CAMERAPIXO PRESS ACADEMY

COURSE
INTRODUCTION TO MODERN PHOTOJOURNALISM

COUSE MATERIAL
FINAL EXAM

COURSE MATERIAL

FINAL EXAM



PHOTO
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IMP.FE

CAMERAPIXO PRESS ACADEMY

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COURSE
INTRODUCTION TO MODERN PHOTOJOURNALISM

Final Exam

NOT JUST A TEST. A THRESHOLD WHERE YOUR OWN PATH BEGINS.

You've made it here. Page by page, step by step — you've built not just knowledge, but something far more valuable: your voice, your way of seeing, and the courage to tell stories honestly and with intent. This final exam isn't a test of theory. It's a moment of reflection. A quiet summary. A conversation with yourself.

The questions ahead aren't about perfection. They're about what you've absorbed, what you now understand more deeply, and what you're ready to stand behind. This is a bridge — connecting the journey you've taken with the next chapter you choose, whether it's professional, personal, or freelance.

It's okay if you feel a mix of excitement and nerves. That means it matters. But remember — you're here for a reason. You've put in the work, and you've grown. Now it's time to take a wide-angle view and see how far you've come.

Take your time. Sit with it. This is your moment. And when you finish — one door will gently close, and many more will open.

A. J. HELLER

A. G. Heller

What's Inside the Final Exam?

YOUR PATH THROUGH ALL 6 MODULES, REVIEWED AND REFINED

The Final Exam is made up of six short sections — one for each module. Each section includes a mix of questions: multiple choice, written reflections, and short scenario-based prompts. These are not trick questions.

They're designed to help you look back, connect ideas, and show that you've truly absorbed the key concepts of modern photojournalism.

Submitting Your Work

YOUR NEXT STEP TOWARD CERTIFICATION

After completing all six sections, scan or photograph your completed pages. Send them by email to:

exams@camerapixopress.com

Make sure your name and email are clearly written on the first page. Once we receive your materials, our team will review them and reply within 5–7 business days.

Feedback may include next steps, suggestions, or confirmation of certification.

PHOTOGRAPHY IS HOW WE STOP TIME. JOURNALISM IS WHY.

In every frozen moment, there is a reason we chose to click the shutter. Photojournalism is not just about seeing — it's about understanding. It gives that captured second a voice, a context, and a mission. As you step beyond this course, remember: the power of the frame lies not only in what it shows, but in why you chose to show it.

How Much Time Will You Need?

YOU DON'T NEED A FULL DAY — JUST FOCUSED TIME

The entire Final Exam takes about 60 to 75 minutes, depending on your pace. You can complete it in one sitting or break it up by module.

We recommend setting aside 10–15 minutes per module, especially for reflection questions that invite deeper thinking. There's no timer — but give yourself the space to answer honestly and thoroughly.

What Happens Next?

THIS IS THE FINAL CHECKPOINT — BUT NOT THE END

Finishing the Final Exam marks your transition from learner to practicing photojournalist.

Once approved, you'll receive ***A PERSONALIZED CERTIFICATE***, and you can explore additional Camerapixo Press opportunities: portfolio publishing, interviews, memberships, and more.

You've earned this moment — now let's take it further.

RETAKE POLICY

If you don't pass the Final Exam on your first try — no worries.
You can retake it as many times as needed. This course values progress over perfection.
Your Certificate of Completion will be issued only once the final exam is successfully completed.

Submission Preparation

Before sending your completed Final Exam, take a moment to carefully prepare your materials. This is your final step toward certification — make it count. Every module in the Photojournalism Academy includes a three-page exam section you'll need to complete and return. To ensure your submission is accepted without delay, please follow the instructions below.

WHAT TO FILL OUT AND INCLUDE

Page 1 – Final Exam Cover Sheet
Write your full name, the date of submission, and your signature. This page includes a checklist where you can confirm that all module exams are completed and included.

MODULES 1–6

For each module, complete the three exam pages:

Module Introduction & Overview
Multiple Choice + True/False
Short Answer + Scenario Reflection

On each page, place your initials in the designated box (top right corner), confirming the work is your own.

DOUBLE-CHECK EVERYTHING BEFORE SENDING YOUR MATERIALS

Use the checklist on the cover sheet to mark off each completed section.

Confirm that your initials appear on every exam page.

Make sure you've answered all questions, including reflections and self-assessments.

Submissions missing required pages or initials will not be accepted and will need to be resubmitted. Take a few extra minutes to check — it's worth it.

HOW THE PAGES ARE ORGANIZED EACH EXAM PAGE IS MARKED WITH

*A **barcode** at the top for easy identification*
*A **page number** at the bottom for final ordering*

THE FULL EXAM PACKAGE CONSISTS OF 19 PAGES TOTAL

1 Cover Sheet + Checklist
3 pages per module × 6 modules

You'll submit all of them together as a single PDF or scanned set. Once reviewed, we'll contact you via email with your result and certification details.

COMPLETE CHECKLIST ALL MATERIALS — FINAL EXAM Module 1

MOD 1 FE 01

Choose the correct answer or answers.
Some questions may have more than one correct option — read each one carefully.

Initials

First Name

Last Name

Final Exam Submission Date (MM/DD/YYYY)

MODULE 1

- ☐ *Module Introduction & Overview*
- ☐ *Multiple Choice + True/False*
- ☐ *Short Answer + Scenario Reflection*

☐ **COMPLETED M1**

MODULE 2

- ☐ *Module Introduction & Overview*
- ☐ *Multiple Choice + True/False*
- ☐ *Short Answer + Scenario Reflection*

☐ **COMPLETED M2**

MODULE 3

- ☐ *Module Introduction & Overview*
- ☐ *Multiple Choice + True/False*
- ☐ *Short Answer + Scenario Reflection*

☐ **COMPLETED M3**

MODULE 4

- ☐ *Module Introduction & Overview*
- ☐ *Multiple Choice + True/False*
- ☐ *Short Answer + Scenario Reflection*

☐ **COMPLETED M4**

MODULE 5

- ☐ *Module Introduction & Overview*
- ☐ *Multiple Choice + True/False*
- ☐ *Short Answer + Scenario Reflection*

☐ **COMPLETED M5**

MODULE 6

- ☐ *Module Introduction & Overview*
- ☐ *Multiple Choice + True/False*
- ☐ *Short Answer + Scenario Reflection*

☐ **COMPLETED M6**

Signature

PHOTOJOURNALISM ACADEMY

Your First Step from Learning to Action

MODULE 1

Before you continue your photojournalism journey, take a moment to look back. This part of the exam helps you reflect on the essential concepts introduced in Module 1: What is modern photojournalism? What does it mean to observe like a photojournalist? How do ethical awareness and purposeful storytelling guide your work?

