



JOU 3601, section #5034; class #12240

Photographic Journalism

Summer “B” 2019 -- Associate Professor John Freeman

University of Florida College of Journalism and Communications

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Web page: See Canvas E-Learning, jou3601, section #5034/class #12240 - Summer B 2019

Class: Mondays, 9:30 a.m. - 1:45 p.m.; Wednesdays, 9:30 a.m. – 12:15 p.m. in 3024 Weimer Hall

CATALOG DESCRIPTION: Study and practice of photography as a major component of journalism. Emphasizes newspaper/magazine style photography and use of photographs; ethical, historical, legal and stylistic aspects. Digital Canon Rebel T7i cameras provided by department.

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

TEXT: Textbook: A SHORT COURSE IN PHOTOGRAPHY (DIGITAL), by London and Stone, 4th Edition, ISBN: 978-0-13-452581-5; Ebook ISBN 9780134525983

GRADING: There are 14 grades for the course (see below). Grades for photographs submitted will be based on both content and technique. Content is always king. **CONTENT:** Did you satisfy requirements? Do you have choices? The contact/thumbnails sheet is part of your grade, not just the one or two photographs you submit. Was your work shot following suggestions? **TECHNIQUE:** Were the photos properly exposed? Did you follow 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, 2 @ 100 points (200)

Photoshop weekly lab projects (8 @ 100) (800)

Final Project Picture Story with sound (300)

Participation / Interest / Effort (100)

Your total points divided by 14 = your course grade

EXTRA CREDIT: published “enterprise” = +20 points each

SUPPLIES: In addition to the book, *clear-quality digital voice files are required for the final project. You may need a recorder if your phone doesn't do a great job.*

CAMERAS: Canon Digital T7i Rebels with an 18-135mm zoom lens will be furnished. If using our equipment, you are responsible for ANY repairs and for REPLACING anything that is lost or broken. The total value is about \$800. You may use your own digital 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.

POLICIES:

- **Attendance:** You are required to attend all classes. If you miss, it is your full responsibility to obtain notes, handouts, etc., from someone else in class. Do not miss the tests. Please do not text in class. It's distracting and rude when someone is talking (me!)
- **Office hours:** I should be available during office hours, Tuesday, 9:30-11:30 a.m. If I'm in other times, I can usually talk with you. Email is often best: jfreeman@jou.ufl.edu
- **Safety:** It's seldom an issue, but occasionally someone will not want his/her photo taken in a candid manner without permission. Use common sense; no photo is worth being harmed.
- **Submitting assignments:** Turn in the required color print(s) that best satisfy each assignment and a contact sheet of your "Top 20" images. Printed caption information is required for the main submitted photos. *With most assignments, the "Top 20" contact sheet is part of the grade* – not just your print(s). You should have alternative choices. Top 20 means "best work."
- **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 – be a professional.
- **Optional Resubmission:** Following the basic assignments, you may re-shoot and resubmit any two assignment (except the quick shoot). If the work is better, the higher grade is substituted for the original. Grades are not always higher, but you won't get a lower one. The resubmission is due on the last day of class. No resubmission? -- no rounding up of final grade.
- **Outside help:** Alligator or former students are sometimes on campus and will try to help, but YOU are still responsible for what YOU submit as YOUR assignment.
- **No food in class:** Sorry, it is university policy that food is NOT ALLOWED in classes or labs. This is especially enforced in computer labs. Crunching and rattling bags is not good.
- **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 "new" during Summer B. 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."



ABOUT YOUR INSTRUCTOR: (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. Freeman was awarded a Faculty Fellowship for eight weeks of study at *National Geographic* magazine in Washington, D.C. Earlier 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 his courses. He is a two-time winner of the College of Journalism and Communications Teacher of the Year award. He dislikes people talking in class when he's talking and he dislikes people walking in late. You should 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 over 40.

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ON-LINE: Many examples of what to shoot are on the web -- check out the links.

