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## JOUR 227.02: Photojournalism

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*University of Montana - Missoula*

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- Eugene Smith



- Henri Cartier-Bresson



- Sebastiao Salgado

# J227 Photojournalism section 2 Autumn 2002

T/Th 11:10 a.m. – 12:30 a.m. • Rooms DAH 306 • Labs meet in DAH 305 or DAH 306

Professor Adrienne Barnett

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Lab instructors: Adrienne Barnett, Chris Williams, Jillian Wilson, Rollo Scott

"Photography is simultaneously and within a fraction of a second...putting one's head and one's heart on the same axis." -Henri Cartier-Bresson

## ABOUT THE COURSE

J227 introduces you to the skills, theory and ethics of photojournalism. You will learn how to handle a digital SLR camera and how to work in a digital darkroom. The emphasis is on photographic content, and you will produce images from a variety of areas within photojournalism, such as portraits, sports and features. Because this is a journalism class, you will be expected, for most assignments, to photograph people that you do *not* know. You will also learn how to recognize and generate story ideas. This class is completely digital - all work will be done with digital cameras and computers. You need a professional digital camera (DSLR) that has manual override capabilities.

## ASSIGNMENTS

Your photographic assignments receive the most weight toward your final grade. Assignments will be discussed in class. You will be required to photograph seven single-photo assignments; in addition, a final picture story will be required. 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. *The same is true of resubmissions.* There will be a midterm based on the readings, lectures, slides shows and current events. There will be a test on Photoshop that will be administered in your lab. There may also be unannounced quizzes and additional reports.

## COURSE OUTCOMES

To develop the technical and intellectual skills needed to express yourself through photography.  
To understand what photojournalism is and how to excel in the field.  
To understand what makes a good photograph based on composition, lighting, content and technical quality.  
To build your visual story-telling ability.  
To produce publishable images that help build your portfolio.  
To understand the basics of journalism ethics and the importance of truth, accuracy and fairness.  
To have fun in a class that lets you express yourself creatively.

## METHODS

Although we will present mini-lectures, we will spend most of our time in class looking at pictures, and talking about what makes a photo successful. We will discover the art of seeing and the power of the photograph. It will be an exciting visual journey.

## STUDENTS WITH DISABILITIES

If you have a disability that you feel affects your performance in this class, please come see me and we'll make reasonable accommodations.

## TEXTBOOKS

There is no required text for this class. Here are some basic photo textbooks you may want in your library:

**Kobre, Ken, *Photojournalism: The Professional's Approach*, 6<sup>th</sup> ed., Boston, Focal Press, 2008.**  
London, Barbara, Stone, Jim and Upton, John, *Photography*, 9th ed., Upper Saddle River, NJ, Pearson/Prentice Hall, Longman, 2008.  
Horenstein, Henry and Hart, Russell, *Photography*, Upper Saddle River, NJ, Prentice Hall, 2001  
Lewis, Greg, *Photojournalism: Content and Technique*, 2nd ed., Boston, McGraw-Hill, 1995

London, Barbara and Stone, Jim, *A Short Course in Photography*, Fifth Edition, Upper Saddle River, NJ, Prentice Hall, 2003.

Parrish, Fred. S, *Photojournalism, An Introduction*, Belmont, CA, Wadsworth, 2002.

Evening, Martin, *Photoshop CS3 for Photographers*, Burlington, MA, Focal Press, 2007.

Weinmann, Elaine and Lourekas, Peter, *Photoshop CS3 for Windows and Macintosh (Visual QuickStart Guide)*, Berkeley, CA, Peachpit Press, 2007.

## NEW BUILDING

Please, keep the labs and the entire building in great condition. This is a new building. The last one was built in 1936 so we expect this building to be around for a while. Take care of it. Clean up after yourself. Be respectful.

## LABS & EQUIPMENT CHECKOUT

A mandatory lab will meet weekly to provide you with technical training and advice. You will receive a lab grade, which will be part of your final class grade. If time allows your lab instructor will help you edit your weekly assignments and shape your final story.

You will get lessons and one-on-one help with Photoshop CS4 and basic audio software.

Labs are each Tuesday evening - weeks 2,3,4,5,6,7,8,9,13. There will be open lab week 14.

Each lab is worth five points, or a total of 45 points.

**The eighth week there is a test worth 25 points.**

Equipment checkout will be closed on Monday, September 7 (Labor Day,) Nov. 11

(Veterans' Day) and during the Thanksgiving Break, from Nov. 25-29.

Equipment checkout begins on Sept. 2 and ends on December 10.