This module covered the core ideas that shape a professional visual journalist: curiosity, clarity, integrity, and intent.

The exam checks not just what you remember, but how you apply it. Think of it not as a test — but a doorway to deeper understanding.

Test Submition

Send your completed Final Exam *(photos or scans)* to the editorial team. You'll receive feedback and your certificate once the exam is successfully reviewed.

Submit via email
exams@camerapixopress.com

Include the following details in your email:

- Full Name
- Email Address
- Course Title

Estimated Time

10-15 MINUTES

Required materials
Black or blue pen only, printed exam sheets

BLACK PEN **BLUE** PEN

10	**MULTIPLE CHOICE QUESTIONS**
10	**TRUE/FALSE STATEMENTS**
1	**SELF ASSESMENT**
4	**SHORT WRITTEN REFLECTIONS**
1	**SCENARIO-BASED TASK**

MULTIPLE CHOICE QUESTIONS — FINAL EXAM Module 1

Choose the correct answer or answers.
Some questions may have more than one correct option — read each one carefully.

Initials

1 Which of the following best defines modern photojournalism?

- ☐ ***A)*** *Capturing aesthetically pleasing photos*
- ☐ ***B)*** *Documenting real-life stories with accuracy and context*
- ☐ ***C)*** *Creating staged scenes to tell a better story*
- ☐ ***D)*** *Shooting commercial imagery for social media*

2 What is the primary responsibility of a photojournalist?

- ☐ ***A)*** *To deliver images that go viral*
- ☐ ***B)*** *To inform the public through truthful storytelling*
- ☐ ***C)*** *To sell their work to as many publications as possible*
- ☐ ***D)*** *To influence public opinion through images*

3 A good photojournalist should: (Select two)

- ☐ ***A)*** *Stay curious about the world and its people*
- ☐ ***B)*** *Build trust with their subjects*
- ☐ ***C)*** *Always be invisible while shooting*
- ☐ ***D)*** *Focus only on tragic or dramatic events*

4 Which of the following is an ethical red flag in photojournalism?

- ☐ ***A)*** *Taking a photo without context*
- ☐ ***B)*** *Asking permission to shoot in public*
- ☐ ***C)*** *Heavily altering an image to change its meaning*
- ☐ ***D)*** *Taking notes while photographing*

5 Which element is NOT part of the core mindset of a photojournalist?

- ☐ ***A)*** *Patience*
- ☐ ***B)*** *Respect*
- ☐ ***C)*** *Responsibility*
- ☐ ***D)*** *Perfectionism*

6 What's the difference between photojournalism and documentary photography?

- ☐ ***A)*** *Documentary is faster and more breaking-news focused*
- ☐ ***B)*** *Photojournalism is more immediate and tied to editorial deadlines*
- ☐ ***C)*** *There is no difference*
- ☐ ***D)*** *Documentary work cannot be published in magazines*

7 Why is visual context important in a photo story?

- ☐ ***A)*** *It makes your photos more colorful*
- ☐ ***B)*** *It helps the audience understand the who, what, when, where, and why*
- ☐ ***C)*** *It removes the need for captions*
- ☐ ***D)*** *It makes your work look more cinematic*

8 Which of the following would most likely be part of a photojournalist's story preparation?

- ☐ ***A)*** *Choosing a dramatic filter*
- ☐ ***B)*** *Making a detailed shot list of staged images*
- ☐ ***C)*** *Researching background information and location*
- ☐ ***D)*** *Practicing lens flare techniques*

9 When should a photojournalist put the camera down?

- ☐ ***A)*** *When a situation becomes unsafe or unethical to document*
- ☐ ***B)*** *When the subject is famous*
- ☐ ***C)*** *When the light is bad*
- ☐ ***D)*** *When they feel bored*

10 What's the value of reflecting after each assignment?

- ☐ ***A)*** *To decide if the gear used was expensive enough*
- ☐ ***B)*** *To edit faster next time*
- ☐ ***C)*** *To learn from decisions made and improve your approach*
- ☐ ***D)*** *To show editors you're always right*

TRUE - FALSE SELF-ASSESSMENT — FINAL EXAM Module 1

Initials

Read each statement carefully.
Mark each one as True or False based on what you've learned in this module.

1 *A strong photojournalism portfolio should prioritize quantity over clarity — including many different styles and topics shows your full range.*

- ☐ ***True***
- ☐ ***False***

2 *Maintaining consistency in tone, subject matter, and visual approach helps editors immediately understand your voice and what kind of work you specialize in.*

- ☐ ***True***
- ☐ ***False***

3 *When reaching out to editors, it's better to attach a PDF of your work than to share a clean portfolio link.*

- ☐ ***True***
- ☐ ***False***

4 *A short, respectful message written in a natural and human tone is more effective than a long, overly formal email.*

- ☐ ***True***
- ☐ ***False***

5 *Your personal motivation for pursuing a story has no place in professional communication with editors or publications.*

- ☐ ***True***
- ☐ ***False***

6 *Adding clear titles and brief context or captions to each story or image set improves the editor's understanding of your intent and vision.*

- ☐ ***True***
- ☐ ***False***

7 *Being professionally ready means accepting that silence from an editor doesn't necessarily mean rejection — it's part of the process.*

- ☐ ***True***
- ☐ ***False***

8 *If you don't hear back after a few days, following up quickly (within 2–3 days) shows that you're serious and eager.*

- ☐ ***True***
- ☐ ***False***

9 *You should only send out your work when everything feels 100% perfect, polished, and beyond criticism.*

- ☐ ***True***
- ☐ ***False***

10 *A thoughtful follow-up message should be kind, brief, and open — not pushy or demanding a reply.*

- ☐ ***True***
- ☐ ***False***

SELF-ASSESSMENT

Reflect on where you stand at the end of this module. Check all that apply:

- ☐ *I understand what separates photojournalism from other photography.*
- ☐ *I can identify key ethical concerns when preparing for a story.*
- ☐ *I feel confident entering a situation with curiosity and awareness.*
- ☐ *I know that my role is to inform, not to influence.*
- ☐ *I know how to present my work professionally and contact editors with purpose.*
- ☐ *I'm ready to move on with intention to the next module.*

SHORT ANSWER SCENARIO — FINAL EXAM Module 1

Answer briefly but clearly. Use your own words to reflect your understanding and perspective.

Initials

Why is authenticity more important than perfection in photojournalism?

