



MMC3936 Special Topics/Photographic Journalism **(graduate section of JOU3601; class #31493)**

Spring 2022 -- 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 Lectures: 1070 Weimer Hall, Tuesdays/Thursdays, 9:35 a.m. – 10:25 a.m.

Lab: 3028 Weimer Hall, Wednesdays, periods 4-5, 10:40 a.m. – 12:35 p.m.

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 technology used in photojournalism. There is no darkroom work.

TEXT: A Short Course in Photography/Digital, 4th, by Jim Stone, ISBN 9780134525815

GRADING: There are 2,000 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 requirements? **TECHNIQUE:** Are photos sharp and properly exposed? Did you follow specific procedures with Photoshop?

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 / QUIZZES / POINTS

Announced written quizzes, 3 @ 200 points (600)

Weekly lab projects (10 @ 100) (1000)

Participation/Attendance/Effort (100)

#11 Final Project, Picture Story Slideshow (300)

Total points: 2000

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

Your total points divided by 20 = 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 may need a voice recorder.*

CAMERAS: Fairly new Canon T7i Digital Rebels with an 18-135mm zoom lens are available to you at no cost. You are responsible for ANY repairs and for REPLACING anything lost or broken. The total value is about \$700. You may use your own camera *only* if you can manually control exposure (ISO, f/stops and shutter speeds). *Flash units and specialty lenses are not required.* You may use automatic focus this semester, but exposure controls (ISO, f/stops and shutter speed) must be set manually.

POLICIES:

- **Participation:** Being actively engaged helps keep the class flowing for everyone.

Everyone starts with 100 out of 100! Your 100 participation points will drop if you don't seem engaged in the class. Listen! Take notes! Ask questions! Answer questions! Watch the slideshows! "Canvas" is used for most announcements, but check UFL email often.

- **Office hours:** I will be available after the T and TH lectures (10:30-11:30 a.m.) in my office, 3070 Weimer Hall. Otherwise, it's best to reach me on email: jfreeman@jou.ufl.edu

- **Submitting assignments:** With most assignments, you'll submit two photos plus a Photoshop-made "contact sheet" of your Top-20 images via Canvas. Caption information is required for all photos. 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. Assignments will be due at the end of *lab* – by 12:35 p.m on Wednesday.

- **Subjects in your photographs:** *No one should appear more than once in any assignment; find new people.* Avoid family members and close friends as subjects; be a journalist. This includes the final project. Always practice safe social distancing with subjects.

- **Late work and other penalties:** Deadlines are essential to journalism. Photos turned in late lose 10 points that day and 10 points every calendar day thereafter. Assignments submitted without catchlines or credit lines: -5 points each. Typos or spelling errors, -5. Name/fact errors: minus 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 - #10 (except #9, the FP Preview), 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. You must re-shoot the entire assignment, not just change a caption. The resubmission is due by the last lab.

- **No drinks and food in class:** Sorry; it is university policy that drinks and food are not allowed in class. Food is a real issue. Please, no crunchy candy wrappers or smelly onions!

- **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>. "Gator Evals" on Canvas are typically open during the last two weeks of the semester. Please do one.

- **Your basic well-being:** Please contact me privately if you ever feel threatened, unsafe or sexually harassed in or out of the classroom. I am a designated "Campus Security Authority."



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. 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 50. He has won the CJC "Teacher of the Year" award twice. So listen to him, and take lots of notes to succeed.

Always check Canvas “Assignments” for the latest requirements and/or clarifications!

PHOTO ASSIGNMENTS (shoot in manual mode)

1. **Depth-of-Field/Motion.** This assignment requires that you shoot three different types of pictures. With the two DOF photos, use objects bigger than a football and have other “stuff” 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, so move to a brighter area or increase ISO. (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. (Yes, parts A and B could be done in the same spot outdoors). (c) Taking care to “fill the frame,” take posed 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 sharpness doesn’t matter. Get their feet off the ground! The 1/2000th shot should freeze subject motion and be posed. Person is to be moving right/left (or) up/down in these photos. Do not photograph moving cars or animals. Photoshop parts #a and #b (same subject), and #c -- plus make 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 (notice 1c comes first).

