



JOU3601 Photographic Journalism

(Class #14082, Section 2930)

Fall 2023 -- 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: 3024 Weimer, Tuesday periods 7-8 (1:55 p.m. – 3:50 p.m.)

Office Hours: Following class T and TH: 10:40 a.m. – 11:30 a.m., or by appointment.

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.

REQUIRED TEXT: A Short Course in Photography/Digital, 4th, by Jim Stone, ISBN 9780134525815 – Available through All Access Program

GRADING: There are 2,100 points for the course (see below). Subjective 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/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? ** See me anytime you want more explanation beyond Canvas comments about grades. **

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 in-class multiple-choice quizzes, 3 @ 200 points (600)

Weekly lab photo projects (11 @ 100) (1100)

Participation/Attendance/Effort (100)

#12 Final Project, Picture Story Slideshow (300)

Total points: 2100

This is no extra credit in this course. Canvas will show grade points.

Your total points divided by 21 = 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 \$600. 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 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 basic UFL email often.

- **Submitting assignments:** With most assignments, you'll submit two photo files 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 your lab period, 3:50 p.m. Tuesday. Captions are required in Comments.

- **Subjects in your photographs:** *No one should appear more than once in any assignment this semester; find new people each week.* Avoid family members, close friends and Weimer Hall as a location. This includes the final project.

- **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!! "Faked" photos or ethical breaches, ZERO. I like to operate on a no-excuses basis.

- **Optional Resubmission:** You may re-shoot and resubmit any one assignment from #1 - #11 (except #9, the FP Preview, or ethical breaches.) 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 re-sub is due at 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 want you to succeed in the course and at UF.



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 "make" DOF photos (a and b), use an object 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 three photos as: YourLastName1a.jpg, YourLastName1b.jpg and YourLastName1c.jpg.

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 somewhere in the photo w/o posing, and remember to capture 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 take 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 plus a contact sheet clearly showing both styles. Do not “mix” the styles when photographing 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. 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. Fill the frame. Use telephoto. Yes, these can be at a practice. Emphasize subjects, not the group. *Examples:* <http://www.jou.ufl.edu/people/faculty/jfreeman/3601-s~1.htm>

8. Flash. Using techniques discussed, use your camera's pop-up flash in a creative manner to photograph POSED blurred-flash portraits: subject lit by the flash. You'll need a large lit-up, colorful background, neon lights, red/yellow car taillights at night, computer screens in back, atmosphere inside a restaurant, etc., with subjects close to the camera and in dim, dark light. Find a fun subject. MOTION is expected in these photos. Submit two photos, captions + 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. Event – Go to a scheduled open-to-the public event and produce two publishable pix.

12. 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)

Aug. 22: -- no meeting

Lab: -- no meeting

Aug. 24: Syllabus review, Triangle of Photography, Make/Take/Fake, The Hearst Contest

Aug. 29: Basic camera operations; Text Chapters #1-3, #9

Lab: UF camera checkout, explain practice assignment, The Three Big Tips explained

Aug. 31: Previous practice photos; finish camera operations; catch-up; DSLR simulator

Sept. 5: “Through the Years” slideshow, UF/Hearst alumni success, PJ friends; “enterprise”

Lab: Chapters 4-5 (Photoshop intro); one “best photo” Practice shot due at end of lab

Sept. 7: Discuss assignment #1, DOF/Motion

Sept. 12: Discuss #2, Head Shots (natural daylight); Text Chapter 8

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

Sept. 14: **Quiz #1** – Timed, remote on Canvas. Find a computer, does not include #2 Head Shots