How does curiosity help you become a better photojournalist?

What can you do if you're not sure whether it's ethical to take a certain photo?

What does it mean to be "mentally ready" before an assignment?

SCENARIO FIELD REFLECTION — FINAL EXAM Module 1

Read the scenario and reflect on your response. Your answer should show how you think as a photojournalist — with ethics, purpose, and awareness.

You're covering a local community event. Midway through, you witness a tense confrontation between organizers and attendees. One person notices your camera and asks you not to take photos.

Reflect on the situation: *What should you consider before taking a shot? How do ethics, permission, and context shape your decision? How would you explain your choice to an editor or audience? (Write 6–10 sentences.)*

Ethics & Responsibility in Photojournalism

MODULE 2

KNOWING THE DIFFERENCE BETWEEN DOCUMENTING AND EXPLOITING MAKES ALL THE DIFFERENCE

This module explored the core values and ethical challenges of being a photojournalist. From respecting human dignity to understanding editorial responsibility, every decision in the field reflects your integrity and intent.

In this final exam, you'll revisit the key lessons on ethical storytelling, consent, image manipulation, and situational awareness. These principles are not just guidelines — they're the foundation of trust in visual journalism.

Take your time. Reflect deeply. Let your answers show not only what you know, but how you think through difficult situations.

Ethics in photojournalism isn't about perfection. It's about accountability, respect, and responsibility in every frame you share.

Estimated Time

10-15 MINUTES

Required materials
Black or blue pen only, printed exam sheets

BLACK PEN **BLUE** PEN

10	**MULTIPLE CHOICE QUESTIONS**
10	**TRUE/FALSE STATEMENTS**
1	**SELF ASSESMENT**
4	**SHORT WRITTEN REFLECTIONS**
1	**SCENARIO-BASED TASK**

MULTIPLE CHOICE QUESTIONS — FINAL EXAM Module 2

Initials

Choose the correct answer or answers.
Some questions may have more than one correct option — read each one carefully.

1 What is the most important reason to ask for consent when photographing someone in a vulnerable situation?

- ☐ ***A)*** *To avoid legal consequences*
- ☐ ***B)*** *To build trust and show respect*
- ☐ ***C)*** *To increase your chance of publication*
- ☐ ***D)*** *To make the subject more cooperative*

2 Which actions could be considered unethical in photojournalism?

- ☐ ***A)*** *Asking a subject to repeat an action for a better photo*
- ☐ ***B)*** *Heavily editing images to change mood or context*
- ☐ ***C)*** *Publishing a photo without the subject's awareness in sensitive contexts*
- ☐ ***D)*** *Shooting at night without a flash*

3 In which situation is it generally acceptable to publish a photo without direct consent?

- ☐ ***A)*** *When the subject is in a public space and not shown in distress*
- ☐ ***B)*** *When the story is urgent and you're on a tight deadline*
- ☐ ***C)*** *When you blur the subject afterward*
- ☐ ***D)*** *When you believe the subject would agree if asked*

4 What should you do if someone withdraws their consent after the photo has been taken?

- ☐ ***A)*** *Use the photo anyway since you have the file*
- ☐ ***B)*** *Reconsider publishing it and discuss with your editor*
- ☐ ***C)*** *Ask for compensation in return for deletion*
- ☐ ***D)*** *Remove their name but still use the image*

5 What is a responsible way to approach editing a photo for a news publication?

- ☐ ***A)*** *Adjust brightness or crop for clarity*
- ☐ ***B)*** *Add a vignette to increase drama*
- ☐ ***C)*** *Remove distracting elements without disclosure*
- ☐ ***D)*** *Use filters to make the scene more emotional*

6 Why is it problematic to stereotype subjects in visual storytelling?

- ☐ ***A)*** *It limits creative freedom*
- ☐ ***B)*** *It reinforces bias and misrepresents reality*
- ☐ ***C)*** *It's only an issue in political reporting*
- ☐ ***D)*** *It can harm the reputation and dignity of subjects*

7 Cultural sensitivity in photojournalism means:

- ☐ ***A)*** *Being aware of the cultural context and avoiding harmful portrayals*
- ☐ ***B)*** *Following only local laws*
- ☐ ***C)*** *Avoiding international assignments entirely*
- ☐ ***D)*** *Learning about traditions and respecting them in your coverage*

8 A subject is in visible emotional distress during your assignment. What is the ethical action?

- ☐ ***A)*** *Pause and evaluate whether continuing to photograph is justified*
- ☐ ***B)*** *Keep shooting from a distance to avoid interaction*
- ☐ ***C)*** *Publish it only if it makes the story stronger*
- ☐ ***D)*** *Offer to talk with the subject before proceeding*

9 When should you label a photo as a "staged portrait"?

- ☐ ***A)*** *When the subject was posed or the situation was arranged*
- ☐ ***B)*** *Only if it was taken in a studio*
- ☐ ***C)*** *Never — it's obvious from the image*
- ☐ ***D)*** *When it could otherwise be mistaken for a candid moment*

10 Why does ethical consistency matter in photojournalism?

- ☐ ***A)*** *It builds credibility and long-term trust*
- ☐ ***B)*** *It helps avoid copyright issues*
- ☐ ***C)*** *It increases your camera skills*
- ☐ ***D)*** *It reinforces your reputation with editors and audiences*

TRUE - FALSE SELF-ASSESSMENT — FINAL EXAM Module 2

Initials

Read each statement carefully.
Mark each one as True or False based on what you've learned in this module.

1 *You should get consent when photographing people in vulnerable situations. Even when legal, ethical practice often calls for consent.*

- ☐ ***True***
- ☐ ***False***

2 *It's fine to pose someone slightly if it helps clarify the story. This can lead to misleading representation.*

- ☐ ***True***
- ☐ ***False***

3 *Adding filters or color edits for emotional impact is okay in journalism. Dramatic edits can distort reality and affect credibility.*

- ☐ ***True***
- ☐ ***False***

4 *Sometimes the subject's safety is more important than getting the photo. Responsible journalism means protecting your subjects.*

- ☐ ***True***
- ☐ ***False***

5 *Providing clear context matters more than a dramatic single image. Without it, even strong images can mislead.*

- ☐ ***True***
- ☐ ***False***

6 *Getting the story quickly is more important than verifying facts. Speed without accuracy damages trust.*

- ☐ ***True***
- ☐ ***False***

7 *Ethical decisions vary depending on culture and location. Being sensitive to context is part of ethical work.*

- ☐ ***True***
- ☐ ***False***

8 *You should identify yourself as a journalist when working. This supports transparency and builds trust.*

