

**FOUNDATIONS OF
PHOTOJOURNALISM
MEJO 180
M/W Carroll 58/60**

Instructor: Phyllis B Dooney
Email: Phy919@email.unc.edu

OFFICE HOURS

By appointment; *please reach out and schedule at least two days beforehand.*

REQUIRED TEXT

Photojournalism: A Professional's Approach, 7th Edition
By Kenneth Kobre

NOTES

This syllabus is flexible.
Be prepared for change.
Show up for each other. Be on time.



Photo © Trent Parke

OBJECTIVES

1. Learn how to effectively use your 35mm cameras.
2. Understand what makes a good photograph in terms of (1) content; (2) composition/aesthetics; (3) technical quality.
3. Acquire and develop the intellectual, technical and analytical skills of visual journalism communication.
4. To help you understand the essential contribution of the idea(s) to the photograph – the critical element that separates the picture taker from the picture maker.

PHOTOGRAPHY ASSIGNMENTS

All assignments are due before the start of class on their due date.

You need to:

- 1) upload your edit into SAKAI (Adobe RGB, JPGs, 300 dpi, 2000 pixels wide/tall (longest edge)) before class begins and
- 2) must be present with your edit on an external hard drive in class for critique.

The first section of class is designed to get you comfortable with your camera and explore technique. There are 4 shooting assignments. Experiment. Play. Fail. Think of these as exercises – there is no such thing as failure if you demonstrate that you spent time on them and tried different approaches. Edits are expected to be approx. 10 images.

During the second section of class we work towards more intentional photographic assignment stories. There are 2 shooting assignments that you will have. I encourage you to maintain the mindset of experimentation from section 1, however, these edits are expected to contain more thought provoking and polished images. Edits are expected to be approximately 15 images.

The remaining assigned photography for the class will be reserved for you to shoot your final project. This stage begins on March 23 – from there on out, you will be shooting for your project regularly and expected to bring in work (photographs and fieldwork) to show on “Final Project Update” days.

RE: Editing. Editing is a critical part of the photography process. Take the time to sit with your images and pick your selects to bring to class. Of course, shoot a significant amount more than your actual class edit. Sequencing, likewise, is vital and will be integrated as the semester progresses.

RE: Captions. Captions are an essential element in the storytelling process. This begins in the field—take notes while you are shooting. Do not rely on memory. In this class we will be using AP style caption standards.

Important – no photographs taken before the semester begins will be accepted. You must shoot the assignments during the 1-2 weeks that is allocated before the due date. Also, this is a documentary photography class. That means – except for still lifes and portraits – you may not “set up” pictures; no “posing” subjects; no photo manipulation, in any images.

WRITTEN ASSIGNMENTS

Any written assignments are due in print form and on SAKAI at the beginning of class on their due date. Please print out your assignment, bring the hard copy to class and turn it in to me at the end of class in order to receive a grade. This includes what I call “essays,” “response summaries,” “pitches” or “ideas” in the syllabus. When I give a word count, it is an approximation within 50 words.

CRITIQUES

Our goal: to discover what makes a compelling photo story, to draw attention to the strengths and weaknesses in your edit, and to prepare you to go out and make images that communicate more powerfully the next time. Critiques are essential to growth. Be honest, thoughtful and constructive. When receiving a critique of your work, appreciate it – you want feedback in order to grow. Don't be so connected to your work that you lose sight of how it could be better. We are each other's best critics and supporters. We will all experience the arc of not-so-great results along with highlight moments. Much of the feedback for your assignments will occur during class critiques.

REQUIRED EQUIPMENT + MATERIALS

- A 35mm Single Lens Reflex (SLR) digital camera that allows you to manually set the f/stops and shutter speeds.
- A lens (a 35mm is a common photojournalist's lens and a 50mm lens is a standard lens).
- Portable/external hard drive to archive your photography.