PHOTO ASSIGNMENTS

1. **Weather.** 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 composition tips and catch a moment to help make this photo publishable quality. Look for people enjoying or confronting the weather. Remember facial expressions always help. Photos must be "found"—not posed. Are the photos active or passive? Do not use friends or relatives. Ask for IDs. Go to at least two different places. Get published in the *Alligator* if your photos are timely and good. Submit two photos. *Examples:* <http://www.jou.ufl.edu/people/faculty/jfreeman/3601-r~1.htm>

2. **Head Shot.** (You need two subjects, each in a different location.) Make these close-up vertical photos of a face. Fill your frame with the subject; use *ultra-plain, one-tone* backgrounds. This assignment calls for a *posed* picture. Look at the lighting, the expression and the composition. Your photo should be of an interesting character, with 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 in different locations with different backgrounds. Subjects can be people you know or even relatives. Select nine of each person for the contact sheet. Use the other tips from class. Look at the "bad" examples online, too. Don't do that stuff! *Examples:* <http://www.jou.ufl.edu/people/faculty/jfreeman/3601-p~1.htm>

3. **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 style photo of someone else doing an interesting (visual) job. Avoid dull, sitting-behind-the-desk photos. Try for an unusual angle, but don't forget that the person must be recognizable -- show the subject's face. The location is not so important. Select the one best image from each style. Your contact sheet must clearly show both styles of picture. Include nine of each. *Examples:* <http://www.jou.ufl.edu/people/faculty/jfreeman/3601-w~1.htm>

4. **Interaction.** Take candid feature photos in situations involving only three people (no extra bodies in the background!) Show how these people are interrelating, or not. Watch the composition, angle and focus carefully. Look high and low, being aware of lighting and tones. Be sure the photo is unposed. Avoid tonal mergers. Don't let subjects look at the camera. Be brave--approach strangers if the scene is good. Remember, only three people! Crop in the camera or get closer to meet the assignment. 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. Do you have all 18 photos with only three people? *Examples:* <http://www.jou.ufl.edu/people/faculty/jfreeman/3601-i~1.htm>

5. Quality of light. The way light looks will make or break many pictures. It changes all the time. Find a natural sunlit 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 somewhere in the photos and remember to concentrate on the three main topics that were presented in class: shadows, silhouettes and rim light. Do not use flash. Two candid (fully captioned) photographs are required. *Examples:* <http://www.jou.ufl.edu/people/faculty/jfreeman/3601-q~2.htm>

6. Quick-Shoot -- This happens during the last part of the class period on Wednesday, July 24. Bring your camera and be ready to “find a feature” based on topics given out in class. You cannot do it in advance. You’ll shoot the photo, get IDs and caption information, and make a contact sheet on deadline.

7. Event (or) Sports. You can choose between either covering an organized EVENT of some kind -- an activity open to the public -- or do the SPORTS option. The Event requires two photos that could be published together, capturing the essence of what happened. A detail shot could be one of the two photos. -- SPORTS: You can do either two action photos, or one action and one feature. More explanation will be furnished in class. -- Whichever you do requires two photos with full captions and a contact sheet.

8. 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.

FINAL PROJECT: This project will be shot during the final days of the course, and the pictures will be all candid and unposed. You are documenting life -- not directing it. No set-up photos! *No family members or roommates as subjects.* Find someone with a story to tell – be a journalist. Recording excellent audio is a large part of the Final Project grade.

Produce a picture story on one person you can be around for a while. Document his/her lifestyle by showing the important aspects that make up his/her life: maybe school, work, home, sports or recreation. Use the ideas behind the basic assignments to provide variety and good composition. We will discuss this project in more depth as the time draws near. Plan on shooting several sessions with your subject. Choose someone you can re-visit — not just one session. *All photos must be shot horizontally to fill the screen. All will be the same shape, the same ratio.*

You'll need 20-30 great pictures and a 75-90 second edited soundtrack (the subject talks, not you.) The final project should demonstrate you can shoot well and recognize good photos as the course ends. It is graded harder than the regular assignments. Full submission procedures will be explained in class lecture. Your presentation could be made using Adobe Premiere Pro, iMovie, Soundslides or any other audio-slideshow program you know). You’ll need to record your subject talking, edit the interview, and have at least one natural/ambient sound clip blended in. You’ll show it to the class on the last day, Wednesday, August 7.