- ☐ ***True***
- ☐ ***False***

9 *It's okay to crop distracting background elements freely. Even small edits can shift meaning and should be considered carefully.*

- ☐ ***True***
- ☐ ***False***

10 *Being ethical is about continual reflection. It's an ongoing responsibility, not a one-time checklist.*

- ☐ ***True***
- ☐ ***False***

SELF-ASSESSMENT

Reflect on where you stand at the end of this module. Check all that apply:

- ☐ *I understand how to apply ethical standards in real-world situations.*
- ☐ *I can recognize when a photo may cross a boundary of sensitivity or dignity.*
- ☐ *I feel confident making responsible choices in emotionally charged settings.*
- ☐ *I can explain the importance of consent in my workflow.*
- ☐ *I'm building a habit of ethical reflection before I publish.*
- ☐ *I'm ready to move on with integrity to the next module.*

SHORT ANSWER SCENARIO **FINAL EXAM** Module 2

Answer briefly but clearly. Use your own words to reflect your understanding and perspective.

Initials

What does "dignity" mean in the context of photographing people in vulnerable moments?

How do you decide when a photo is too intrusive to publish?

What steps would you take if you realized later that an image you published might harm your subject?

What does "truth" in photojournalism mean to you personally?

SCENARIO FIELD REFLECTION **FINAL EXAM** Module 2

Read the scenario and reflect on your response. Your answer should show how you think as a photojournalist — with ethics, purpose, and awareness.

You're photographing a local protest. Emotions are high. One person, clearly distressed, is arguing with police. You capture a powerful image — the person's face visible and in clear distress. As you prepare to publish, you learn this individual is a minor. No one around them wants to talk, and you're unsure if their parents are aware of the situation. The photo tells a strong story about the protest's intensity.

Reflect on the situation: *How would you approach publishing this image, considering ethical responsibility, privacy, and the role of journalism in public events? How do you balance public interest with individual dignity — especially when the subject is vulnerable?*

Storytelling & Visual Narratives

MODULE 3

A POWERFUL STORY IS MORE THAN A SEQUENCE OF IMAGES — IT'S AN EMOTIONAL JOURNEY.

In this module, you've learned how to transform individual photographs into cohesive, meaningful narratives. You now understand that storytelling in photojournalism isn't just about capturing events — it's about guiding your audience through a visual experience that informs, moves, and resonates.

A strong narrative is intentional. From the opening frame to the final image, every choice you make shapes the way your story is received. You've explored how to sequence images, balance wide shots with intimate details, and ensure that your work communicates the core message without losing authenticity.

Storytelling is also about connection — with your subjects, your audience, and the truth. The most memorable visual stories are rooted in human emotion, context, and a deep respect for the events and people you document.

This final exam will test your ability to recognize and apply the principles of visual storytelling covered in this module. Approach each question as if you're planning or reviewing your own project. Think critically, answer honestly, and remember: clarity and intention are your strongest tools.

Estimated Time

10-15 MINUTES

Required materials
Black or blue pen only, printed exam sheets

BLACK PEN **BLUE** PEN

10	**MULTIPLE CHOICE QUESTIONS**
10	**TRUE/FALSE STATEMENTS**
1	**SELF ASSESMENT**
4	**SHORT WRITTEN REFLECTIONS**
1	**SCENARIO-BASED TASK**

MULTIPLE CHOICE QUESTIONS — FINAL EXAM Module 3

Choose the correct answer or answers.
Some questions may have more than one correct option — read each one carefully.

Initials

1 Which elements are essential for a complete visual story?

- [ ] **A)** *Only dramatic action shots*
- [ ] **B)** *A clear beginning, middle, and end*
- [ ] **C)** *A mix of wide, medium, and close-up shots*
- [ ] **D)** *Avoiding any images of quiet moments*

2 Why is sequencing important in photojournalism?

- [ ] **A)** *It helps guide the viewer through the story logically*
- [ ] **B)** *It reduces the number of images needed*
- [ ] **C)** *It builds emotional and narrative flow*
- [ ] **D)** *It makes editing unnecessary*

3 Which of these images would best serve as an opening shot?

- [ ] **A)** *A wide contextual image showing location and atmosphere*
- [ ] **B)** *A tight detail with no context*
- [ ] **C)** *A closing moment of the event*
- [ ] **D)** *A frame that introduces the main subject or theme*

4 What role do "quiet moments" play in storytelling?

- [ ] **A)** *They should be avoided to keep momentum high*
- [ ] **B)** *They provide emotional depth and contrast*
- [ ] **C)** *They give viewers space to connect with the subject*
- [ ] **D)** *They distract from the main action*

5 Which combination strengthens narrative consistency?

- [ ] **A)** *Keeping visual style consistent across all images*
- [ ] **B)** *Changing editing styles for variety*
- [ ] **C)** *Maintaining the same ethical approach throughout*
- [ ] **D)** *Using different cameras for each scene to add variety*

6 What is the value of detail shots in a visual story?

- [ ] **A)** *They reveal texture, symbolism, or emotional cues*
- [ ] **B)** *They replace the need for wider shots*
- [ ] **C)** *They help break up the pacing of the story*
- [ ] **D)** *They should only be used if no people are in the frame*

7 When is it acceptable to rearrange the sequence of events in your story?

- [ ] **A)** *Whenever it looks more dramatic*
- [ ] **B)** *If it improves clarity without altering the truth*
- [ ] **C)** *If it makes the subject look better*
- [ ] **D)** *When grouping images thematically still preserves factual accuracy*

8 Which strategies help maintain audience engagement?

- [ ] **A)** *Alternating between action and reflection shots*
- [ ] **B)** *Using only one type of composition*
- [ ] **C)** *Ensuring each image adds new information*
- [ ] **D)** *Repeating the same scene from multiple angles without purpose*

9 How can captions support storytelling?

- [ ] **A)** *By summarizing the entire story in one caption*
- [ ] **B)** *By adding context not visible in the image*
- [ ] **C)** *By clarifying who, what, where, and when*
- [ ] **D)** *using poetic language to replace facts*

10 Which editing choices align with ethical storytelling?

- [ ] **A)** *Adjusting exposure for clarity*
- [ ] **B)** *Removing background elements to "clean" the image without disclosure*
- [ ] **C)** *Cropping to focus on the subject without misrepresenting context*
- [ ] **D)** *Adding elements from another image to improve composition*

TRUE - FALSE SELF-ASSESSMENT — FINAL EXAM Module 3

Initials

Read each statement carefully.
Mark each one as True or False based on what you've learned in this module.