Equipment checkout begins on Wed. Sept. 3rd and ends on Thurs. Dec. 10th. ALL equipment must be returned by Dec. 10th or a hold will be placed on our final grade and you will be charged the full replacement value of the equipment. We will discuss our equipment checkout policy, in detail, in class.

There are lockers in the basement if you wish to use one. They are available on a first-come first-serve basis. You must supply your own lock. Locks must be removed by May 12 or a university locksmith will remove your lock. Your contents will be removed from the locker.

## EQUIPMENT

You are required to have a professional digital camera (DSLR) that has manual exposure control. Yes, you can have a camera that has auto exposure controls, but it must have manual override exposure capability – because we will be using cameras that way in this class. We strongly recommend that you purchase a Canon or a Nikon. We'll review specific cameras in class. For more about equipment see the supply list.

***You will not be using any flash unit*** in this class. If you use a flash your grade will be lowered by five points. Everything will be photographed in available light - sunlight, indoor lighting, etc. We will talk about ISO speed in class.

## DISCUSSIONS & CRITIQUES

This course combines lectures, critiques and lab time with applied practice. You will be expected to participate in discussions and critiques, and to examine your work, the work of your classmates and the work of the masters.

## CELL PHONES & 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.

## SUBMISSION OF ASSIGNMENTS

*For the single-picture assignments* (Audio and final project submissions will be addressed later in the semester)

**1. Always shoot in RAW format.**

**2. Assignments are due in that folder ONE HOUR before class.**

For every assignment you will submit two photo files -

- a. one file will be in the RAW format (do not change the extension on your RAW file. For example. If you have a Canon camera, it will be a .CR2 file. If you shoot with a Nikon camera, it will be .NEF file.)
- b. The other file will be a TIFF file with a caption that you save after making corrections in Photoshop.
- c. Save the TIFF file at 10 inches wide if a horizontal, or 10 inches deep if a vertical, with a resolution of 200 dpi.

Submit each image with the following slug.

Example:

- First image - Barnett\_portrait.NEF (for Nikon) or Barnett\_portrait.CR2 (for Canon). You will need to make a copy of the original RAW file and rename the copy.
- Second image - Barnett\_portrait.tif

**3. Make a Photoshop Contact sheet in PDF format with 40-50 images from your shoot.**

We'll show you how to create the contact sheet in class and lab.

**4. You will only turn in assignments electronically.**

5. You will submit the PDF and your final photo files in the **Professors folder, > Adrienne Barnett, > J227, > Assignment Drop Boxes > Portrait**

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

## DEADLINES

Assignments must be submitted on the server no later than an hour before class on the due date. A Late assignment will receive one letter grade lower for each day it is late.

(Example: If you receive a 19 on the assignment (out of 20) but it is one day late, your grade will be a 17). Deadlines are not flexible in photojournalism or in this class. *A late assignment is one that is turned in after the deadline.*

For example, if an assignment is due at 8:30 a.m. on Tuesday, turning in that assignment Tuesday at 8:31 a.m. means the assignment is late. If that same assignment is turned in Wednesday at 8:31 a.m. it is two days late.

## RESUBMISSIONS

You will be allowed to resubmit any graded photographic assignment you turn in **on time**, except the final project. If you want to resubmit a graded photo assignment, you must do so within two weeks of the day you get your grade on that assignment (If you are absent the day assignments are returned you still must resubmit within that time frame).

I will grade the second version, and your final grade for that assignment will be the average of the grades for the two versions, unless the resubmission is more than two points higher than your first grade. In that event I will post the higher score. Resubmissions need to be more than just four or five frames quickly taken. You need to put in the same effort you did on the first version. *You must re-shoot a new set of pictures on each resubmitted assignment.* Simply follow the assignment instructions and redo that assignment. I want you to learn. This provides an opportunity to do so, plus a chance to improve your grade. You can resubmit your seven single assignments only – not your final project.

## PROFESSIONALISM & ATTENDANCE

J227 seeks to create a professional environment. That means, among other things, that we respect each of our colleagues in the classroom. Ninety percent of what you do in the day-to-day professional world is how you deal with people. That's what journalists do. Your attitude in the classroom and to each other is vital. It also means missing a class is like missing a day of work. I expect you to show up on time, and show up prepared. If we start class with a quiz or an exercise and you come in late, you will not get a chance to make up the work.

**Due to the nature of the lab instruction, you cannot make up any lab that you miss.**

If you know that you are going to miss class or be late, let me know in advance. An "excused absence" generally involves personal or family illnesses or emergencies. Routine medical appointments, job obligations, computer problems, and scheduled interviews are not valid reasons for missing class.

