

# FOUNDATIONS IN PHOTOJOURNALISM

MEJO180-3 Spring 2023 T/Th 3-4:45 PM CA 60

“Photographs furnish evidence. Something we hear about, but doubt, seems proven when we’re shown a photograph of it.”

Susan Sontag, *On Photography*



Welcome to Foundations in Photojournalism! This course introduces the principles and practices of visual journalism. Through a combination of lectures, discussions, and hands-on assignments, you will learn how to use photography to tell stories and document events. The course will cover a range of topics, including ethics, storytelling techniques, visual composition, and technical skills.

## OUR GOALS:

- Understand the major role of photojournalism and its ethical responsibilities
- Develop technical skills in photography, including camera operation, lighting, and editing
- Develop aesthetic skills in visual storytelling, including composition and framing
- Learn how to research, plan, and execute photojournalism assignments
- Understand a good photo in terms of content, aesthetics, and technical quality
- Develop a better comfort level in photographing people closely over time
- Develop better visual storytelling skills, including recognizing meaningful visual details

**MAJOR TOPICS:** Camera mechanics/Portraits/Equivalent Exposure/Picture Stories/Idea generation/Beat & Story Research and Proposals/Caption Writing/Action-Motion-Depth/Ethics, Laws/Light/Building a Portfolio/Composition/Design

**COMMUNICATION:** Good communication is key to learning. Please maintain consistent, professional, and respectful communication with your classmates and the instructor throughout the duration of the course.

Instructor: Celia Carey

Celia.Carey@unc.edu

CeliaCarey.com

**Office Hours:** by appointment

**ATTENDANCE** is vital to success in this class. There will be demonstrations that cannot be redone. Please 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 = 350 points

Participation = 100 points

Final exam - 05/05 8 aM

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

## Required Equipment and Materials

- CAMERA**

Digital single lens reflex (DSLR) camera, which allows you to manually set the f/stops and shutter speeds.

- You will have access to a Canon Rebel SL3 kits through the MEJO equipment room. The Equipment Room is located in the Park Library, 2d floor of Carroll Hall.
- Reserve your equipment through Connect2 at this link: <https://equipmentroom.mj.unc.edu/> Students must book their own gear.
- Gear instruction manuals here: <https://guides.lib.unc.edu/equipment-room/instruction-manuals>
- Free technical help from Canon: 800-652-2666 (save as contact in your phone)

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

- LENS**

35 or 50 mm is a good general lens, but others are possible. (You can also check out lenses.) Wide lenses are <35 mm and telephoto lenses are >60 mm. The calculation is different if a DSLR is not "full-frame" – the Rebel and other APS-C cameras for your checkout are not. This adds a multiplier effect of approximately 1.6. This means a 16 mm lens is actually 16 mm x 1.6 = 25.6 mm. (We get to this more in optics.)

- Drives**

Portable hard drive to archive your photography - 250 GB is a good place to start. Best practices recommend all raw digital photos are stored on at least 2 hard drives at all times—your computer's hard drive, your external hard drive, and that portfolio worthy work is also stored on the cloud.

- SD Memory Card**

A least 16 GB. I suggest getting at least two cards. These are not available for checkout. The Rebel SL3 can use an SD, SDHC, or SDXC memory card (sold separately). UHS-I Speed Class SDHC and SDXC memory cards can also be used.

- SD Memory Card Reader**

To transfer images on to portable drive and edit. Limited number available for checkout. Some may have this on your computer. I suggest buying one if you don't have one.

- Book**

*Photojournalism: The Professionals' Approach*, 7<sup>th</sup> edition (available in library)

ASSIGNMENTS	Due Date	Points
First Day Survey	1/12	Credit
Image Response Survey	1/16	Credit
Equivalent Exposure	1/18	Credit
3 Beat Ideas	1/24	50
Daily Route (Composition/Caption)	1/30	100
Beat plus 3 story ideas in beat	2/2	50
Portrait and Light	2/8	100
Photo Story Proposal	2/13	100
Quotidian (with motion/captions)	2/15	150
Photo Story Photos 1-3 plus captions	3/6	Credit
Chosen Photographer/Short Essay	3/27	100
Photo Story Photos 4-6 plus captions	3/27	Credit
Photo Story Video	4/17	Credit
Photo Story Edit	4/20	50
Photo Story Final Project (serves as exam)	5/5	200
Participation and Critiques		100