Sept. 12: Discuss #3, Quality of Light; composition, Text Chapters 8-9; Captions

Lab: Assignment #2, Head Shots, due

Sept. 14: More Q of Light; Atlanta, Boston, Daytona, Memphis; Instagram

Sept. 19: Discuss #4, Environmental Portrait, Person Working

Lab: Assignment #3, Quality of Light, due

Sept. 21: Annie Leibovitz slideshow, text pages 2 plus 166-169

Sept. 26: Discuss #5, Interaction PPT

Lab: Assignment #4, Workers, due

Sept. 28: Slideshow: Henri Cartier-Bresson, page 35

Oct. 3: Discuss #6, Weather; review for test #2

Lab: Assignment #5, Interaction, due

Oct. 5: NPPA, daily job of photojournalists, Text Chapter 10

Oct. 10: Discuss #7, Sports, review Chapter 1; page 36

Lab: Assignment #6, Weather, due

Oct. 12: **Quiz #2** Timed on Canvas. Please don't cheat.

Oct. 17: Review Weather; possible guest speaker

Lab: Assignment #7, Sports, due

Oct. 19: Flash/Strobe techniques; Text pages 146-151

Oct. 24: Discuss Final Project guidelines

Lab: Assignment #8, Flash, Due

Oct. 26: W. Eugene Smith slideshow; Text page 197

Oct. 31: Digital Manipulation and Ethics discussion, Text page 112-113

Lab: #9 due – Make the “Pitch” of your Final Project + 2 photos (100 points)

Nov. 2: Issues of Taste and Ethics – controversial photos; discuss #10 Enhanced Portraits

Nov. 7: Historical Photos PPT

Lab: #10 Enhanced Portraits due; Photoillustrations PPT, p. 100-109

Nov. 9: Wire Services discussion, page 198

Nov. 14: Catch-Up and possible PPT show.

Lab: #11 EVENT assignment due.

Nov. 16: Possible Zoom guest speaker; further info on #12 Final Project

Nov. 21: Independent Field Research; use the time to shoot your final project

Lab: **No lab Tuesday, nothing is due**

Nov. 23: **(Thanksgiving Holiday; no class)**

Nov. 28: *National Geographic* discussion

Lab: Final prep for #12 Final Project presentation, bring images for informal critique

Nov. 30: Catch-up Slide Show Day, review for Test #3

Dec. 5: **Quiz #3** -- Timed, remote on Canvas. Find a computer. Please don't cheat.

Lab:

- * Submit #12 Final Project to Canvas as .mp4 file before 1:55pm; Show and share in lab

- * Return UF cameras to equipment room before lab, Room G-020 in Weimer Hall

- * One (optional) resubmission is due by 3:50pm; drop in Canvas “Resubmission” field, and in assignment comments, indicate which assignment # you are re-doing.

Required/Suggested UF or Journalism Department Statements

SICKNESS ISSUES: We will have face-to-face instructional sessions to accomplish the student learning objectives of this course. Sessions are not on Zoom and will not be recorded. As a follow-up 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. If you are coughing, sneezing or feeling ill, do not come to class. You will be excused and given extra time to accomplish assignments. Hand sanitizer is also in various locations in Weimer Hall. Want to get vaccinated or boosted against Covid-19? Contact the [Student Health Care Center](#).

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.

ARTIFICIAL INTELLIGENCE (AI): "You may not turn in work that is not your own, including work generated by Chat GPT and other AI programs."

UPDATES TO ASSIGNMENTS: Although this syllabus prepared in mid-August 2023 lists specifics about many of the particulars of each assignment, the CANVAS posting under "Assignments" may have slight updates to what is required each week. The CANVAS wording will take precedent over this syllabus document.

TRUTH AND ETHICS: Journalism is considered a noble profession about truth and facts. Remember this when captioning photographs as to exact locations and names of people pictured. Any Breach of Ethics will result in a grade of ZERO and violations will be reported to the Student Honor Court, which could affect your standing in the College of Journalism and Communications as a student. Photoshop guidelines will be explained in class, which includes NOT using "Creative Fill" or the "Healing Brush" to remove blemishes or other objects from journalistic photographs.

HONOR PLEDGE: UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Conduct Code specifies a number of behaviors that are in violation of this code and the possible sanctions. [Click here to read the Conduct Code](#). If you have any questions or concerns, please consult with the instructor or TAs in this class.