

FOUNDATIONS IN PHOTOJOURNALISM

MEJO 180-002

Fall 2021 MW 10:00 - 11:45 CA 60

"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

We are officially designated an in-person learning class, but we will approach this semester with flexibility. I'll update the schedule if we need to access other platforms for class. I will utilize Sakai for scheduling, supporting materials and assignment turn-ins and peer and instructor feedback.

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 = 600 points
Final Project = 350 points
Participation = 50 points

◆ **IMPORTANT DATES:**
LABOR DAY: 09/06
FALL BREAK: 10/21-22
T-DAY BREAK: 11/24-26
LDOC: 12/01
FINAL EXAM: TBD

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

- JANE GOODALL

FOUNDATIONS IN PHOTOJOURNALISM

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

It is important to note that communication is key to in-person and 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.

Sakai Lessons: You'll find the the structure of the course in the Lessons section of Sakai. 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.

Sakai Forums: We will use the Forum environment to post, submit 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 critiques, whether in person or on Sakai forums (when assigned). 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

We will have some course meetings via Zoom. 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>

Mask Use

All enrolled students are required to wear a mask covering your mouth and nose at all times in our classroom. This requirement is to protect our educational community -- your classmates and me -- as we learn together. If you choose not to wear a mask, or wear it improperly, I will ask you to leave immediately, and I will submit a report to the Office of Student Conduct. At that point you will be disenrolled from this course for the protection of our educational community. Students who have an authorized accommodation from Accessibility Resources and Service have an exception. For additional information, see <https://carolinatogether.unc.edu/university-guidelines-for-facemasks/>.

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.

FOUNDATIONS IN PHOTOJOURNALISM

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.

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 needed, 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 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 Video Sequence	In Field	100
Photographer Presentation	In Class	100
Final Project		350 - Total
09 Story Ideas and Proposal		100
09 Story Edit		50
09 Final Picture Story		200
Participation - Critiques		50

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)

FOUNDATIONS IN PHOTOJOURNALISM

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.

You will reserve your equipment through Connect2 at this link: <https://equipmentroom.mj.unc.edu/>

Find gear instruction manuals here: <https://guides.lib.unc.edu/equipment-room/instruction-manuals>

If you have your own, let me know. I'd like to be sure it works for class.

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. 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 exercises, six 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.

"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

FOUNDATIONS IN PHOTOJOURNALISM

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 and feedback 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.

ARS

The University of North Carolina at Chapel Hill facilitates the implementation of reasonable accommodations, including resources and services, for students with disabilities, chronic medical conditions, a temporary disability or

FOUNDATIONS IN PHOTOJOURNALISM

pregnancy complications resulting in barriers to fully accessing University courses, programs and activities.

Accommodations are determined through the Office of Accessibility Resources and Service (ARS) for individuals with documented qualifying disabilities in accordance with applicable state and federal laws. See the ARS Website for contact information: <https://ars.unc.edu> or email ars@unc.edu.

Counseling and Psychological Services

CAPS is strongly committed to addressing the mental health needs of a diverse student body through timely access to consultation and connection to clinically appropriate services, whether for short or long-term needs. Go to their website: <https://caps.unc.edu/> or visit their facilities on the third floor of the Campus Health Services building for a walk-in evaluation to learn more.

Diversity

I strive to make this classroom an inclusive space for all students. Please let me know if there is anything I can do to improve; I appreciate any suggestions. More broadly, our school has adopted diversity and inclusion mission and vision statements with accompanying goals. These complement the University policy on prohibiting harassment and discrimination. In summary, 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. The Dean of Students (Suite 1106, Student Academic Services Building, CB# 5100, 450 Ridge Road, Chapel Hill, NC 27599-5100 or [919] 966-4042) has been designated to handle inquiries regarding the University's nondiscrimination policies.

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.