CLASS SCHEDULE			
CLASS	DAY	TOPICS	ASSIGNMENTS (due by 5 PM unless noted)
1	1/10	<ul style="list-style-type: none"> <li>Introduction – <b>Survey</b> – What is photojournalism?</li> <li>Class Overview &amp; <b>Image Response Assignment</b></li> </ul>	
2	1/12	<ul style="list-style-type: none"> <li>Intro to DSLR camera – Understanding Equivalent Exposure</li> <li><b>Exposure Assignment</b></li> </ul>	<ul style="list-style-type: none"> <li>Survey (submit in Canvas before class)</li> <li>Bring Camera/SD card to class</li> </ul>
	1/16		Image Response
3	1/17	<ul style="list-style-type: none"> <li>Image response: Selected in-class photos—discuss why are these powerful/universal</li> <li>Ethics</li> <li>Surveys</li> <li><b>Finding Your Beat &amp; Three Beat Ideas Assignment</b></li> </ul>	
	1/18		Equivalent exposure exercise
4	1/19	<ul style="list-style-type: none"> <li>Lightroom intro</li> <li>Captions</li> <li><b>Route Assignment</b></li> </ul>	
5	1/24	<ul style="list-style-type: none"> <li>Composition/Optics</li> <li>Light &amp; Portraits</li> <li><b>Portrait Assignment</b></li> </ul>	3 Beat ideas due by class
6	1/26	<ul style="list-style-type: none"> <li>Editing</li> </ul>	
	1/30		Route/Caption Exercise
7	1/31	Route/Captions Critiques	
8	2/2	<ul style="list-style-type: none"> <li>Telling a photo story</li> <li><b>Quotidian Assignment</b></li> </ul>	By class: Beat plus 3 story ideas within beat
9	2/7	<ul style="list-style-type: none"> <li>Motion/Blurring/Sports</li> <li><b>Writing Your Story Proposal</b></li> </ul>	
	2/8		Edited Portraits
10	2/9	Portraits Critiques	
	2/13		Story Proposal
	2/14	No Class: Well-Being Day	
	2/15		Quotidian Assignment, movement/captions
11	2/16	Quotidian Exercise Critique	
12	2/21	Quotidian Exercise Critique continued	
13	2/23	Guest: Andrea Bruce (UNC graduate, <i>Washington Post</i> photographer)	
14	2/28	<ul style="list-style-type: none"> <li>The third meaning</li> </ul>	
15	3/2	<ul style="list-style-type: none"> <li>Features</li> </ul>	
	3/6		First 3 photos in Photo Story, plus captions
16	3/7	Critique 3 Photos	
17	3/9	Critique 3 Photos continued	
3/14 & 3/16		No Classes: Spring Break	
18	3/21	<ul style="list-style-type: none"> <li>Building a Portfolio</li> </ul>	

CLASS SCHEDULE continued			
CLASS	DAY	TOPICS	ASSIGNMENTS (due by 5 PM unless noted)
19	3/23	<ul style="list-style-type: none"> <li>• Role of Video</li> <li>• <b>Video Assignment</b> 45 sec or less</li> </ul>	
	3/27		<ul style="list-style-type: none"> <li>• Photographer Presentations</li> <li>• Three more photos in photo story</li> </ul>
20	3/28	Photographer Presentations	
21	3/30	Photographer Presentations	
22	4/4	<ul style="list-style-type: none"> <li>• Covering News</li> </ul>	
	4/6	No Class: Well-Being Day	
23	4/11	Career Development Guest News: Scott Sharp	
24	4/13	Career Development Guest: Courtney Kealy	
	4/17		Photo Story Video
25	4/18	Presentations Videos	
26	4/20	Presentation: Videos	Photo Story edit 1
27	4/25	<ul style="list-style-type: none"> <li>• History</li> </ul>	Reshoots
28	4/27	<b>Final Class</b>	
	5/5		8 AM Photo Story final due (final exam)

## CRITIQUES

Class critiques are essential to growth. In this class, there is an understood commitment to best intentions. This means when offering criticism, you are doing so with the best intentions. When receiving criticism, remember that the “critic” operates with the best intentions. Everyone will give and receive. Our goal is discovering what makes a good picture—uncovering the good and bad—to make images, which communicate exactly what we want to say visually, and well. Listen to feedback with an open mind and without defense. Critiques will be presented as a “sandwich”:

- 1) First note a positive attribute
- 2) Second note an aspect, which you feel could be improved
- 3) Third, note a 2<sup>nd</sup> positive attribute

You will have the opportunity to reshoot two assignments. These will be due in the last few weeks of class. Please refer to the schedule.

## GRADE DETERMINATION

If you are total beginner, no worries. The class starts with basic camera operation exercises. Some exercises will be ungraded. Failure to complete them will result in points deducted. You’ll learn as we progress into graded assignments typical of a professional photojournalist. Each will be accompanied by detailed captions. The final photo story will grow out of your written proposal. 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 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 appropriate time and effort on assignment. A sure way to get a low grade is to wait to the last minute and not give the assignment the attention deserved.

Specific guidelines and boundaries:

- 1) Assignments are submitted as noted on Canvas by the designated due time/date.
- 2) Assignments not turned in on time will receive zero points.
- 3) Class participation is critical to success in this course.

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. Again, you learn in part through making mistakes and will have the opportunity to reshoot two assignments.

### **QUIZZES**

There may be quizzes in this class covering information discussed in class and from required reading. These quizzes will be given at the beginning of class and cannot be made up. I will not always announce the quizzes, so you be prepared by going over the class/lab materials and readings from the previous weeks. Knowing and understanding the material will help you become a better photojournalist.

### **ATTENDANCE**

Please communicate with me ASAP regarding any circumstances that require you to miss class--and early if you know about potential absences. Be aware that you are bound by the Honor Code when making a request for a University-approved absence. University Policy: No right or privilege exists that permits a student to be absent from any class meetings, except for these *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, instructors determine their own approach to missed classes and make-up assessments and assignments. You cannot miss a class 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.

### **INCLUSIVE AND ACCEPTING SPACE**

Everyone is welcome here. Bigotry and sexism are not welcome here. We may have difficult discussions in this class. As that happens, please be mindful of the power of words and how they impact others. 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 she/her.

#### **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 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](mailto: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. Our school has diversity and inclusion mission and vision statements with accompanying goals. These complement the University policy on prohibiting harassment and discrimination. 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.

## **HONOR CODE**

Here are 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 speak with a representative of the Student Attorney Office or the Office of the Dean of Students.

## **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](http://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](mailto:titleixcoordinator@unc.edu)), Report and Response Coordinators in the Equal Opportunity and Compliance Office ([reportandresponse@unc.edu](mailto:reportandresponse@unc.edu)), Counseling and Psychological Services (confidential), or the Gender Violence Services Coordinators ([gvsc@unc.edu](mailto:gvsc@unc.edu); confidential) to discuss your specific needs. Additional resources are available at [safe.unc.edu](http://safe.unc.edu).