



# JOU 3601

## Photographic Journalism

### Fall 2018 -- Associate Professor John Freeman

University of Florida College of Journalism and Communications

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Web page: Course plan and grades are maintained on Canvas, the UF e-learning site

Class: Lecture, Tuesdays/Thursdays, 9:35 a.m. – 10:25 a.m., 1070 Weimer (labs meet in 3024)

**CATALOG DESCRIPTION:** Study and practice of photography as a major component of print journalism. Emphasis on basic picture-taking, selection and use of photographs; ethical, historical, legal and stylistic aspects.

**COURSE OBJECTIVE:** To help you learn how to both shoot and recognize high-quality photographs especially suited for publishing in newspapers, magazines and on websites, and to introduce you to current technology used in photojournalism. There is no darkroom work.

**TEXT:** A Short Course in Photography, Digital, by London, e-text, ISBN 978-0205998258

**GRADING:** There are 2,200 points for the course (see below). Grades for photographs submitted will be based on both content and technique. Content is always king. **CONTENT:** Are the pictures strong in a journalistic manner? Do you have choices? The contact sheet/thumbnailed sheet is part of your grade, not just the two main photographs you submit. Was your work shot following suggestions/requirements? **TECHNIQUE:** Were the photos properly exposed? Did you follow specific class procedures with Adobe Photoshop and when printing?

#### GRADING SCALE

A = 93 - 100; A- = 90 - 92

B+ = 87 - 89; B = 83 - 86

B - = 80 - 82

C+ = 77 - 79; C = 73 - 76

C - = 70 - 72

D+ = 67 - 69; D = 63 - 66

D - = 60 - 62

E = 59 and below

#### ASSIGNMENTS / TESTS / POINTS

Announced written tests, 3 @ 200 points (600)

Photoshop weekly lab projects (9 @ 100) (900)

Assignment 10 Gallery (WUFT, Alligator) (200)

FP Pitch to Class (50) and two photos (50) (100)

Final Project, Picture Story Slideshow (300)

Participation / Attendance / Effort (100)

ExCredit: published enterprise, 20 points each > max: 100

Your total points divided by 22 = your final course grade

**SUPPLIES:** In addition to the book, you supply the SD card if using a UF camera. *Clear-quality digital audio files are required for the final project. You will need a voice recorder.*

**CAMERAS:** Brand new Canon Digital T7i Rebels with an 18-135mm zoom lens are furnished. You are responsible for ANY repairs and for REPLACING anything lost or broken. The total value is about \$1,000. You may use your own camera *only* if you can manually control exposure (f/stops and shutter speeds). *Flash units and other lenses are not required.* You can use auto-focus this semester, but exposure controls must be done manually (aperture and shutter).

## POLICIES:

- **Participation:** You are required to attend all lectures and labs. If you miss, it is your full responsibility to obtain notes, handouts, etc., from someone else in class. This is not an online class. Material is not repeated. Although “Canvas” is used, check UFL email often. *Please do not text in class.* It’s distracting and rude when someone is talking (me!). Lateness to class will affect your course grade; it’s a deadline. Your 100 participation points will drop every time you are late or text. You can’t be late often and get an “A” for the course.

- **Office hours:** I should be available during office hours, T, W, TH, 10:30 – 11:25 a.m. If I’m in other times, I can usually talk with you. Email is often easier: [jfreeman@jou.ufl.edu](mailto:jfreeman@jou.ufl.edu)

- **Submitting assignments:** Turn in the required color prints that best satisfy each assignment and a contact sheet of your “Top 20” images. Printed caption information is required for all photos. *With all assignments, the “Top 20” contact sheet is part of the grade* – not just your submitted photographs with captions. You should have alternative choices and show effort.

- **Late work and other penalties:** Deadlines are essential to journalism. Prints turned in following class lose 10 points that day and 10 points every calendar day thereafter. Assignments submitted without catchlines, borders or credit lines: -5 points each. Typos or spelling errors, -5. Name/fact errors: -50 !! I like to operate on a no-excuses basis – please be a professional.

- **Optional Resubmission:** You may re-shoot and resubmit any one assignment from #1 - #7, even a zero. If the work is better, the higher grade is substituted for the original. (Grades are not automatically higher, but you won’t get a lower one.) The optional resubmission is due on the last day of class. If you don’t do a resubmission, there is no rounding up of the course grade.

