



JOU 3601

Photographic Journalism

Fall 2014 -- Associate Professor John Freeman

University of Florida College of Journalism and Communications

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Class: Lecture, Tuesdays/Thursdays, 9:35 a.m. – 10:25 a.m., 1076 Weimer (labs meet in 3024)

CATALOG DESCRIPTION: Study and practice of photography as a major component of print journalism. Emphasis on basic color 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 websites, and to introduce you to current technology used in photojournalism. There is no darkroom work.

TEXT: *A Short Course in Digital Photography, Second Edition*, by Barbara London and Jim Stone, Prentice Hall; ISBN: [0205066429](https://www.isbn-international.org/product/0205066429).

GRADING: There are 2000 points 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 sheet / thumbnail 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 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 (8 @ 100) (800)

Final Project, Picture Story – Slideshow (300)

Participation / Attendance / Effort (200)

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

Your total points divided by 20 = your course grade

EXTRA CREDIT: published “enterprise” = 20 points each

SUPPLIES: In addition to the book, you supply the SD card if using a UF camera. *Clear-quality digital .mp3 voice files are required for the final project. You will need a voice recorder.*

CAMERAS: Canon Digital T3i 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 autofocus this semester, but exposure controls must be done manually.

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. Do not miss the tests. Please do not text in class. It's distracting and rude when someone is talking (me!). Lateness to class will affect your course grade, as journalism involves deadlines. Being on time is meeting a deadline. Your 200 participation points will drop by 10 every time you are late to lecture or lab.

- **Office hours:** I should be available during office hours, T and 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

- **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 – be a professional.

- **Optional Resubmission:** Following the seven basic assignments, you may re-shoot and resubmit any one assignment, even a zero. 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 optional resubmission is due on the last day of class. No resubmission?—no rounding up of course grade.

- **Outside advice:** Student assistants or former students are sometimes around to help, but YOU are still responsible for what YOU submit as YOUR assignment.

- **No drinks and food in class:** Sorry; it is university policy that drinks and food are NOT ALLOWED in classes or labs. This is especially enforced in all computer labs.

- **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.



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. In 1996, he was awarded a Faculty Fellowship for eight weeks of study at *National Geographic* magazine in Washington, D.C. During summer 1995, 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 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.

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

PHOTO ASSIGNMENTS

1. **Depth-of-Field/Motion.** This assignment requires that you shoot three different types of pictures using big centers of interest. With the two DOF photos, 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 help 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 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. 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. Be sure the person is in focus; the background focus doesn’t matter in this shot. Photoshop and print parts #a and #b (same subject), and make one print of # plus a contact sheet. For captions, just label Shallow DOF, Great DOF, and Stop Motion. File names: YourLast Name1a, b and c.

2. **Head Shot.** Make this a journalistic vertical close-up photo of someone's face. Fill your frame and use an ultra-plain background. This assignment calls for a posed picture in natural 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! Two prints. *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 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. One picture. *Examples:* <http://www.jou.ufl.edu/people/faculty/jfreeman/3601-q~1.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 style photo of someone else doing an interesting (visual) job. Avoid dull, sitting-behind-the-desk photos. 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 Port and one Person Working. Your contact sheet must clearly show both styles of picture. Do not “mix” the styles with 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 yourself, “What is my bonus element?” Look high and low, being aware of lighting and tones. Be sure the photo is unposed. Avoid tonal mergers. Don't have subjects look at the camera. 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 all 20 photos show only three people? Two shots.

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 photo 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? This must be an unposed "sports action" photo, not "sports feature." Let's see faces! Choose a subject your lens can "get close to." Don't wait and bring in excuses. Try to find something really good. Yes, it can be a practice. Try to show competition.

Examples: <http://www.jou.ufl.edu/people/faculty/jfreeman/3601-s~1.htm>

8. In-Lab Quick Shoot. – Topic will be announced in lab. Shoot, edit and caption in two hours!

FINAL PROJECT: This project will take up the final two to three weeks of the course, and the pictures will be all candid and unposed. You are documenting life -- not directing it. No posed or set-up (faked) photos! No family members or roommates as subjects. Find someone with a story to tell – be a journalist. Recording and editing excellent audio is a large part of the FP grade.

Produce a picture story on one person you can be around for awhile. 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. 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 visit again and again.

You'll need **about 20-30** great pictures and a 90 second audio soundtrack. The final project counts the same as three regular assignments, and should demonstrate you can shoot well and recognize good photos as the semester draws to a close. *It is graded harder than the regular assignments.* Full submission procedures will be explained in class lecture. Your presentation must be made using “Audacity” and “Soundslides” software. You'll need to record your subject talking. The project is DUE during the final lab. You'll show it to your lab. Remember that this project counts about 20 percent, so do a good job.

Tentative Course Plan (Dates)

Aug. 26: Course syllabus, start taking notes today

Lab: The Three Big Tips

Aug. 28: enterprise, Hearst Champions slideshow and info

Sept. 2: Historical Photos, from Iwo Jima through 9/11 Firemen; pp. 186-191

Lab: triangle of photography; make vs. take vs. fake;

Sept. 4: Hearst “Through the Years” slideshow, internship successes

Sept. 9: basic camera operations; text Chapters #1-3, #9

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

Sept. 11: overview of previous students’ first-week photos

Sept. 16: Discuss #1 DOF/Motion, pp. 29-47; 152-155

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

Sept. 18: **Test #1**

Sept. 23: Discuss #2, Head Shot (natural light); pp. 134-139

Lab: assignment #1, DOF/Motion, three prints due at end of lab

Sept. 25: Annie Leibovitz PPT/video, text pages 162-163

Sept. 30: Discuss #3, Quality of Light; composition, pp. 128-133; 147-151

Lab: Assignment #2, Head Shots, due

Oct. 2: Composition, Quality of Light continued; Captions PPT

Oct. 7: Discuss #4, Environmental Portrait, Person Working; 160-163; 168-169

Lab: Assignment #3, Quality of Light, due

Oct. 9: Slideshow: Henri Cartier-Bresson, page 33

Oct. 14: Discuss #5, Interaction PPT

Lab: Assignment #4, Workers, due

Oct. 16: NPPA, daily job of photojournalists, Bill Greene video

Oct. 21: Discuss #6, Weather; review for test #2

Lab: Assignment #5, Interaction, due

Oct. 23: **Test #2**

Oct. 28: Discuss #7, Sports; Return test #2
Lab: Assignment #6, Weather, due
Oct. 30: Digital Ethics discussion, pp. 96, 106-107

Oct. 29: Issues of Taste
Lab: Assignment #7, Sports, due
Oct. 31: Discuss Final Project guidelines

Nov. 5: Flash (strobe), pp. 140-145
Lab: Assignment #8, In-Class Quick Shoot, bring your camera!
Nov. 7: W. Eugene Smith slideshow, pp. 188-189

Nov. 12: The Real World/Lessons Learned: Prof. Freeman's professional summers
Lab: Make the "Pitch" of your Final Project to class (100 points)
Nov. 14: Wire Services

Nov. 19: Photoillustrations, p. 94-103
Lab: Hands-on session: Soundslides and Audacity; *optional resubmission due*
Nov. 21: Possible guest speaker; misc. topics, catch-up week

Nov. 26: *National Geographic*; misc. topics, review for Test #3
Lab: Independent Field Research; work on Final Project
Nov. 28: **(No class: Thanksgiving Holiday)**

Dec.3: Test #3
Lab: Present Final Project; it must be 100-percent ready before class
* return UF cameras to equipment room, G-020