You will need to complete all the sections in all of the Lessons.

Forums: We will use the Forum environment to post, share assignments, respond to assignments and offer feedback.

Messages: My email at chadheartwood@unc.edu. My hours will be flexible, and I will respond as quickly as possible.

Participation

You will be required to participate in all assignments and forum interactions. Your participation will be evaluated on your consistent, thoughtful contribution to class discussions (in class or on Sakai) and assignments. Deadlines are serious, and you are expected to meet all deadlines or have points deducted. You must have a voice in this class and contribute to this community of learners.

Zoom Protocol

The key to having an engaged class is participation from all of us. Just as when we meet in person, the class is always better when everyone participates, the same is true for our Zoom class meetings. If possible, I'd like everyone to have their video on during our Zoom classes - with exceptions of course. Just like an in-person class, you may need to leave the room. All good. You can turn off video if you need to take a moment.

You must go here to sign up and access your pro account: <https://unc.zoom.us/>

If you have questions, you can let me know, but you may have more efficient results by contacting IT here: <https://help.unc.edu/sp>

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. You will have the opportunity to reshoot two of your assignments.

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 - please communicate) you must turn in your assignment the day it is due to receive a grade.

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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.

Exercises and Assignments

Exercises		Possible Points
01 Vision	In Class	Credit only
02 Depth of Field, Motion and Flash	In Class	Credit only
Assignments		
03 F22	In Field	Credit only
04 Composition	In Field	100
05 Light	In Field	100
06 Moment	In Field	100
07 Creativity Package	In Field	100
08 Action	In Field	100
Photographer Presentation	In Class	50
Final Project		400 - Total
09 Story Ideas and Proposal		100
09 Story Edit		50
09 Final Picture Story		200
Participation - Critiques		100

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)
- Portable Harddrive to archive your photography
- Camera Flash Card, at least 16 GB (these are not available from Checkout)

While enrolled in this course you will have access to a Canon Rebel kit available through the MEJO equipment room. The Equipment Room is located in the Park Library, 2d floor of Carroll Hall. The pandemic has forced our school to change the rental process. I will follow up with emails detailing how you can make a reservation and safely pick up your camera equipment. If you have your own, let me know. I'd like to be sure it works for class.

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Attendance Policy

The field of journalism is requires we give it everything we can. 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. Please communicate with me if circumstances arise that require you to miss class.

PhotoNights

PhotoNight (virtual) 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. Our student photography organization, NPPA, organizes the event. It would be great if you want to join! I'll give you the details for each PhotoNight with as much advance notice as I can. Attendance is highly encouraged and sometimes comes with extra credit.

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.

One reminder about critiques in class. Remember, you are not your work. You are a full, holistic being, and the work you create is only one facet of who you are, so by separating your self worth from your work can lead to productive feedback sessions. 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.

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

"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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Grade Determination

The grading will be rigorous, but I will do my best to match my grading to your learning. 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. The best way to get a good grade in this class is to invest considerable time and effort on each assignment. A sure way to get a low grade is to wait to the last minute and not give the assignment - not to mention the people you are photographing - the attention deserved.

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 (submitted via Saka 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.

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.

Grades can get in the way of deep learning, and true learning requires an environment in which one can experiment and make mistakes (If you're going to fail, fail creatively!) Recognizing this, you will have the opportunity to reshoot two of your assignments. These will be due in the last few weeks of class. See the semester schedule.

Quizzes

There may 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 yourself 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. My preferred pronouns are he/him/his.

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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.

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	Platform
01 JAN 20 W	Review syllabus, intros and textbook info ASSIGN: Visions	Zoom
02 JAN 25 M	DUE: Visions and discussion READ: Ch. 1 & Ch. 3	Zoom
03 JAN 27 W	The Camera & Equivalent Exposure ASSIGN: F22 (NEED CAMERAS)	Zoom
04 FEB 01 M	Digital Workflow	Sakai
05 FEB 03 W	Exposure/Lenses, Depth of Field (DOF)	Zoom
06 FEB 08 M	DUE: f22/Critique READ: Ch. 2	Zoom
07 FEB 10 W	Composition ASSIGN: Composition	Zoom
08 FEB 15 M	Wellness Day	No Class
09 FEB 17 W	DUE: Composition/Critique Intro to the Picture Story READ: Ch. 4, Ch. 5 & Ch. 150-155	Zoom
10 FEB 22 M	Light & Portrait ASSIGN: Light & Portrait READ: Ch. 6 & 7	Zoom
11 FEB 24 W	<i>Guest Speaker: Maddie McGarvey, freelance photojournalist</i>	Zoom
12 MAR 01 M	The Moment ASSIGN: Moment More on Story ASSIGN: Final Project Story Ideas DUE: 03/22	Zoom
13 MAR 03 W	DUE: Light and Portrait/Feedback	Sakai
14 MAR 08 M	DUE: The Moment/Critique READ: Ch. 8	Zoom
15 MAR 10 W	TBD	Zoom
16 MAR 15 M	Creativity: Where Ideas Come From ASSIGN: Creativity	Sakai
17 MAR 17 W	TBD	Zoom
18 MAR 22 M	DUE: Creativity Shoot 1 DUE: Picture Story Ideas Proposal Writing ASSIGN: Final Project Proposal	Zoom
19 MAR 24 W	Photo Editing and in-class exercise ASSIGN: 10 Images from Photo Story, due 4/14	Zoom
20 MAR 29 M	DUE: Creativity Package	Zoom
21 MAR 31 W	<i>Guest Speaker: Carolyn Van Houten, Washington Post</i> DUE: Picture Story Proposal	Zoom
22 APR 05 M	Wellness Day	No Class
23 APR 07 W	<i>Sports with Guest Speaker: Jeff Camarati, UNC</i>	Zoom
24 APR 12 M	Motion, Blur, Panning, Sports ASSIGN: Action Image	Sakai
25 APRIL 14 W	DUE: 10 Images from your Story ASSIGN: Edit 1	Zoom
26 APRIL 19 M	More on Picture Story	Zoom
27 APRIL 21 W	DUE: Action Image Flash Tutorial	Sakai
28 APRIL 26 M	Photographer Presentations	Zoom
29 APRIL 28 W	Photographer Presentations	Zoom
30 MAY 03 M	DUE: Picture Story Edit 1	Zoom
31 MAY 05 W	RESHOOTS DUE	Sakai
FINAL EXAM	Final Project DUE - Project Reviews	Zoom