- **No drinks and food in class:** Sorry; it is university policy that drinks and food are not allowed in class. This is especially enforced in all labs. *Do not bring food to class or lab.*

- **Academic honesty:** All work must be your own. Cheating is absolutely not tolerated. It is also your responsibility to obtain correct IDs of people in your photos, and true information. Photos must be shot during this semester. You must compose the shots, determine exposure settings, push the shutter button and process Photoshop on your own. Same for the final project.

- **Special needs:** “Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation.”

- **Course evaluations:** Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester. Please do one.



**ABOUT YOUR PROFESSOR:** (Because this is a photo class, here’s what he looks like! Sorta.) Associate Professor John Freeman teaches this class from a professional viewpoint, acting as a newspaper picture editor. He joined the UF faculty in 1991 after working as a *Wichita Eagle* staff photographer for six years, and photojournalism instructor at Wichita State University for 10 years. He has a bachelor’s degree in journalism from the University of Missouri and a master’s in communications from Wichita State University. In summer 2002, he shot for six weeks at *The Record* in Bergen County, N.J., on a fellowship funded by the American Society of Newspaper Editors. Earlier he was awarded a Faculty Fellowship for eight weeks of study at *National Geographic* magazine in Washington, D.C., and one summer Mr. Freeman shot for *The Los Angeles Times* in Orange Co., Calif. He has a sarcastic sense of humor but wants you to benefit greatly from this course. He dislikes people gabbing in class when he’s talking and is really bothered by people walking in late. Call him **Mr. Freeman** or **Professor Freeman**, but *not* “Doctor Freeman” (he has *only* a master’s). Don’t call him “John” unless you’re also over 40. Oh, and he’s won the CJC “Teacher of the Year” award twice. So listen to him, and take lots of notes.

**AGAIN ON-LINE THIS SEMESTER: Many examples on the Web -- Check them out.**

## **PHOTO ASSIGNMENTS – The Pink Sheet**

1. **Depth-of-Field/Motion.** This assignment requires that you shoot three different types of pictures using objects bigger than a football. With the two DOF photos, have other objects behind your subject 10 feet or more away. Use 18mm. (a) For the *shallow* DOF part of the assignment, shoot pictures with your lens set at its widest aperture (smallest f/stop number: f/3.5). Your meter will suggest the proper shutter speed – don't forget about the SSSR. Subject: about 1-2 feet away in low light. Background in finished pic should look blurry. If the meter's suggestion is for less than 1/15th, you're in light that's too dim and you'll get shaky photos. Move to a brighter area. (b) For the *great* DOF part of the assignment, keep lens at 18mm as in #1, have *same subject the same distance away*, shoot pictures outdoors in bright light at f/22, letting the meter determine shutter speed. Again, focus on the subject. Background should turn out sharp also. (c) Taking care to "fill the frame," take stop-motion pictures outside in bright light at 1/2000th, letting the meter suggest the right f/stop. Be sure the person is in focus; the background focus doesn't matter in this shot. The 1/2000th shot should freeze subject motion. Subject is to be moving right/left (or) up/down in these photos. Do not photograph moving cars or animals. Photoshop and print parts #a and #b (same subject), and make one print of #c plus a contact sheet. For captions, just type this description: Shallow DOF, Great DOF, and Stop Motion. File names? Save these as: YourLastName1a.jpg, YourLastName1b.jpg and 1cYourLastName.jpg.

2. **Head Shot.** Make this a journalistic vertical close-up photo of someone's face. Fill your frame and use an ultra-plain, out-of-focus one-tone background. This assignment calls for a posed picture in natural (sun) light that you find. Do not shoot at 18mm because the face will look bowed/stretched/awful. Do you have Rembrandt or rim light? Is person facing the light? Your photo should have precise sharp focus on the front eye. Eye contact is required here (have subjects look at the camera). Avoid bright, direct sunlight. Photograph two subjects, each in different locations and put nine of each subject on the contact sheet. Use other tips from class. Look at the "bad" examples online, too. Don't do that stuff! Turn in two prints + contacts sheet. *Examples:* <http://www.jou.ufl.edu/people/faculty/jfreeman/3601-p~1.htm>

