

PHOTO LIGHTING AND BUSINESS PRACTICES

MEJO 489

M/W 10AM Carroll 58

Instructor: Phyllis B Dooney

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OFFICE HOURS

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

REQUIRED TEXT

The Hot Shoe Diaries by Joe McNally
(eBook at Students Stores)

NOTES

This syllabus is flexible.

Be prepared for change.

Show up for each other. Be on time.



Photo © Lars Tunbjörk

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.

OBJECTIVES:

- To understand and apply the fundamentals of lighting in photojournalism
- To learn to see light and develop a personal style
- To enhance your 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
- Understand freelance terms & practices



Photo © Mélanie Wenger

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 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 polished.

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.

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 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.

You must be in class to present your work for critique.

Critiques will help guide your work as you refine your upcoming Portfolio, so ask for and give functional feedback. Most of my feedback for your work will be given during class critiques. Ask questions! Written feedback will occur with your Portfolio submissions.

EQUIPMENT

You will need a digital 35mm DSLR 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 (see "EQUIPMENT ROOM" notes below for access). Compared to a lot of professional 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 borrow from the school, realize you are responsible for any lost, damaged, or stolen equipment, and your access to gear may be limited.

1) You will need to buy your own CF or SD cards - as large as possible. 2) You should have two hard drives for your personal photography archive, one is for backup. I suggest you get at least 4TB drives. Please format your drives before you start using them. 3) Finally, you may also want to buy your own light modifiers (Lumiquest, for example), some Cinefoil, and/or a mount (Flashpoint Universal Shoe Mount Stand, for example).

SOFTWARE

If you haven't already, you will need to activate your accounts for LinkedIn Learning and Adobe Creative Suite. You will need to download Lightroom Classic, and probably Photoshop from Adobe Creative Cloud. This is free to all students.

LinkedIn Learning: <https://software.sites.unc.edu/linkedin/>

Adobe Creative Cloud: <https://software.sites.unc.edu/adobe/>



Photo © Martin Parr

SYLLABUS

WEEK 1

W JAN 10: WELCOME! Review syllabus. Prepare for Equipment Room. Sign-ups (partners and presentations). Lectures: LIGHT and BASIC CAMERA MECHANICS: "Exposure Triangle" (F-Stop, Shutter Speed, and ISO), MENU SETTINGS and THE DIGITAL WORKFLOW, From Camera to Computer.

WEEK 2

M JAN 15: NO CLASS (MLK Day)

M JAN 17: Workshop: SPEEDLIGHT BASICS (bring your equipment, including your flash, to class). Discussion: Critique Best Practices.

DUE: READ HOTSHOE: This Is Not the Manual, Flash in Real Life, 80 Plus 20 Equals Good Light, Strobe Strategy.

WEEK 3

M JAN 22: Critique

DUE: 01 WINDOW LIGHT. READ HOTSHOE: Part I. Watch GODOX CONTROLS (<https://vimeo.com/734496066>, PASS: J489).

W JAN 24: Workshop: BOUNCE + FILL (bring your equipment, including your flash, to class).

DUE: Watch BOUNCE FLASH (<https://vimeo.com/734495661>, PASS: J489) and FILL FLASH (<https://vimeo.com/444702228>, PASS: J489). Get acquainted with your flash — *know how to use it both on camera and off.*

WEEK 4

M JAN 29: Visiting artist (ZOOM): Ed Kashi

W JAN 31: Critique

DUE: 02 FLASH IN REAL LIFE.

WEEK 5

M FEB 5*: Workshop: DIMMING THE SUN (bring your equipment to class). **Meet at Merritt's Pasture (weather pending) for class.*

DUE: Watch DIMMING THE SUN (<https://vimeo.com/734495894>, PASS: J489). READ HOTSHOE: Part II (p 48-79) & Part III (Faces in the Forest).

W FEB 7: Workshop: DRAG SHUTTER (bring your equipment to class). READ HOTSHOE: Part II (remainder of unread).

WEEK 6

M FEB 12: NO CLASS (Well-being Day)

W FEB 14: Critique

DUE: 03 DIMMING THE SUN.