1 *A strong visual story can skip a beginning if the middle and end are strong. Without context, the viewer will still follow the story.*

- ☐ ***True***
- ☐ ***False***

2 *Consistent visual style makes a story feel unified and intentional. Using mixed styles often adds to the impact.*

- ☐ ***True***
- ☐ ***False***

3 *Emotional connection comes only from photographing faces. Gestures or light cannot create the same depth.*

- ☐ ***True***
- ☐ ***False***

4 *Sequencing images chronologically is always best. Thematic order usually confuses the viewer.*

- ☐ ***True***
- ☐ ***False***

5 *Detail shots should be avoided if they don't push the story forward. Small elements rarely add much value.*

- ☐ ***True***
- ☐ ***False***

6 *Captions should only describe what's visible in the photo. Added context is rarely needed.*

- ☐ ***True***
- ☐ ***False***

7 *A "quiet moment" can anchor a story emotionally. Still, such moments often feel too weak to keep.*

- ☐ ***True***
- ☐ ***False***

8 *Changing the order of events for drama is always fine. It doesn't affect the truth.*

- ☐ ***True***
- ☐ ***False***

9 *Wide establishing shots must always open the story. Placing them later weakens the sequence.*

- ☐ ***True***
- ☐ ***False***

10 *Peer review improves clarity and impact. However, it often waters down the vision.*

- ☐ ***True***
- ☐ ***False***

SELF-ASSESSMENT

Reflect on where you stand at the end of this module. Check all that apply:

- ☐ *I can structure a story with a clear beginning, middle, and end.*
- ☐ *I understand how sequencing shapes a story's flow.*
- ☐ *I can identify and include "quiet moments" that add emotional depth.*
- ☐ *I know how to balance expected images with authentic moments.*
- ☐ *I can write captions that add context and enhance storytelling.*
- ☐ *I feel confident editing my work into a cohesive, compelling visual narrative.*

SHORT ANSWER SCENARIO **FINAL EXAM** Module 3

MOD3FE10

Initials

Answer briefly but clearly. Use your own words to reflect your understanding and perspective.

Describe one recent project you've worked on and explain how you structured it to create a clear beginning, middle, and end.

Give two examples of "quiet moments" you could include in a story to add emotional depth without slowing the narrative too much.

How would you decide the sequence of images if your story involves both chronological events and thematic elements?

Describe a detail shot that could enhance a story you're currently working on and explain why it adds value to the narrative.

SCENARIO FIELD REFLECTION **FINAL EXAM** Module 3

Read the scenario and reflect on your response. Your answer should show how you think as a photojournalist — with ethics, purpose, and awareness.

You've been covering a week-long cultural exchange program. While reviewing your images, you notice the most powerful moments are behind the scenes — a shared meal, quiet conversations, a lone rehearsal. The organizers, however, expect the main focus to be on official ceremonies and performances.

Reflect on the situation: *How would you decide which images to include? How can sequencing balance emotional depth with the expected highlights? How would you explain your selection to the organizers or an editor? (Write 6–10 sentences.)*

Assignments & Fieldwork

MODULE 4

WHERE PREPARATION MEETS REALITY — AND ADAPTABILITY BECOMES YOUR GREATEST SKILL

In this module, you've stepped into the unpredictable world of real assignments. You've learned that success starts long before you press the shutter — in research, preparation, and mental readiness. From your first look on location to the final delivery to an editor, every decision shapes both your images and your reputation.

Fieldwork is about more than capturing events. It's about reading the environment, anticipating key moments, and adapting to what unfolds — often in ways you didn't expect. You've explored how to work under pressure, remain professionally invisible, communicate with editors, and navigate the emotional demands of the job.

Every assignment is a lesson. Some will challenge you technically, others emotionally. All will contribute to your growth as a photojournalist. This final exam will test your understanding of preparation, adaptability, professionalism, and ethical decision-making in the field.

Approach it as you would a real assignment: stay focused, adapt when needed, and let your answers reflect both your knowledge and your readiness to work in the real world.

Estimated Time

10-15 MINUTES

Required materials
Black or blue pen only, printed exam sheets

BLACK PEN **BLUE** PEN

10 **MULTIPLE CHOICE QUESTIONS**

10 **TRUE/FALSE STATEMENTS**

1 **SELF ASSESMENT**

4 **SHORT WRITTEN REFLECTIONS**

1 **SCENARIO-BASED TASK**

MULTIPLE CHOICE QUESTIONS — FINAL EXAM Module 4

Initials

Choose the correct answer or answers.
Some questions may have more than one correct option — read each one carefully.

1 Which preparations should be completed before leaving for an assignment?

- [ ] ***A)*** *Only check your camera battery*
- [ ] ***B)*** *Review the assignment briefing in detail*
- [ ] ***C)*** *Research location, schedule, and participants*
- [ ] ***D)*** *Skip planning and adapt everything on the spot*

2 What's the benefit of arriving early on location?

- [ ] ***A)*** *It guarantees better light conditions*
- [ ] ***B)*** *It allows you to observe the flow before shooting*
- [ ] ***C)*** *You can identify potential story angles and key areas*
- [ ] ***D)*** *It ensures you will photograph every moment perfectly*

3 How can you work under pressure in the field?

- [ ] ***A)*** *Anticipate moments before they happen*
- [ ] ***B)*** *Adapt quickly to changing conditions*
- [ ] ***C)*** *Focus only on the main stage of action*
- [ ] ***D)*** *Avoid taking risks or moving positions*

4 Why is "professional invisibility" important?

- [ ] ***A)*** *To hide from security or avoid being noticed illegally*
- [ ] ***B)*** *To capture authentic, unguarded moments*
- [ ] ***C)*** *To reduce influence on your subjects' behavior*
- [ ] ***D)*** *To keep all photos free of people*

5 Which actions demonstrate good communication with editors?

- [ ] ***A)*** *Confirm expectations before the assignment*
- [ ] ***B)*** *Deliver clean, organized files with captions on time*
- [ ] ***C)*** *Contact them only if something goes wrong*
- [ ] ***D)*** *Ignore deadlines if the story is strong enough*

6 How can you adapt when an assignment changes unexpectedly?

- [ ] ***A)*** *Leave immediately if the original story isn't available*
- [ ] ***B)*** *Look for alternative stories connected to the location*
- [ ] ***C)*** *Stay flexible and curious about new developments*
- [ ] ***D)*** *Force the situation to match your original plan*

7 What should you do if you miss a key moment?

- [ ] ***A)*** *Stop shooting for the rest of the day*
- [ ] ***B)*** *Accept it and refocus on the next opportunity*
- [ ] ***C)*** *Blame technical issues in your report*
- [ ] ***D)*** *Remember the story will continue — there are other moments to capture*