>> **Data Management.** It is good practice to have all of your files and work backed up in at least two locations: an external hard drive (for example, <http://a.co/d/9Q84UvM>) and a cloud). Do NOT store your work on your laptop. You will also use this small external hard drive to transport images to and from class on workshop days. Make sure to check that the connector (USB or USBC) is compatible with your laptop (or get an adaptor). Also be sure that whatever drive you buy is Mac compatible and [format it for your Mac](#) before you put anything on it! *It is up to you not to lose your work; lost images will not count.* A thumb drive will not be adequate to store/work on your RAW files but you can use one to transport your JPGs to class for critique.

>> **Online Submissions.** Though you need to be shooting in RAW, upload your final edits to the class portal in SAKAI (in a labelled subfolder, IE: "Surname_Ass_1") according to these specifications: JPGs, 300dpi, 2000 pixels (longest edge), Adobe RGB color space. Sequence your edit by renaming your files like so: 01_Surname_Story1_055, 02_Surname_Story1_078, etc.



SYLLABUS

WEEK 1

JAN 10: WELCOME! Review syllabus. Prepare for Equipment Room. Sign Ups.

JAN 12: Basic camera mechanics: "Exposure Triangle" (F-Stop, Shutter Speed, and ISO) and menu settings (bring your equipment to class).

DUE: READ *Black + White Photography* by Henry Horenstein (SAKAI).

WEEK 2

JAN 17: NO CLASS (MLK)

JAN 19: Lecture: LIGHT. Discussion.

DUE: READ *Photojournalism: A Professional's Approach* by Ken Kobre (Chapters 1-4).

WEEK 3

>> Shoot a day in your own life (morning through night) utilizing the following different camera settings: Shutter Speeds 1, 1/125 and 1/1000 and F-Stops 2.8 (or 4), 8 and 22, with everything at ISO 400. Play with depth of field and blur/motion. Shoot indoors and outdoors. Bring an edit of 6-10 (with the specified camera settings) on an external hard drive or on your SD/CF card. It is OK to shoot in JPG mode for this.

NOTE: *This is the first and last time you will shoot JPGs or arrive to class with your images on your camera's data card.*

JAN 24: Workshop: The Digital Workflow, From Camera to Computer.

DUE: Critique (GROUP A)

JAN 26: Discussion. Workshop (cont).

DUE: Critique (GROUP B). READ *Photojournalism: A Professional's Approach* by Ken Kobre (Chapters 8-9).

WEEK 4

>> Shoot for LIGHT in an edit of approx. 10 images that capture a range of lighting situations. For example, 2 backlit, 2 frontal lighting, 2 side lighting, 2 low light, 2 found artificial light, etc.

NOTE: *From here on out you will be shooting RAW images, in Adobe RGB, and bringing in your edit (JPGs converted from the original RAWs, 2000 pixels wide/tall) to class on an external hard drive for critique.*

JAN 31: Visiting Artist: Julie Platner

DUE: Critique (GROUP A)

FEB 2: Lecture: The Portrait. Discussion.

DUE: Critique (GROUP B). READ *Photojournalism: A Professional's Approach* by Ken Kobre (Chapter 5).

WEEK 5

>> Shoot a portrait. Capture a variety of 'environmental portraits' that reveal something about your subject. Get intimacy and information. Get a variety of distance-to-subject. Bring in an edit of approx. 10 images.

NOTE: *From here on out, you will need to have your AP Style captions embedded into your images' metadata. And, you will have renamed your files (eg: "0121_PDass3_001").*

FEB 7: QUIZ. Lecture: Composition, Layers and "The Decisive Moment."
DUE: Critique (GROUP A)

FEB 9: Lecture (cont)
DUE: Critique (GROUP B). Newspaper/magazine story assessment (1-3).

WEEK 6

>> Shoot "ironic juxtapositions." Look for contradictory scenes, where opposite elements coincide in your frame, where something seems out of place. Examples: young/new amid a sea of elderly/old, tall v. short, signs that say one thing while the scene doesn't, etc. This can be done through context where the content of the image provides the juxtaposition or in a more formal way (think *Friedlander*) where intersecting planes and/or lines create the surprising relationship(s) in the photograph. The photo could be humorous or serious, but it must be found, not staged. This is why you carry your camera everywhere you go. The assignment is designed to get your eyes and mind sharp, each and every day.