3. **Quality of light.** The way light looks will make or break many pictures. It changes all the time. Find a natural sunlit *daytime* situation that looks interesting--yet fleeting--because of the lighting. Look indoors and outdoors, up and down. On a sunny day, shoot early in the morning or late in the evening. Strong backlighting produces silhouetted subjects. Find an unposed scene as you catch a unique moment. You must have a human form (or large animal) somewhere in the photo, and remember to capture one of the three main topics that were presented in class. Do not use flash. Two photos. *Examples:* <http://faculty.jou.ufl.edu/jfreeman/3601-q~2.htm>

4. **Environmental Portrait/Person Working.** This assignment requires shooting two parts--use different subjects for each part and shoot them in different locations. For the Environmental Portrait, background and surroundings are important, although your subject still needs to show up well. You're the boss for this posed session. Watch the composition to help make a nice photo. Can we tell the subject's occupation? We need some atmosphere. Part II, Person Working, must be an unposed photo of someone else doing an interesting visual job. Avoid dull, sitting-behind-the-desk photos, on the phone or typing. Try for an unusual angle. The person must be

recognizable--don't forget to show the subject's face. The location is not so important. Select the one best image from each style. Turn in two prints – one Environmental and one Person Working. The contact sheet must clearly show both types. Do not “mix” the styles when shooting each subject. *Examples:* <http://www.jou.ufl.edu/people/faculty/jfreeman/3601-w~1.htm>

**5. Interaction.** Take a candid feature photo in a situation involving only three people (no extra bodies in the background!) Show how these people are interrelating, or not. Watch the composition and ask, “What is my bonus element?” Be sure the photo is unposed. Avoid tonal mergers. Don't let subjects look at the camera. Must be strangers, not people you know. Remember, only three people! Do they “pop out?” An exception is made for this assignment **ONLY:** No IDs are required, to free up your creativity. Avoid tonal-merging, overlapping people. Don't forget the contact sheet is part of the grade. Two shots that vary in composition. *Examples:* <http://www.jou.ufl.edu/people/faculty/jfreeman/3601-i~1.htm>

**6. Weather.** (*Two* photos needed; only one can be passive). How can you relate the weather situation to a newspaper reader and also make an interesting picture? It's usually done with people in the picture doing a weather-related activity. Let things happen and find candid situations. Draw on tips you've picked up from other assignments to help make these photos publishable quality. Look for people enjoying or confronting the weather. Remember facial expressions always help. Photos must be “found”—not posed. Get published in the *Alligator* if timely and good. *Examples:* <http://www.jou.ufl.edu/people/faculty/jfreeman/3601-r~1.htm>

**7. Sports.** This can be from any sport: indoors (it's much harder to get sharp), outdoors, game or solo action (but avoid shooting only solo tennis; contacts should show other efforts). Can you catch the peak action? Is the scene "frozen?" How close can you get? Can we tell what the sport is? Do the subjects stand out well? You must have one unposed "sports action" photo and one "sports feature," from one event/place, or two action shots from different events. Let's see faces! Choose a situation your lens can get close to. Use telephoto. Yes, these can be at a practice. Try to show competition. *Examples:* <http://www.jou.ufl.edu/people/faculty/jfreeman/3601-s~1.htm>

**8. Quick Shoot.** Topics will be announced in lab. Shoot, edit and caption during in two hours!

**9. Flash.** Using techniques discussed in class and covered in the textbook, use your camera's pop-up flash in a creative manner. This could be a posed environmental portrait, a blurred-flash action shot or anything that shows a sharp subject lit by the flash. You'll need a lit-up background, neon lights, car lights at night, computer screens in back, atmosphere inside a restaurant, etc. with subject close to the camera and in dim, dark light. One photo, contact sheet.