FOUNDATIONS IN PHOTOJOURNALISM

SEMESTER SCHEDULE ←

Class	Topics
01 AUG 18 W	Review syllabus, intros and textbook info ASSIGN: Visions
02 AUG 23 M	DUE: Visions and discussion READ: Ch. 1 & Ch. 3
03 AUG 25 W	The Camera & Equivalent Exposure ASSIGN: F22 (NEED CAM-ERAS)
04 AUG 30 M	Digital Workflow
05 SEP 01 W	DUE: f22/Critique Exposure/Lenses, Depth of Field (DOF) READ: Ch. 2
06 SEP 06 M	NO CLASS: LABOR DAY
07 SEP 08 W	Composition ASSIGN: Composition
08 SEP 13 M	<i>GUEST PANEL: Visual Reporting in a Pandemic</i>
09 SEP 15 W	DUE: Composition/Critique Intro to the Picture Story READ: Ch. 4, Ch. 5 & Ch. 150-155
10 SEP 20 M	Light & Portrait ASSIGN: Light & Portrait READ: Ch. 6 & 7
11 SEP 22 W	More on Light & Portrait
12 SEP 27 M	The Moment ASSIGN: Moment More on Story ASSIGN: Final Project Story Ideas DUE: 10/18
13 SEP 29 W	DUE: Light and Portrait/Feedback
14 OCT 04 M	DUE: The Moment/Critique READ: Ch. 8
15 OCT 06 W	TBD
16 OCT 11 M	Creativity: Where Ideas Come From ASSIGN: Creativity
17 OCT 13 W	Photo Editing and in-class exercise ASSIGN: Final Project Proposal, DUE: 10/27
18 OCT 18 M	DUE: Creativity Shoot 1 DUE: Picture Story Ideas Proposal Writing ASSIGN: 10 Images from Photo Story, DUE: 11/10
19 OCT 20 W	Flash Tutorial
20 OCT 25 M	DUE: Creativity Package
21 OCT 27 W	<i>Guest Speaker: Emily Rhyne, New York Times</i> DUE: Picture Story Proposal
22 NOV 01 M	Video Storytelling ASSIGN: Photographer Presentation
23 NOV 03 W	Video Storytelling ASSIGN: Video Sequence
24 NOV 08 M	Motion, Blur, Panning, Sports
25 NOV 10 W	DUE: 10 Images from your Story ASSIGN: Edit 1
26 NOV 15 M	Photographer Presentations
27 NOV 17 W	Photographer Presentations
28 NOV 22 M	DUE: Video Sequence
29 NOV 24 W	NO CLASS: TDAY
30 NOV 29 M	DUE: Picture Story Edit 1
31 DEC 01 W	LDOC: RESHOOTS DUE
TBD	Final Exam Period: Final Project DUE - Project Reviews

ATTENDANCE

University Policy:

No right or privilege exists that permits a student to be absent from any class meetings, except for these University Approved Absences:

Authorized University activities

Disability/religious observance/pregnancy, as required by law and approved by Accessibility Resources and Service and/or the Equal Opportunity and Compliance Office (EOC)

Significant health condition and/or personal/family emergency as approved by the Office of the Dean of Students, Gender Violence Service Coordinators, and/or the Equal Opportunity and Compliance Office (EOC).

Class Policy:

Instructors may work with students to meet attendance needs that do not fall within University approved absences. For situations when an absence is not University approved (e.g., a job interview or club activity), instructors determine their own approach to missed classes and make-up assessments and assignments.

The field of journalism 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.

Please communicate with me early about potential absences. Please be aware that you are bound by the Honor Code when making a request for a University approved absence.

POLICY ON NON-DISCRIMINATION

The University is committed to providing an inclusive and welcoming environment for all members of our community and to ensuring that educational and employment decisions are based on individuals' abilities and qualifications. Consistent with this principle and applicable laws, the University's Policy Statement on Non-Discrimination offers access to its educational programs and activities as well as employment terms and conditions without respect to race, color, gender, national origin, age, religion, creed, genetic information, disability, veteran's status, sexual orientation, gender identity or gender expression. Such a policy ensures that only relevant factors are considered and that equitable and consistent standards of conduct and performance are applied.

If you are experiencing harassment or discrimination, you can seek assistance and file a report through the Report and Response Coordinators (see contact info at safe.unc.edu) or the Equal Opportunity and Compliance Office, or online to the EOC at <https://eoc.unc.edu/report-an-incident/>.

TITLE IX

Any student who is impacted by discrimination, harassment, interpersonal (relationship) violence, sexual violence, sexual exploitation, or stalking is encouraged to seek resources on campus or in the community. Reports can be made online to the EOC at <https://eoc.unc.edu/report-an-incident/>. Please contact the University's Title IX Coordinator (Elizabeth Hall, interim – titleixcoordinator@unc.edu), Report and Response Coordinators in the Equal Opportunity and Compliance Office (reportandresponse@unc.edu), Counseling and Psychological Services (confidential), or the Gender Violence Services Coordinators (gvc@unc.edu; confidential) to discuss your specific needs. Additional resources are available at safe.unc.edu.

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 C. A. Tuggle, or you may speak with a representative of the Student Attorney Office or the Office of the Dean of Students.

SYLLABUS CHANGES

The professor reserves the right to make changes to the syllabus, including project due dates and test dates. These changes will be announced as early as possible.