8 Which practices help maintain professionalism during fieldwork?

- [ ] ***A)*** *Dress simply and avoid drawing attention*
- [ ] ***B)*** *Move quietly and respectfully through the environment*
- [ ] ***C)*** *Use bright, branded gear to stand out*
- [ ] ***D)*** *Announce yourself loudly before taking photos*

9 What is a healthy way to handle the emotional impact of difficult assignments?

- [ ] ***A)*** *Debrief with colleagues after the event*
- [ ] ***B)*** *Balance heavy work with personal, uplifting projects*
- [ ] ***C)*** *Suppress emotions and avoid discussing them*
- [ ] ***D)*** *Immediately take on another heavy assignment without pause*

10 Why is post-assignment reflection valuable?

- [ ] ***A)*** *To focus only on what went wrong*
- [ ] ***B)*** *To identify what worked and what can be improved*
- [ ] ***C)*** *To build lessons for future assignments*
- [ ] ***D)*** *To compare your work to others for competition*

TRUE - FALSE SELF-ASSESSMENT — FINAL EXAM Module 4

Initials

Read each statement carefully.
Mark each one as True or False based on what you've learned in this module.

1 *Arriving early at an assignment gives you time to observe the environment and plan your approach.*

- ☐ ***True***
- ☐ ***False***

2 *In fieldwork, you should immediately start shooting upon arrival to avoid missing moments.*

- ☐ ***True***
- ☐ ***False***

3 *Staying "professionally invisible" means blending in so subjects behave naturally.*

- ☐ ***True***
- ☐ ***False***

4 *If you miss a key moment, it's best to dwell on it to avoid making the same mistake again.*

- ☐ ***True***
- ☐ ***False***

5 *Good communication with editors begins only after the assignment is complete.*

- ☐ ***True***
- ☐ ***False***

6 *Flexibility is essential because no assignment goes exactly as planned.*

- ☐ ***True***
- ☐ ***False***

7 *It's acceptable to change the narrative of your story to make it more dramatic, even if the facts shift slightly.*

- ☐ ***True***
- ☐ ***False***

8 *Balancing emotionally heavy assignments with personal projects can help maintain mental resilience.*

- ☐ ***True***
- ☐ ***False***

9 *Professionalism under pressure is about capturing perfect images every time.*

- ☐ ***True***
- ☐ ***False***

10 *Post-assignment reflection helps you learn from both successes and mistakes.*

- ☐ ***True***
- ☐ ***False***

SELF-ASSESSMENT

Reflect on where you stand at the end of this module. Check all that apply:

- ☐ *I prepare well before each assignment, technically and mentally.*
- ☐ *I can read and adapt to a location quickly upon arrival.*
- ☐ *I maintain professionalism and "invisibility" in the field.*
- ☐ *I communicate clearly with editors before, during, and after assignments.*
- ☐ *I adapt calmly and effectively to changes in the story or environment.*
- ☐ *I reflect after assignments on successes, challenges, and lessons learned.*

SHORT ANSWER SCENARIO **FINAL EXAM** Module 4

MOD4FE13

Initials

Answer briefly but clearly. Use your own words to reflect your understanding and perspective.

What three steps will you take before leaving for an assignment to ensure you are fully prepared?

Upon arriving at a location, what actions will you take to best understand the environment and potential stories?

How will you maintain "professional invisibility" while photographing a public event?

How will you mentally and technically prepare to adapt if the assignment changes unexpectedly?

SCENARIO FIELD REFLECTION **FINAL EXAM** Module 4

Read the scenario and reflect on your response. Your answer should show how you think as a photojournalist — with ethics, purpose, and awareness.

You're assigned to cover a political rally in your city. When you arrive, the schedule has changed, and the main speakers are delayed by two hours. In the meantime, you notice small but meaningful interactions happening away from the main stage — volunteers helping attendees, people holding handmade signs, and quiet conversations among groups.

Reflect on the situation: *How would you adapt your plan to capture the unfolding story? Which moments might reveal the atmosphere and purpose of the rally before the main speeches begin? How would you balance documenting the official program with these quieter, unscripted scenes? (Write 3-6 sentences.)*

Building Your Professional Portfolio & Career

MODULE 5

FROM STORYTELLING TO PROFESSIONAL GROWTH

This final exam marks the completion of Module 5: Building Your Professional Portfolio & Career.
In this module, you've learned that a portfolio is far more than a visual gallery — it is your professional statement, the voice that speaks to editors before you do. You've discovered how to build complete, meaningful stories, how to present your work with clarity and narrative flow, and how to communicate with editors in a professional, respectful way.

You've also explored how to start small but real — finding stories within your own community that reflect honesty, depth, and trust. You've learned that professional growth depends not only on the quality of your work, but also on how you deliver it: on time, with consistency, and with clear communication.

Through Book B's personal reflections, you've clarified your motivations, values, and professional goals. In Book C, you've worked with practical tools for self-assessment, strategic contact, and story evaluation. These resources prepare you not just to showcase your work, but to shape your career path with intention.

This exam will test your understanding of these concepts — from crafting a strong narrative portfolio, to avoiding common mistakes, to building long-term relationships with editors and clients.

Estimated Time

10-15 MINUTES

Required materials
Black or blue pen only, printed exam sheets

BLACK PEN **BLUE** PEN

10	**MULTIPLE CHOICE QUESTIONS**
10	**TRUE/FALSE STATEMENTS**
1	**SELF ASSESMENT**
4	**SHORT WRITTEN REFLECTIONS**
1	**SCENARIO-BASED TASK**

MULTIPLE CHOICE QUESTIONS — FINAL EXAM Module 5

Initials

Choose the correct answer or answers.
Some questions may have more than one correct option — read each one carefully.