2. **Head Shot.** Make these journalistic vertical close-up photos of someone's face. Fill your frame and use an ultra-plain, out-of-focus, one-tone background. This assignment calls for posed pictures in soft, 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? 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. Vary their poses. Use other tips from class. Look at the "bad" examples online, too. Two photos + contacts. *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 natural sunlit *daytime* situations 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 unposed scenes 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 + contacts. *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 files – 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 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 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. Submit 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 pictures doing weather-related activities. 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? 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 that look different. 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. Flash. Using techniques discussed in class and covered in the textbook, use your camera's pop-up flash in a creative manner. These could be posed environmental portraits, a blurred-flash action shot or anything that shows a sharp subject lit by the flash. You'll need a lit-up, colorful background, neon lights, car taillights at night, computer screens in back, atmosphere inside a restaurant, etc., with subject close to the camera and in dim, dark light. Two photos + contacts.

9. Final Project Preview. Pitch your FP story idea (50 pts.) and show two photos (25 pts. each)

10. Enhanced Portrait. Examples for these set-up, controlled portraits will be shown during class discussion. See Canvas/Assignments for the latest details. Two images + contact sheet.

11. FINAL PROJECT: This project will take up the final 2-3 weeks of the course, and the pictures will be all candid (not posed). You are documenting life -- not directing it. No faked photos! Please, no family members or roommates. Find someone with a story to tell. Recording and editing excellent audio is a big part of the grade. Produce a picture story on one person you can be around. Document his/her lifestyle: maybe school, work, home, sports or recreation. Plan on visiting 3+ locations. You'll need about 20-30 great *horizontal* pictures and a 90-second soundtrack. No longer – be concise! The FP counts as three regular assignments (300 points), 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 transitions/effects). The project is DUE and will be shown during the final lab so you can share it with your classmates.

Tentative Course Plan (Dates)

Jan. 4: Syllabus, Triangle of Photography; enterprise, the ethics of take, make and fake
Jan. 5: Lab: Student introductions; The Hearst Contest
Jan. 6: The Three Big Tips explained, review

Jan. 11: Basic camera operations; Text Chapters #1-3, #9
Jan. 12: Lab: UF camera checkout, bring an SD card; explain practice assignment
Jan. 13: Previous first-week photos; finish camera operations; catch-up; DSLR simulator

Jan. 18: “Through the Years” slideshow, UF/Hearst alumni success, PJ friends
Jan. 19: Lab: Chapters 4-5 (Photoshop Demo); one “best photo” Practice shot due at end of lab
Jan. 20: Discuss Assignment #1, DOF/Motion

Jan. 25: Discuss #2, Head Shots (natural daylight); Text Chapter 8
Jan. 26: Lab: Assignment #1, DOF/Motion, three photos, one contact sheet due at end of lab
Jan. 27: **Quiz #1** – Timed quiz starting at 9:35 a.m. on Canvas. Use a computer. No meeting.

Feb. 1: Discuss #3, Quality of Light; composition, Text Chapters 8-9; Captions
Feb. 2: Lab: Assignment #2, Head Shots, due
Feb. 3: More Q of Light; Atlanta, Boston, Daytona, Memphis; Instagram

Feb. 8: Discuss #4, Environmental Portrait, Person Working
Feb. 9: Lab: Assignment #3, Quality of Light, due
Feb. 10: Annie Leibovitz slideshow, text pages 2 plus 166-169

Feb. 15: Discuss #5, Interaction PPT
Feb. 16: Lab: Assignment #4, Workers, due
Feb. 17: Slideshow: Henri Cartier-Bresson, page 35

Feb. 22: Discuss #6, Weather; review for test #2
Feb. 23: Lab: Assignment #5, Interaction, due
Feb. 24: NPPA, daily job of photojournalists, Text Chapter 10; possible guest speaker

March 1: Discuss #7, Sports, review Chapter 1; page 36
March 2: Lab: Assignment #6, Weather, due
March 3: **Quiz #2** -- Timed quiz starting at 9:35 a.m. on Canvas. Use a computer. No meeting.