Your attendance will be graded. Regular and timely attendance is crucial in this class, and you are expected to participate in critiques. Much of the information covered in class will not be provided in the supplemental text or readings. You will be responsible for material covered in your absence (get notes from a fellow student – do not expect me to review the class discussion or lecture with you). Your assignments will still be due at their scheduled times. Critiques are an important part of the class, and unexcused absences will be noted.

## GRADING & GRADING CRITERIA

One of the main objectives of this class is learning.

Because I don't expect you to be proficient in the photojournalism style at first, I will grade the first photo assignment (depth of field) easier than the others.

Each shooting assignment receives a grade based on both content and technical execution. The content portion is for image content, story, creativity, graphic organization and the freshness of your photographic vision. The technical execution portion is for how effectively you executed technical skills like focus and exposure. I will look at the quality of the RAW images and how you made any, if necessary, corrections in Photoshop.

Your grade for the weekly assignments will be on a 20-point scale. Your first assignments will be based equally on content and technical execution, but as the semester progresses your grades will be weighted more toward content than technical execution.

There will be seven weekly photo assignments, for a possible 140 points.

The classmate photograph and classmate Soundslides will each be worth 10 points. The final project story will be worth 50 points. Attendance will count for 20 points. The basics

test is worth 40 points. The lab grade is worth 45 points. The Photoshop test is worth 25 points. I also pay attention to your improvement throughout the semester.

140 points	Seven Weekly photo assignments (20 points each)
20 points	Classmate portrait and Soundslides project
10 points	Photo book report
10 points	Michel duCille report
10 points	Subject proposal for final project
10 points	Progress report on final project
50 points	Final picture story/project
20 points	Attendance
40 points	Midterm basics test
45 points	Lab grade
25 points	Lab test (Photoshop)

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380 points                      Possible total

#### GRADING SCALE

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

#### 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://www.umt.edu/SA/vpsa/index.cfm/page/2585>.

You may not submit for this course any assignment that has previously, or will be concurrently, submitted for another class, unless you receive prior approval from the professor for this course. To do so without permission will result in an F for the assignment and could result in an F for the course.

#### SUPPLY LIST



You need a professional digital camera (DSLR), with a manual mode or a choice of manual and automatic modes, and a lens. More lenses are better (a wide angle and a telephoto). You need compact flash cards. You are required to have an external hard drive, jump drive and/or DVDs for backing up your files for this class. Do not come to us with the excuse that you lost your data.

*Where to purchase*

Missoula	The Darkroom, 135 N. Higgins Ave.	549-1070
	Yellowstone Photo, 321 N. Higgins	728-7637
	Spotlight Photo (Laura Capron), Hamilton	961-3440
	UC Bookstore	243-1234
	Neal's Photo (Stephen Neal), Philipsburg	800-859-3855
By phone & online	Abbey Camera (abbeycamera.com)	1-800-982-1414
	B&H (bhphotovideo.com)	1-800-947-7785
	Bozeman Camera Repair	1-800-944-2139
	Calumet (calumetphoto.com)	1-888-888-9083 or
	(Jennifer Lipp or David Grant)	1-800-225-8638
	Camera World (cameraworld.com)	1-800-226-3721
	FreeStyle (freestylephoto.biz)	1-800-292-6137
	F/11, McNab Enterprises, Bozeman (Terry)	1-800-548-0203
	Glazer's Camera Supply (glazerscamera.com)	1-888-531-3232
	Huppins, Spokane (Shirley)	1-509-747-6486
		1-800-340-4770
	Keeble & Shuchat, Palo Alto, CA (ksphoto.com)	1-650-327-8511
	Penn Camera (Jeff Snyder) (penncamera.com)	1-800-347-5770
Pitman Photo (pitmanphotosupply.com)	1-800-252-3008	
Pro Photo Supply (prophotosupply.com)	1-800-835-3314	
Robert's ( <a href="http://www.robertsimaging.com">www.robertsimaging.com</a> )	1.800-726-5544	

**SCHEDULE OF TOPICS, ASSIGNMENT DUE DATES, AND LABS**

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

Week	Class topics	Assignment	Lab
<b>1.</b>			
<i>Sept. 1</i>	Introduction and review syllabus What is photojournalism? Lab introduction Assign photo book report	Camera/lenses	