1 Which of the following best describes the primary goal of a professional photojournalism portfolio?

- ☐ ***A)*** *To display as many technically perfect images as possible*
- ☐ ***B)*** *To present a coherent narrative and professional identity*
- ☐ ***C)*** *To show every story you've ever photographed*
- ☐ ***D)*** *To impress editors with unusual editing styles*

2 Editors are more likely to trust a photographer who:

- ☐ ***A)*** *Delivers files late but has excellent photos*
- ☐ ***B)*** *Communicates clearly and meets deadlines* ☑
- ☐ ***C)*** *Sends multiple large attachments to show variety*
- ☐ ***D)*** *Frequently changes their visual style to surprise clients*

3 When starting out, strong portfolio stories often come from:

- ☐ ***A)*** *Exotic travel assignments*
- ☐ ***B)*** *Your own community* ☑
- ☐ ***C)*** *High-profile celebrity events*
- ☐ ***D)*** *Studio photo sessions*

4 Which of the following should not be included in your portfolio?

- ☐ ***A)*** *Complete story sequences*
- ☐ ***B)*** *Images without captions or context* ☑
- ☐ ***C)*** *Emotionally engaging moments*
- ☐ ***D)*** *A clear introduction to subjects*

5 What is the recommended number of stories to include in a beginner's portfolio?

- ☐ ***A)*** *10–15 stories*
- ☐ ***B)*** *1–2 random images from each project*
- ☐ ***C)*** *3–5 complete, well-built stories* ☑
- ☐ ***D)*** *20–30 unrelated images*

6 Which practices show professionalism when contacting editors?

- ☐ ***A)*** *Sending a short, respectful message* ☑
- ☐ ***B)*** *Using a generic email for multiple recipients*
- ☐ ***C)*** *Including a direct link to your portfolio* ☑
- ☐ ***D)*** *Adding heavy image attachments to your first email*

7 Which of these are signs of a well-prepared online portfolio?

- ☐ ***A)*** *Mobile-friendly design* ☑
- ☐ ***B)*** *Cluttered menus*
- ☐ ***C)*** *Clear contact information* ☑
- ☐ ***D)*** *Randomly ordered galleries*

8 Common portfolio mistakes include:

- ☐ ***A)*** *Poor sequencing* ☑
- ☐ ***B)*** *Over-reliance on dramatic filters* ☑
- ☐ ***C)*** *Consistent editing style*
- ☐ ***D)*** *Too many similar images* ☑

9 Building trust with subjects involves:

- ☐ ***A)*** *Being transparent about your intentions* ☑
- ☐ ***B)*** *Avoiding conversations to stay "invisible"*
- ☐ ***C)*** *Respecting privacy boundaries* ☑
- ☐ ***D)*** *Demanding participation for the sake of completeness*

10 In the long run, your reputation grows through:

- ☐ ***A)*** *Meeting deadlines* ☑
- ☐ ***B)*** *Overpromising and underdelivering*
- ☐ ***C)*** *Professional communication* ☑
- ☐ ***D)*** *Constantly changing your niche every few months*

TRUE - FALSE SELF-ASSESSMENT — FINAL EXAM Module 5

Initials

Read each statement carefully.
Mark each one as True or False based on what you've learned in this module.

1 *A great portfolio should contain as many different shooting styles as possible to show versatility.*

- ☐ ***True***
- ☐ ***False***

2 *Starting with small, local stories can be as valuable as major assignments.*

- ☐ ***True***
- ☐ ***False***

3 *Emotional connection in a story is optional as long as the technical quality is high.*

- ☐ ***True***
- ☐ ***False***

4 *Editors prefer photographers who understand narrative structure, not just composition.*

- ☐ ***True***
- ☐ ***False***

5 *It's acceptable to ignore feedback from editors if you strongly disagree with their opinion.*

- ☐ ***True***
- ☐ ***False***

6 *A lack of response from an editor always means they are not interested.*

- ☐ ***True***
- ☐ ***False***

7 *Including context and captions strengthens the impact of your portfolio.*

- ☐ ***True***
- ☐ ***False***

8 *Professional behavior is as important as visual quality in building a career.*

- ☐ ***True***
- ☐ ***False***

9 *Overedited or heavily stylized visuals can reduce credibility in photojournalism.*

- ☐ ***True***
- ☐ ***False***

10 *Following up with editors should be done immediately after sending your portfolio.*

- ☐ ***True***
- ☐ ***False***

SELF-ASSESSMENT

Reflect on where you stand at the end of this module. Check all that apply:

- ☐ *My portfolio contains 3–5 complete, story-driven projects.*
- ☐ *I can clearly explain the narrative behind each project I present.*
- ☐ *I maintain a consistent visual style across my portfolio.*
- ☐ *I have a list of target publications that align with my work.*
- ☐ *I am confident in contacting editors with a short, professional message.*
- ☐ *I have a follow-up strategy that is polite, timely, and respectful.*

SHORT ANSWER SCENARIO — FINAL EXAM Module 5

Answer briefly but clearly. Use your own words to reflect your understanding and perspective.

MOD 5 FE 16

Initials

Describe one way to structure your portfolio to ensure it tells a complete story.

Give two examples of situations where you can find strong local stories for your portfolio.

Name two professional habits that help build trust with editors over time.

What should you do if an editor doesn't respond to your email?

SCENARIO FIELD REFLECTION — FINAL EXAM Module 5

Read the scenario and reflect on your response. Your answer should show how you think as a photojournalist — with ethics, purpose, and awareness.

You have been working on a story about a family-run bakery in your neighborhood that has been in operation for three generations. You've spent weeks documenting their daily routine, customer interactions, and the quiet moments behind the scenes. The images are strong and tell a complete narrative. Now you want to pitch the story to a regional magazine.

Reflect on the situation: *In 6–10 sentences, describe how you will prepare and present this story to the editor. Include details about your portfolio presentation, the tone of your email, and how you will follow up if there's no immediate response.*

Field Safety & Mental Resilience

MODULE 6

Your ability to work effectively as a photojournalist depends not only on your technical skills and storytelling, but also on your awareness, preparation, and mental resilience in the field. This module has shown that safety is not an afterthought — it is an active, daily practice that shapes the way you approach every assignment.

Throughout the lessons, you have learned how to prepare before arriving on scene, read situations as they develop, and recognize both visible and subtle risks. You explored strategies for staying mobile, choosing safe vantage points, and protecting your well-being — physically and mentally — no matter the environment.

You also examined real-world scenarios, from everyday street events to more demanding assignments, applying techniques such as situational scanning, exit planning, and quick mental resets. By combining practical habits with a strong safety mindset, you can adapt to changing circumstances while still delivering compelling, responsible visual stories.

This final exam is your opportunity to review and reinforce what you've learned in Module 6. Approach it with the same focus you would bring to the field: stay attentive, consider your options carefully, and aim for thoughtful, accurate responses. Every safe return from the field is a success — and the knowledge you carry forward is your most important piece of equipment.

Estimated Time

10-15 MINUTES

Required materials
Black or blue pen only, printed exam sheets

BLACK PEN **BLUE** PEN

10	**MULTIPLE CHOICE QUESTIONS**
10	**TRUE/FALSE STATEMENTS**
1	**SELF ASSESMENT**
4	**SHORT WRITTEN REFLECTIONS**
1	**SCENARIO-BASED TASK**

MULTIPLE CHOICE QUESTIONS — FINAL EXAM Module 6

Initials

Choose the correct answer or answers.
Some questions may have more than one correct option — read each one carefully.