FEB 14: Film Screening
DUE: Critique (GROUP A)

FEB 16: Film Screening (cont)
DUE: Critique (GROUP B)

WEEK 7

FEB 21: Pitch Workshop
DUE: Research an event in the area, a farmers' market or parade, for example. Write a short pitch (100 words) on your plans/ideas to cover it. The event must take place before Feb 28/March 2 when the images are due.

FEB 23: Excursion: Photobooks (meet Alice Whiteside at Sloane Library)
DUE: READ *Photojournalism: A Professional's Approach* by Ken Kobre (Chapters 7 + 10)

WEEK 8

>> Shoot a local event. Shoot street photographs for composition and layers. Fill up the frame with static and moving parts. Look for "The Decisive Moment" in your images. Capture a variety of focal points. Bring in an edit of approx. 15 images.

FEB 28: Lecture: The Picture Story
DUE: Critique (GROUP A).

MARCH 2: Discussion
DUE: Critique (GROUP B). READ *Photojournalism: A Professional's Approach* by Ken Kobre (Chapter 11). Newspaper/magazine story assessment (4-6).

WEEK 9

MARCH 7: Pitch Workshop

DUE: Go to Sohp.org >> oral histories >> search the interview database. Pick an oral history to listen to, write a short summary and pitch (200 words) on your plans/ideas to respond, photographically, to the recording for a March 21/23 deadline. Refer to "pitch_guidelines.doc" in Sakai for format.

MARCH 9: Discussion

DUE: Newspaper/magazine story assessment (7-12).

WEEK 10

MARCH 14: NO CLASS (Spring Recess)

MARCH 16: NO CLASS (Spring Recess)

WEEK 11

MARCH 21: Discussion/workshop/lecture

DUE: Newspaper/magazine story assessment (13-16). READ *Photojournalism: A Professional's Approach* by Ken Kobre (Chapter 16).

MARCH 23: Workshop. [Shooting scripts](#).

DUE: Concept and research for your final project. Write down 3 pitches (100 words each) and bring to class.

WEEK 12

>> Shoot your oral history response images. Remember to move your feet: go back, go tight. Remember to change your angles: go high, go low. Remember to capture different kinds of light and different times of day. Get a sense of person and/or a sense of place. Bring in an edit of approx. 15 images.

MARCH 28: Visiting Artist: TBD

DUE: Critique (GROUP A).

MARCH 30: Discussion

DUE: Critique (GROUP B). READ *Reflections in Black* by Deborah Willis (SAKAI)

WEEK 13

>> Bring in your work on your final project thus far to workshop with your peers.

APRIL 4: Workshop: Final Project Update

DUE: Critique (GROUP A + B)

APRIL 6: Discussion/workshop/lecture

DUE: Newspaper/magazine story assessment (17-20). READ *Classic Essays on Photography* by Alan Trachtenberg (SAKAI).

WEEK 14

>> Bring in your work on your final project thus far to workshop with your peers.

APRIL 11: Workshop: Final Project Update
DUE: Critique (GROUP A + B)

APRIL 13: Visiting Artist: Ed Kashi

WEEK 15

APRIL 18: Presentations

DUE: Find a photography series or photographer that inspires your work, specifically your final project. Prepare an 8 min talk and slideshow on your findings and assessment of the photographer and/or this particular body of work.

APRIL 20: Presentations

WEEK 16

APRIL 25: Presentations

APRIL 27: Presentations

DUE: Final Project Pitch/Artist Statement (400 wds).

>> FINAL <<

APRIL 29, 8am (180.1)

MAY 3, 4pm (180.2)

DUE: FINAL PROJECT PRESENTATIONS

MENTAL HEALTH

Your mental health and sense of well-being is important! If you are overwhelmed by symptoms, such as anxiety or depression, please reach out to [CAPS](#) (Counseling and Psychological Services) 24/7 at 919-966-3658.

