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JRNL 428.01: Freelance Photography

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JRNL 428 **FREELANCE PHOTOGRAPHY**

Spring 2014 • Classroom DAH 303/301/316

Tuesdays 3:40 – 6:00 p.m.

Professor Keith Graham

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Course Introduction

This is an elective course for serious photography students. The course prepares you for future work in the professional world of photojournalism (newspapers, magazines, online and the freelance market). And as John Harrington says in the opening comments of his new book "You are a business, whether you think you are or not. You are."

This course introduces you to the concepts of studio and location lighting techniques. Assignments will range from editorial portraiture to fashion and food illustrations.

Lectures, studio and field demonstrations and class critiques will form the foundation for learning in this fast-paced course.

You will be challenged. You will have loads of fun, but not much sleep.

Course Outcomes

- * To provide an understanding of natural versus artificial lighting in your photography.
- * To improve your understanding of the tools and technology of studio and location photography.
- * To demonstrate an understanding of diversity by photographing minority subjects.
- * To synthesize creative techniques and subject matter while producing assignments on deadline.
- * To produce images that will enhance your portfolio

Class Time

Demonstrations, lectures, presentations of contemporary work as well as guest lectures from working professionals will provide the information for this class. Assignments will be discussed and the instructor and the group will critique your work. See weekly schedule for assignments and respective due dates. Any changes to the schedule will be announced in class.

Students will be expected to participate in class discussions and critiques. If you are absent, you will be expected to learn the material that you missed from a fellow student. Occasionally we will meet outside the classroom so you need to be sure to be on time for each class. Attendance will be taken and points are deducted from the final grade for unexcused absences and repeated tardiness. If you are late you are marked absent.

Studio

Three- hour time slots can be reserved in advance on a Google Doc that will come to you the second week. Please be respectful and courteous towards your colleagues and leave the studio on time and in a clean and orderly condition. We will discuss details in class. If you need to cancel studio time, please email others in class so they know about it. Be careful with expensive lighting and computer equipment. Immediately report any damaged equipment to Forest and Keith. Take care of the equipment.

Suggested Texts

- Arena, Syl, *Speedlites Handbook: Learning to Craft Light with Canon Speedlites*, Pearson Ed., 2010.
- ASMP, *Professional Business Practices in Photography*, Seventh Edition, Allworth Press, 2008.
- Baron, Cynthia, *Designing A Digital Portfolio*, New Riders Press, 2003.
- Bostic, Mary Burzlaff, *2011 Photographer's Market*, North Light Books, 2011.
- Briot, Alan, *Marketing Fine Art Photography*, First Edition, Rocky Nook Inc., 2011.
- Crawford, Tad, *Business and Legal Forms for Photographers*, Fourth Edition, New York, Allworth Press, 2009.
- Harrington, John, *Best Business Practices for Photographers*, Second Edition, Course Technology PTR, 2009.

Heron, Michal and MacTavish, David, Pricing Photography, Fourth Edition, Allworth Press, (publication date Oct. 2012)

Himes, Darius D. and Swanson, Mary Virginia, Publish Your Photography Book, Princeton Architectural Press, 2011.

Kaplan, John, Photo Portfolio Success, Writer's Digest Books, Cincinnati, 2003.

Lilley, Edward R., The Business of Studio Photography, Allworth Press, 2002.

McNally, Joe, Sketching Light: An Illustrated Tour of the Possibilities of Flash, New Riders Press, 2011.

McNally, Joe, The Hot Shoe Diaries, New Riders Press, 2009.

Neubart, Jack, Location Lighting Solutions: Expert Professional Techniques for Artistic and Commercial Success, Amphoto Books, 2006.

Orentstein, Vik, Guide to Building Your Own Photography Business, Writer's Digest Books, 2004.

Russotti, Patricia and Anderson, Richard, Digital Photography Best Practices and Workflow Handbook, Focal Press, 2009.

Swanson, Mary Virginia, The Business of Photography: Principles and Practices, MV Swanson, Tucson, 2012.

Weisgrau, Richard, The Real Business of Photography, Allworth Press, 2004.

Weisgrau, Richard, The Photographer's Guide to Negotiating, Allworth Press, 2005.

Equipment

You must have a digital SLR and at least two lenses. We strongly recommend that you purchase a Canon or a Nikon. You will also need a dedicated portable flash unit for your digital camera. Yes, we have a few portable flash units for check out. For more about equipment see the supply list.