1 Which of the following should you assess before leaving for an assignment?

- ☐ ***A)*** *Entry and exit points*
- ☐ ***B)*** *B. Mood of the crowd*
- ☐ ***C)*** *Local weather forecast*
- ☐ ***D)*** *The type of lens you will use*

2 What is the primary benefit of observing a scene before taking your first photos?

- ☐ ***A)*** *A. It allows you to identify potential hazards early*
- ☐ ***B)*** *It guarantees you the most dramatic images*
- ☐ ***C)*** *It helps you choose the safest vantage point*
- ☐ ***D)*** *It prevents you from missing any action*

3 Which practices contribute to mental resilience in the field?

- ☐ ***A)*** *Debriefing after challenging assignments*
- ☐ ***B)*** *Avoiding any emotional connection to the story*
- ☐ ***C)*** *Taking short mental breaks during assignments*
- ☐ ***D)*** *Seeking peer or professional support when needed*

4 In the decision loop "Observe – Anticipate – Adapt – Act," what does the "Adapt" stage involve?

- ☐ ***A)*** *Waiting for the perfect moment to shoot*
- ☐ ***B)*** *Changing your position or camera settings*
- ☐ ***C)*** *Deciding whether to leave the scene entirely*
- ☐ ***D)*** *Predicting the next likely event*

5 Which of the following are examples of discreet safety kit items?

- ☐ ***A)*** *Compact first-aid supplies*
- ☐ ***B)*** *A large tripod*
- ☐ ***C)*** *Emergency contact card*
- ☐ ***D)*** *Flashlight*

6 Why is it important to identify at least two exit routes?

- ☐ ***A)*** *It ensures you can avoid blocked or dangerous areas*
- ☐ ***B)*** *It reduces the need for situational awareness*
- ☐ ***C)*** *It provides alternative escape options under changing conditions*
- ☐ ***D)*** *It guarantees a better shooting position*

7 Which of these actions demonstrate a "soft body language" approach?

- ☐ ***A)*** *Making sudden movements to get attention*
- ☐ ***B)*** *Keeping shoulders relaxed and movements steady*
- ☐ ***C)*** *Lowering the camera until ready to shoot*
- ☐ ***D)*** *Standing stiffly to appear more authoritative*

8 What can a quick "light check" during an assignment help you do?

- ☐ ***A)*** *Improve exposure accuracy*
- ☐ ***B)*** *Adjust to changing visual mood*
- ☐ ***C)*** *Ensure you are visible to security teams*
- ☐ ***D)*** *Predict crowd behavior shifts*

9 Which actions are signs it may be time to leave a scene?

- ☐ ***A)*** *Increased hostility toward media*
- ☐ ***B)*** *Limited mobility or blocked exits*
- ☐ ***C)*** *Arrival of other photographers*
- ☐ ***D)*** *Sudden shift in crowd mood or police tactics*

10 Which techniques can help you avoid tunnel vision in the field?

- ☐ ***A)*** *Practicing a 3-frame mental reset*
- ☐ ***B)*** *Using sound cues to locate activity*
- ☐ ***C)*** *Standing in the same spot for most of the assignment*
- ☐ ***D)*** *Moving along the edge of a crowd for new angles*

TRUE - FALSE SELF-ASSESSMENT — FINAL EXAM Module 6

Read each statement carefully.
Mark each one as True or False based on what you've learned in this module.

Initials

1 *The safest way to start covering an event is to move straight into the center of the action.*

- ☐ ***True***
- ☐ ***False***

2 *Having only one planned exit route is enough if you know it well.*

- ☐ ***True***
- ☐ ***False***

3 *Mental resilience is built only through years of experience in dangerous situations.*

- ☐ ***True***
- ☐ ***False***

4 *"Soft body language" helps reduce tension and improve interactions in the field.*

- ☐ ***True***
- ☐ ***False***

5 *A discreet safety kit should include bulky items for maximum preparedness.*

- ☐ ***True***
- ☐ ***False***

6 *Quick mental breaks can improve both focus and judgment during assignments.*

- ☐ ***True***
- ☐ ***False***

7 *Anticipating changes in a scene can help you be ready for key moments before they happen.*

- ☐ ***True***
- ☐ ***False***

8 *Once you've observed a scene, you no longer need to keep scanning for changes.*

- ☐ ***True***
- ☐ ***False***

9 *Debriefing after emotionally difficult assignments can support long-term mental health.*

- ☐ ***True***
- ☐ ***False***

10 *The decision loop "Observe – Anticipate – Adapt – Act" is only for high-risk assignments.*

- ☐ ***True***
- ☐ ***False***

SELF-ASSESSMENT

Reflect on where you stand at the end of this module. Check all that apply:

- ☐ *I actively scan my surroundings throughout every assignment.*
- ☐ *I always identify at least two exit routes before I begin shooting.*
- ☐ *I maintain open and non-threatening body language in the field.*
- ☐ *I take regular short breaks to maintain focus and awareness.*
- ☐ *I know at least one trusted contact I can check in with during assignments.*
- ☐ *I am prepared to leave any scene immediately if conditions become unsafe.*

SHORT ANSWER SCENARIO **FINAL EXAM** Module 3

MOD6FE19

Answer briefly but clearly. Use your own words to reflect your understanding and perspective.

Initials

Describe one method you use to quickly assess a new location upon arrival. How does it help with both safety and storytelling?

Give an example of a subtle environmental cue that might signal a change in safety conditions. How would you respond to it?

What is one mental resilience technique you can use during a long assignment to maintain focus?

How would you explain the value of carrying a discreet safety kit to a new photojournalist?

SCENARIO FIELD REFLECTION **FINAL EXAM** Module 6

Read the scenario and reflect on your response. Your answer should show how you think as a photojournalist — with ethics, purpose, and awareness.

You are assigned to cover a popular cultural festival in a busy city square. The event is peaceful, but the crowd is dense, with narrow walking paths between stalls. As you work, you notice the crowd flow slowing in one area, and you hear raised voices nearby. At the same time, a street performer begins attracting a large audience a short distance away.

Reflect on the situation: *In 4–6 sentences, describe how you will assess the environment and decide your next steps. Include details on how you will position yourself for both safety and coverage, the factors you will monitor to detect changes in crowd behavior, and how you will adapt if the raised voices escalate into a conflict.*

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