ATTENDANCE + CLASS POLICY

You will be allowed 1 unexcused absence; after that 1 percentage point will be deducted from your FINAL GRADE. If your semester average is 91% and you miss 3 classes, your final average would be 89% and so forth. Students may seek an official excuse for absence(s) from the [University Approved Absence Office](#) (UAAO). UNC-Chapel Hill's 2020 attendance policy stipulates that "*No right or privilege exists that permits a student to be absent from any class meetings, except for these University Approved Absences.*"

You must be in class to present your work for critique. Late assignments will receive a reduced grade. If you must miss a class (cleared by UAAO) you should turn in your assignment the day it is due to receive a grade.

ZOOM attendance is only for those of you who are experiencing health issues that are cleared by UAAO and COVID 19 related safety precautions. We need each other. Part of your grade evaluation will include participation. The success of this class depends in large part on the quality of class discussion. I distinguish between attendance and participation. I expect everyone to be *active participants in the class* - ask questions, offer your

opinions, and challenge. This includes discussions during critique and on reading materials.

RUBRIC

PHOTO ASSIGNMENTS 1 - 4	15%
PHOTO ASSIGNMENTS 5 - 6	15%
FINAL PROJECT UPDATES	5%
FINAL PROJECT	20%
QUIZ	4%
NEWSPAPER STORY ASSESSMENT	3%
ORAL HISTORY PITCH	4%
EVENT PITCH	3%
FINAL PROJECT PITCH/ARTIST STATEMENT	8%
INSPIRING PHOTOGRAPHER PRESENTATION	8%
PARTICIPATION EFFORT	15%

I will do my best to be fair and accurate, but to do this there must be some very specific guidelines and boundaries.

- 1) Assignments are due before class begins (bring to class, upload to SAKAI).
- 2) Any assignment not turned in will, obviously, receive zero points.
- 3) Once specified, you must submit captions in your metadata with every assignment. Captions must utilize AP style and, where appropriate, contain quotes from your subjects.

GRADING SCALE

>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

EQUIPMENT ROOM

Equipment Room Hours: 9:30 a.m. - 4 p.m. Mon. - Friday

1. **Install the VPN**

Instructions at:

- ★ Watch HOW VPN video: https://youtu.be/YZYTb93Q1_0
- OR read: <https://guides.lib.unc.edu/equipment-room/vpn>
- Optional: Why VPN video: <https://youtu.be/aUCb2zSHiCY>

2. **Reserve Gear in Connect2** (with short video)

- Bookmark: <https://equipmentroom.mj.unc.edu>
- Never borrowed gear before? Instructions at
 - Read: <https://guides.lib.unc.edu/equipment-room/check-out>
 - OR
 - Video: <https://youtu.be/dGGZBoX2BDI>
- Please text us if you can't login (see below for our text number)

3. 🔥 Put **Equipment Room text number** in your phone **(919) 442-8077** 🔥

4. Our **Terms & Conditions** are below. Notably: **You are financially responsible for equipment checked out.** This may mean paying for lost or damaged equipment.

5. **Equipment Room Quiz:** <https://go.unc.edu/fall21-equipment-quiz> ▶ Please take this quiz / exercise which explains lots of info. about using the Equipment Room ▶

HONOR CODE

The Honor Code (<https://catalog.unc.edu/policies-procedures/honor-code/>) forms a bond of trust among students, faculty, and administrators. The University of North Carolina at Chapel Hill operates under a system of self-governance, as students are responsible for governing themselves. As such, our University is transformed into a powerful community of inquiry and learning. The Honor Code embodies the ideals of academic honesty, integrity, and responsible citizenship, and governs the performance of all academic work a student conducts at the University. Acceptance of an offer of admission to Carolina presupposes a commitment to the principles embodied in our century-old tradition of honor and integrity.

SEEKING HELP

If you need individual assistance, it is 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 on the Equal Opportunity and Compliance Office's webpage (<https://eoc.unc.edu/our-policies/ppdhrm/>). 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 Accessibility Resources & Services site at <https://ars.unc.edu/>.

ACCREDITATION

The Hussman School of Journalism and Media'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://hussman.unc.edu/accreditation>. 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.