

PHOTO LIGHTING
& BUSINESS PRACTICES
MEJO 489

Professor Pat Davison
pdavison@unc.edu, 919-448-8965
Carroll TBA
Office Hours TTh 2:00-3:00 or appointment



Angelina Katsanis

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 light 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 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 “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.



Landon Bost

Dimming the Sun

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. Take ownership of your learning.

I expect you to have a clear concept and a plan behind your assignments.

I expect images that are technically advanced, properly focused, exposed and toned.

I expect you to make images that have excellent lighting and composition.

I expect professionalism including presentation, ethics and captions.

I expect your best effort, and I expect you to spend the time to be excellent.

Please understand that this class requires a lot of work and a lot of pre-shoot preparation. Students need to coordinate ideas, people, props, gear and locations. Most problems can be solved by starting early and planning well. Winging it at the last minute rarely works. Excuses for poor planning don't work either. Everyone is

experiencing challenges. They are to be expected, in class and later in your career. Be a problem solver and make it your habit to use good planning and preparation.

COVID 19 NOTE Because of our unusual circumstances, planning and concept will be even more important. **PRIORITIZE SAFETY AT ALL TIMES.**
Argue valid points during critiques, but excuses don't help.

EQUIPMENT

You will need a digital 35mm HD/SLR camera system with manual controls, interchangeable lenses and a flash. We will use multiple flashes and light shaping equipment that is available for checkout from the school. Compared to a lot of pre-level camera gear, the flashes we use are not expensive. If you can afford to buy your own gear, it will be very useful for freelance like weddings, senior portraits, etc. and should pay itself off after a few jobs. It is an investment, but once you have it you can begin freelancing 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 should have two hard drives for your personal photography archive, one is for backup. I suggest you get at least 4TB drives, USB 3.0 or equivalent.



Drag Shutter

Abe Loven

ATTENDANCE

Regular class attendance is a student obligation. Students are responsible for all of their work and for all class meetings.

Because of Covid, whether we meet in person or remotely may be flexible. On most Thursdays when work is due, we will critique online. You need to be present for

critiques. I will put all Powerpoint presentations on the Sakai site, and some short flash demo videos, but there is no substitute for attendance, either in-person or virtual.

My policies:

Lectures, guest speakers and demonstrations will not be repeated.

You may not miss class to shoot an assignment for this class, any other class, or the DTH.

You must be on time. More than 15 minutes late counts as an unexcused absence unless agreed upon in advance.

Unexcused absences affect your grade.

Unexcused absences on due dates will result in a zero on the assignment unless approved by me in advance. Please let me know if you're sick.



Gabrielle Strickland

They say she was born
from the sea.
She was made from
no man
and she never
had a mother.

You can see it;
her hair is like waves
crashing on the rocks;
her skin is like the wings
of a bird slicing
through the water;
she is more beautiful
than any maiden
adorning the bow;
and when she's angry
her eyes are like the sky
that melts into the sea.

They say she was born
from the sea.
And she's just as lonely
and just as willing
to swallow the world.

-a.h.



Freelance Series

READING **MONDAYS**

You will not be tested on your reading, but you will write a 1-2 paragraph response on the J489 Facebook page by 5pm the Tuesday prior to the due date. Your responses will count towards the participation grade. The reading due dates are listed in the Assignments doc.

Textbooks:

“The Hot Shoe Diaries”
Joe McNally

PHOTO **SUNDAYS**

Find one photo, photo project or photographer, who utilizes lighting techniques similar to what we're learning, and post it to the Facebook page by 5pm Sunday. After 5pm, review your classmates images and vote for your fave by “liking” it. We will often talk about the winners the following week.

PORTFOLIO

You will turn in a Final Portfolio. Details in the Assignments doc.

FINAL EXAM

The final project will count instead of a final exam. If possible, the class will meet for a screening and Patluck with other classes on Thursday May 6 (if possible).



Berenfeld

Freelance Series

GRADING

I always do my best to be fair and accurate, but because of the unusual challenges presented by Covid, I want to assure everyone that I will be understanding if you are facing unusual challenges.

Our class has some very specific guidelines:

- 1) Assignments are due at the very minute class begins!
- 2) Any assignment not turned in will, obviously, receive zero points.
- 3) Reshoots. You will be allowed to reshoot 2 assignments, due at portfolio deadlines.
- 4) You must submit captions and metadata with every image. See Lightroom Workflow.
- 5) On multi-week projects, you must turn in work for each week or lose points.

Although this is a subjective world, there must be a final say, and that is where I come in. I am the editor. The vital element that must be included in any assignment: Is your concept clear and engaging to the viewer? By looking at lots of conceptual work over the semester, through PhotoSunday and critiques,

you will increase your understanding of what makes a strong concept and how to execute it.

Much of your feedback for your projects will occur during class critiques. I will try to comment on every person's work. If you want more feedback, be proactive during class and/or come see me during virtual office hours or by appointment for one-on-one feedback. You may also seek feedback from our TA.



Christian Ocana

Multi Light

Grading Criteria:

Concept: idea, plan, execution, captions, does it tell a story? is it publishable?

Aesthetic: creativity, mood, light, composition, graphics, color

Technical: propping, posing, styling, exposure, imaging, presentation

ASSIGNMENTS AND DUE DATES

1/28	01 Window light portrait	(50)
2/4	02 Speedlight – Flash in Real Life	(50)
2/11	03 Speedlight – Dimming the Sun & Color Balance	(50)
2/18	04 Speedlight – Drag Shutter	(50)
2/25	05 Speedlight – Multiple Flash	(50)
3/4	06 Freelance, Part A – Negotiation, Contract, Portfolio 1	
3/18	06 Freelance, Part B – Portrait Series, Invoice	(100)
3/25	07 Freelance – Website, Cover letter, Internship list	(50)
4/1	08 Freelance – Final Project Pitch Session	
4/8	09 Fashion/Illustration, Invoice	(100)
4/15	10A	
4/22	10B	
4/29	10C	

5/6	Patluck! Final Project & Portfolio 2, re-shoots	(200)
Participation		(100)
Total		(800)

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

Inclusive and Accepting Space

Everyone is welcome here. We may have difficult discussions in this class, and 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, 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.

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.