Academic Honesty

IMPORTANT: Nothing that was shot before this semester may be turned in for this class. It is expected that you will turn in new work for each assignment in this class. It is also expected that all work done in this class on photographic exercises, captions, quizzes, etc. will be your own. Any act of academic dishonesty will result in referral to the proper university authorities or disciplinary action. Students must be familiar with the conduct code. The code is online at http://life.umt.edu/vpsa/student_conduct.php

Cell Phones and Text Messaging

If you bring your cell phone to class it must be in the off position. No text messaging allowed in class. If you are discovered text messaging you will receive a zero for that day – that includes any assignment that may be due that day. The same is true if you are on any electronic contact device.

Students With Disabilities

If you have a disability that you feel affects your performance in this class, please come see me and we'll create the right work environment for you. Please refer to <http://life.umt.edu/dss/>

Graduate Students

Extra academic work is required of any graduate students. Early in the semester I will meet with graduate students to discuss the nature of this assignment and its weight in your grade.

Assignments

Assignments will be discussed in class.

You need to wait until we discuss the assignment in class before you photograph for that assignment. You must shoot a different subject for each assignment. You may not select photos from a prior assignment for a current assignment.

Three studio assignments (first studio portrait, product and food illustration) must be shot with the studio lighting kits in the studio. Fashion Project may be shot in studio.

Create all assignments in color. Turn all images in as color. If you desire, you may also show them in B&W.

After Hours Access

If you do not have this you will need it to access studio anytime.
Talk to Keith on the first day of class if you do not have access.

Deadlines

Assignments must be submitted no later than one hour before class on the due date. **A Late assignment will be assigned a ZERO.** Moodle will prevent you from turning in late assignments.

Submission of Assignments

All photo assignments will be turned in on Moodle.

For the single-picture assignments

1. Always shoots in RAW format, using Adobe RGB color space.
2. For every assignment you will submit two files – one file will be in the Raw format, the other file will be saved as a TIFF file after you make corrections in Photoshop. The TIFF file will be 10 inches wide if a horizontal, 10 inches deep if a vertical, at 300 dpi. Submit every image in color. Submit each image with the following slug.

Example: First image - Graham_portrait.NEF (for Nikon) or
Graham_portrait.CR2

(For Canon). This means you to need to make a copy of the original RAW file and rename that copy.

Second image - Graham _portrait.tif

3. Make a Photoshop Contact sheet in PDF format with all of your images from your shoot.
4. You will only turn in assignments electronically.
5. You will put the PDF and your final files in the proper assignment folder in Moodle.
6. Plus for every assignment that you employed studio or any flash or other lighting source other than ambient lighting, you need to include a lighting scenario (yes, make a drawing) and tells us briefly which lights you used, where and if you used, filters, light modifiers, etc.
7. For the fine art, fashion and travel projects you must include copy block or story. See assignments for details

*** Always back up your work!!! (on an external hard drive.) You are required to keep backups – and not on the server.

COPYRIGHT ALL IMAGES.

Grading

Assignment Grades: Points will be earned for each assignment based on photographic quality, versatility, consistency, human interest, news value, originality, captions, deadline and submission requirements. As with anything in life there are always a number of solutions to each assignment; there is no one right answer. Attendance: your attendance and class participation will be graded.

If you are not present for a critique you will lose a letter grade on that assignment or assignments.

GRADING SCALE

A	93 to 100%
A –	90 to 92%
B+	88 to 89%
B	83 to 87%
B –	80 to 82%
C +	78 to 79%
C	73 to 77%
C –	70 to 72%
D+	68 to 69%
D	63 to 67%
D –	60 to 62%
F	59% and below

Websites

National Press Photographers Association

www.nppa.org

American Society of Media Photographers

www.asmp.org

Digital Journalist

www.digitaljournalist.org

SportsShooter.com

www.sportsshooter.com

Strobist

www.strobist.com

Hearst Journalism Awards

www.hearstfdn.org/hearst_journalism/index.php

CPOY

www.cpoy.org/?s=Home

Editorial Photographers

www.editorialphoto.com

Nature, Wildlife and Landscape Photographers

www.naturephotographers.net

SUPPLY LIST

MANDATORY

Digital SLR camera, with a manual mode or a choice of manual and automatic modes, and two lenses. (a wide angle and a telephoto).

We highly recommend the Canon and Nikon.

Compact Flash cards (several 8GB or 16GB cards, Class 6 or higher)

A portable 1T or 2T external hard drive for backing up and storing your work.

Dedicated flash unit for your camera

Nikon – SB-910, SB-900, SB-800 or SB-600

Canon - 580EXII, or 580 EX and 430EX or 430 EXII or 550 EX

Sync Cord: check compatibility of sync cord connections from flash to camera.