**10. Gallery/Event** – In cooperation with the College's INC, supply a gallery of five to 10 images with captions, and a 150-word story for publication on wuft.org. This assignment will be explained in detail in class based on the latest needs of the INC newsroom. **Due by last lab!!**

**FINAL PROJECT:** This project will take up the final two to three weeks of the course, and the pictures will be all candid (not posed). You are documenting life -- not directing it. No set-up (faked) photos! No family members or roommates. Find someone with a story to tell – be a journalist. Recording and editing excellent audio is a large part of the grade. Produce a picture story on one person you can be around for a while. Document his/her lifestyle: maybe school, work, home, sports or recreation. Use the ideas behind the basic assignments to provide variety. Plan on shooting *several sessions* with your subject. You'll need about 20-30 great pictures and a 90-second soundtrack. The FP counts as three regular assignments, and should demonstrate you can shoot and recognize good photos. Full submission procedures will be explained in class. Your presentation can be made with any slideshow software you know, such as Premiere Pro or iMovie (but remove all moving transits.) The project is DUE and shown during the final lab.

## **Tentative Course Plan (Dates) – “The Yellow Sheet”**

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Aug. 21: -- no class --

Lab: -- no class --

Aug. 23: Syllabus; enterprise; make, take, fake; Hearst Contest, Triangle of Photography

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Aug. 28: Basic camera operations; Text Chapters #1-3, #9

Lab: introductions, check out cameras; bring SD card today, explain practice assignment

Aug. 30: Previous first-week photos; finish camera operations; catch-up

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Sept. 4: The Three Big Tips explained; “Through the Years” slideshow, alumni success

Lab: Photoshop; Chapters 4-5; one self-portrait head shot print due at end of lab

Sept. 6: Discuss assignment #1 DOF/Motion, DSLR Simulator online

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Sept. 11: Discuss #2, Head Shot (natural daylight); Text Chapter 8

Lab: Assignment #1, DOF/Motion, three prints, one contact sheet due at end of lab

Sept. 13: **Test #1** – does not include #2 Headshot material

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Sept. 18: Discuss #3, Quality of Light; composition, Text Chapters 8-9; Captions

Lab: Assignment #2, Head Shots, due; review Test #1

Sept. 20: Annie Leibovitz slideshow, text pages 162-163

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Sept. 25: Discuss #4, Environmental Portrait, Person Working;

Lab: Assignment #3, Quality of Light, due

Sept. 27: Historical Photos, from Iwo Jima through 9/11 Firemen; Text Chapter 10

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Oct. 2: Discuss #5, Interaction PPT

Lab: Assignment #4, Workers, due

Oct. 4: Slideshow: Henri Cartier-Bresson, page 35

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Oct. 9: Discuss #6, Weather; review for test #2

Lab: Assignment #5, Interaction, due

Oct. 11: NPPA, daily job of photojournalists,

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Oct. 16: Discuss #7, Sports, review Chapter 1; page 36

Lab: Assignment #6, Weather, due

Oct. 18: **Test #2**

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**(OVER)**

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Oct. 23: Return test #2; Misc. topics

Lab: Assignment #7, Sports, due

Oct. 25: Digital Ethics discussion, Text page 112

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Oct. 30: Flash/Strobe techniques; Text pages 146-151

Lab: Assignment #8, In-Lab Quick Shoot, bring your camera!

Nov. 1: Discuss Final Project guidelines

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Nov. 6: W. Eugene Smith slideshow, Text page 197

Lab: Assignment #9, Flash, Due

Nov. 8: Travel Day for Atlanta Seminar, maybe; or TBA

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Nov. 13: The Real World - "Lessons Learned," Prof. Freeman's professional summers

Lab: Make the "Pitch" of your Final Project to your lab (100 points)

Nov. 15: Wire Services

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Nov. 20: Photoillustrations, p. 94-103

Lab: **(Thanksgiving Holiday; no labs Tuesday or Wednesday)**

Nov. 22: **(Thanksgiving Holiday; no class)**

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Nov. 27: *National Geographic*; misc. topics

Lab: Last blast Photoshop, text slides, final prep for Final Project show

Nov. 29: Catch-up topics; review for Test #3

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Dec. 4: Test #3

Lab: Present Final Project; it must be 100-percent ready before class

\* return UF cameras to equipment room; see Steve in G-020; 7am-noon; 1-4pm

\* (one) optional resubmission due; *be sure to submit original assignment prints*

\* Extra-credit clips/print-outs are due; mark "enterprise" on the found features

\* Assignment #10 must be completed by today: Submit prints or link of what you did.