March 8: -- *Spring Break, no class* --
March 9: -- *Spring Break, no class* --
March 10: -- *Spring Break, no class* --

March 15: Discuss #8, Flash, strobe techniques, Text pages 146-151
March 16: Lab: Assignment #7, Sports, due
March 17: Discuss Final Project guidelines

March 22: Discuss #9, Final Project Preview
March 23: Lab: Assignment #8, Flash, Due
March 24: W. Eugene Smith slideshow; Text page 197

March 29: Discuss #10, Enhanced Portraits; Photoillustrations, p. 100-109
March 30: Lab: Assignment #9 due, Preview of your Final Project + 2 photos (100 points)
March 31: Digital Manipulation discussion, Text pages 112-113,

April 5: Historical Photos PPT discussion
April 6: Lab: Assignment #10, Enhanced Portraits, due
April 7: Wire Services discussion, page 198

April 12: *National Geographic* discussion
April 13: Lab: Review sound editing, Audacity; bring in images from final project for critique
April 14: Issues of Taste and Ethics – controversial photos

April 19: **Quiz #3** Timed quiz starting at 9:35 a.m. on Canvas. Use a computer. No meeting.
April 20: Lab:
* Submit and show Final Project; it must be 100-percent ready *before* lab
* Return UF cameras to equipment room, Room G-020 Weimer Hall
* One optional resubmission due: Drop in Canvas/Resubmission, indicate assignment #
* Extra-credit links should be submitted as Assignment Comments, Canvas/Extra Credit

*** Additional coursework required by graduate students taking this JOU3601 course:**

1. You need to do two final projects, the personality slideshow. Due on final class day.
2. You need to do a three-page, five-picture research paper detailing the job of a current photojournalist in the U.S.A. This is due the week before Spring Break, March 3. Your subject should be – in the interest of diversity in the profession – a woman or minority. More details and suggested interview questions will be furnished in a handout.

Required UF or Journalism Department Statements (as of Dec. 15, 2021)

COVID-19 ISSUES: We will have mostly face-to-face instructional sessions to accomplish the student learning objectives of this course. In response to COVID-19, the following policies and requirements are in place to maintain your learning environment and to enhance the safety of our in-classroom interactions.

- * You are expected to wear approved face coverings at all times during class and within buildings. Following and enforcing these policies and requirements are all of our responsibility..
- * Please maintain as much social distance as in possible in classroom 1070 Weimer and lab 3028 Weimer. If you are coughing, sneezing or feeling, do not come to class. You will be excused and given extra time to accomplish assignments.
- * Sanitizing supplies are available in the classroom if you wish to wipe down your desks prior to sitting down and at the end of the class.
- * If you are experiencing COVID-19 symptoms ([Click here for guidance from the CDC on symptoms of coronavirus](#)), please use the UF Health screening system and follow the instructions on whether you are able to attend class. [Click here for UF Health guidance on what to do if you have been exposed to or are experiencing Covid-19 symptoms](#). Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work.

RECORDINGS: Our class sessions may be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared.

DIVERSITY: The University of Florida's College of Journalism and Communications Department of Journalism embraces a commitment toward an intellectual community enriched and enhanced by diversity along a number of dimensions, including race, ethnicity and national origins, gender and gender identity, sexuality, class and religion. We expect each of our journalism courses to help foster an understanding of the diversity of peoples and cultures and of the significance and impact of mass communications in a global society.