Batteries for your flash unit (we recommend NIMH rechargeable batteries)

Reporter's notebook

OPTIONAL

4 or 8 or 16 gig jump drives for transporting digital files.

CF card reader

Tripod

Light stand and bracket for flash and umbrella. Approx. - \$100

Soft box with mounting brackets: diffuses flash for softer light. Approx. - \$125

Where to purchase

Missoula	The Darkroom, 135 N. Higgins Ave.	549-1070
	UC Bookstore	243-1234
Online	Neal's Photo (Stephen Neal), Philipsburg	800-859-3855
	B&H (bhphotovideo.com)	800-947-7785
	Bozeman Camera Repair	800-944-2139
	Calumet (calumetphoto.com)	888-888-9083 or
	(ask for education rep)	800-225-8638
	Camera World (cameraworld.com)	800-226-3721
	FreeStyle (freestylephoto.biz)	800-292-6137
	Glazer's Camera Supply (glazerscamera.com)	888-531-3232
	Keeble & Shuchat, (ksphoto.com)	650-327-8511
	Penn Camera (penncamera.com)	800-347-5770
Pitman Photo (pitmanphotosupply.com)	800-252-3008	
Pro Photo Supply (prophotosupply.com)	800-835-3314	

SCHEDULE OF TOPICS, ASSIGNMENT DUE DATES

NOTE: The following is subject to change with notice. We will review in October.

Week	Class topics	Assignment
1. JAN. 28	Introduction Sign equipment forms & email list Syllabus review Model and Property Releases Copyright Studio lighting introduction	
2. FEB. 4	Studio lighting, part 2 Studio portraiture Assign Studio Portraits Fine Art Images	2 MAGAZINE EXAMPLES <i>studio portraits lighting</i>
3. FEB. 11	Critique Studio Portraits	STUDIO PORTRAIT ADVENTURE PHOTOS EXAMPLES
	Fashion Portfolio: 7-10 images + copy block (minimum 100 words) Travel Package: 10 images + min. 250 word story	
4. FEB. 18	Photographing Food in the Studio food props	

Week	Class topics	Assignment
5. FEB. 25	Critique Food Photographs Discuss Product Discuss Architecture project	FOOD PHOTOS
6. MAR. 4	Critique Product Photograph Discuss Editorial Portrait PORTABLE LIGHTS on LOCATION Location Lighting – Portable Flash setups Direct, fill, off-camera, bounce, multiple strobes Strobe Accessories - stands, umbrellas, soft boxes	PRODUCT PHOTOS
7. MAR. 11	Critique Editorial Photographs Adventure sports location photography Portable lights on location	EDITORIAL PORTRAITS
8. MAR. 18	Critique Architectural Project Panoramas: Cityscapes & Landscapes Portable lights on location	ARCHITECTURE
9. MAR. 25	Critique Sports Adventure Portraits	SPORT PORTRAITS

Week	Class topics	Assignment
10. APRIL 1	NO CLASS – SPRING BREAK	
11. APRIL 8	Discuss Painting with Light Discuss Sunset Portraits	
12. APRIL 15	LOCATION SHOOT: Sunset portrait with flash & Paint with light Class time will be from 3:40 to 9 pm or later. Keep this evening open as you will be working in groups. Must be present to receive a grade for these two assignments	
13. APRIL 22	Critique Painting with light Critique Sunset Portrait	PAINT WITH LIGHT SUNSET PORTRAIT
14. APRIL 29	Critique Panoramas Critique Fine Art	PANORAMAS FINE ART IMAGES
15. MAY 6	Evaluations and feedback Critique Group & Travel Project Critique Fashion Portfolio	FASHION PORTFOLIO TRAVEL PROJECT GROUP PROJECT
	Please note: Class will meet from 3:40-7pm (we will meet off campus. Place TBA.)	

JRNL 428 Freelance Photography Assignments

FEB. 4	Magazine Examples of Studio	10
FEB. 11	Studio Portrait	20
FEB. 11	2 Sports Adventure examples	10
FEB. 24	Food Illustration	50
MAR. 4	Product photo	20
MAR. 11	Editorial Portrait	20
MAR. 18	Architecture	40
MAR. 25	Sports Adventure Portraits	30
April 1	spring break	
APRIL 22	Painting with Light	25
APRIL 22	Sunset Portrait	20
APRIL 29	Two Panoramas	40
APRIL 29	Fine Art Images (theme)	40
MAY 6	Group Project (inc. captions)	25
MAY 6	Fashion Portfolio (photos+copy)	75
MAY 6	Travel Project (photos + story)	100
Semester	Attendance and Participation	45