WEEK 7

M FEB 19: Workshop: MULTI-FLASH (bring your equipment to class).
DUE: READ HOTSHOE: Part III.

W FEB 21: Critique
DUE: 04 DRAG SHUTTER

WEEK 8

M FEB 26: Workshop: TAKE YOUR PARTNERS' HEADSHOT. *Bring your fully charged gear (lighting + cameras) to class. Dress accordingly!*
DUE: PORTFOLIO I.

W FEB 28: Workshop: ESTIMATES, LICENSING, INVOICES + SHOOT PLAN.
DUE: QUIZ on techniques and *Hotshoe*: Parts I, II, and III.

WEEK 9

M MARCH 4: Critique
DUE: 05 MULTI-FLASH

M MARCH 6: Workshop: ESTIMATES, LICENSING, INVOICES + SHOOT PLAN (cont).
DUE: 06A FREELANCE - Bring in working drafts (Estimate and Shoot Plan).

WEEK 10

M/W MARCH 11-13: NO CLASS (SPRING BREAK)

WEEK 11

M MARCH 18: Presentations
DUE: Inspiring Photographer Presentation (1-5)

W MARCH 20: Excursion: Photobooks (meet at Sloane Library).

WEEK 12

M MARCH 25: Critique
DUE: 06B FREELANCE - Fashion/Commercial Series, Invoice

W MARCH 27: Visiting Artist: Endia Beal
DUE: PORTFOLIO II

WEEK 13

M APR 1: Workshop: 07 FINAL PROJECT PITCH

W APR 3: Critique: Websites
DUE: Be prepared to present your website to the class.

WEEK 14

M APR 8: Presentations
DUE: 08 OUTREACH. Inspiring Photographer Presentation (6-10).

W APR 10: Workshop: TBD.
DUE: PORTFOLIO III

WEEK 15

M APR 15: Critique
DUE: 09A FINAL PROJECT UPDATE

W APR 17: Presentations
DUE: Inspiring Photographer Presentation (11-15).

WEEK 16

M APR 22: Workshop: TBD.

W APR 24: Critique
DUE: 09B FINAL PROJECT UPDATE

WEEK 17

M APR 29: LDOC

>> FINAL <<

MAY 2, 4PM: FINAL EXAM
DUE: PORTFOLIO IV, FINAL PROJECT PRESENTATIONS

RUBRIC

PORTFOLIO I (20%)

- 01 Window light portrait
- 02 Speedlight - Flash in Real Life
- 03 Speedlight - Dimming the Sun
- 04 Speedlight - Drag Shutter

PORTFOLIO II (18%)

- 05 Speedlight - Multiple Flash
- 06A Freelance - Estimate (with licensing terms), Shoot Plan
- 06B Freelance - Fashion/Illustration, Invoice, W9

PORTFOLIO III (12%)

- 07 Freelance - Final Project Pitch Session
- 08 Freelance - Outreach

PORTFOLIO IV

(25%)

9A

9B

Final Project

MISC

Participation/Effort

(15%)

Quiz

(3%)

Headshot Workshop (PASS/FAIL)

(2%)

Inspiring Photographer Presentation

(5%)

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

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

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 engagement and encourage everyone to be *active participants in the class*. Be present, ask questions, offer your opinions, and challenge yourself and others! Absolutely no phones in class.

PERSONAL DAYS (excused absences): You will be allowed **2 personal days**; after that 2 percentage points per absence will be deducted from your final grade. Personal days are for anything: you just feel gloomy that morning, your car broke down, you have a job interview, or you are not necessarily sick but you feel crummy, for example. Of course, please let me know when you are taking a personal day. If you miss a class you should still turn in your assignment the day it is due to receive a grade.

EXCUSED ABSENCES: For all illness related absences, including COVID-positive results, 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." **The UAAO process has been streamlined for students who test positive for COVID.** Any student who tests positive at Campus Health or who reports a positive test to Campus Health will be instructed to isolate.

Students should submit a request to the UAAO. Tests conducted at Campus Health will automatically generate a UAA form. If you miss a class (cleared by UAAO) you should turn in your assignment the day it is due to receive a grade.

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.