**Must get computer sign on by end of first week**

Sept. 3	Your digital camera Review Nikon & Canon	Text pp. 3-15, 25-35, 74-91, 94-95	
<b>Sept 3.</b>	<b><i>Michel duCille, Pulitzer lectures</i></b>	<b>3:40 – 5 Gallagher Business Bldg. 8 pm, Montana Theatre</b>	
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<b>2.</b>			
Sept.8	Your digital camera Part 2 Camera Questions	<b>duCille Report (2-3 pages)</b>	Digital Camera bring your manual
Sept. 9	<b><i>Mary Virginia Swanson Lecture</i></b>	<b>7 pm UC Theater</b>	
Sept. 10	<b><i>Mary Virginia Swanson Lecture</i></b>	<b>1:30 – 4:30 pm UC Theater</b>	
Sept. 10	Exposure Apertures and Shutters <i>Lenses</i>  Assign classmate to photograph	<b>Photo book report</b> Text pp. 16-21, 48-51 pp. 57-71, 168-169	
<hr/>			
<b>3.</b>			
Sept. 15	Depth of Field	<b>Bring Classmate Portraits to LAB</b> Text pp. 36, 38-43 pp. 97-113, 166-167	Photoshop ( <i>Saving Photos</i> )
Sept. 17	Sports Review portraits of classmates	Text pp. 127-131	
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<b>Week</b>	<b>Class topics</b>	<b>Assignment</b>	<b>Lab</b>
<b>4.</b>			
Sept. 21	<b><i>David Leeson/Pulitzer Lecture</i></b>	<b>7 pm UC Theater</b>	

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Sept. 22	Photoshop Week 1 Terms and tech	PS - chapters 1,2	Photoshop (PS week 2)
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Sept. 24	Critique Depth of Field	<b>Depth of Field</b>	
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**5.**

Sept. 29	Photographing People/Photoshop Ethics Writing Captions		Photoshop (PS week 3)
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Oct. 1	Quality of Light Composition, angles/perspective		
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**6.**

Oct. 6	Photoshop Review (weeks 1, 2 and 3)		Photoshop 4
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Oct. 8	Critique Quality of Light	<b>Quality of Light</b>	
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**7.**

Oct. 13	Audio		Edit Audio Review for test
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Oct. 14	<i>Cyma Rubin, Pulitzer lecture</i>	7 pm UC Theater	
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Oct. 15	Critique Composition Preview Midterm Basics Test	<b>Composition</b>	
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<b>Week</b>	<b>Class topics</b>	<b>Assignment</b>	<b>Lab</b>
<b>8.</b>			
<i>Oct. 20</i>	Portraiture Begin thinking about Photo Story subjects		Photoshop Test
<i>Oct. 22</i>	Basics Test Emotion & Interaction		
<b>9.</b>			
<i>Oct. 27</i>	Picture Story development Slideshow and Matt Eich Exercise		SoundSlides
<i>Oct. 29</i>	Classmate Soundslides	<b>Classmate Soundslide</b>	
<b>10.</b>			
<i>Nov. 3</i>	<i>Review Professional audio slideshows</i> Review Subjects for final project	<b>Final Project Proposal</b> <b>Subject:</b> <i>name, phone, access</i>	
<i>Nov. 5</i>	Critique Interaction	<b>Interaction</b>	
<b>11.</b>			
<i>Nov. 10</i>	Features/Pictorials		
<i>Nov. 12</i>	Critique Portrait	<b>Portrait</b>	

<b>Week</b>	<b>Class topics</b>	<b>Assignment</b>	<b>Lab</b>
<b>12.</b>			
<i>Nov. 17</i>	News & Ethics		
<i>Nov. 19</i>	History of Photojournalism		
<b>13.</b>			
<i>Nov. 24</i>	Work in Progress – review Final Project	<b>Progress Report</b>	Soundslide 2
<i>Nov. 26</i>	Turkey DAY		
<b>14.</b>			
<i>Dec. 1</i>	Critique feature	<b>Feature</b>	
<i>Dec. 3</i>	Humor Personal Vision Evaluations and feedback		
<b>15.</b>			
<i>Dec. 8</i>	Critique Sports	<b>Sports</b>	

Dec. 10      Critique Final Project      **Final Project**

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## **FINALS**

Dec. 14<sup>th</sup>      10:10 – 12:10 Critique Final Project      **Final Project**

### **ASSIGNMENT DUE DATES** *(does not include all lab assignments)*

<b>DATE DUE</b>	<b>ASSIGNMENT</b>
Sept. 8	Michel duCille report
Sept. 10	Photo book report
Sept. 15	Classmate Portrait
Sept. 24	Depth of Field
Oct. 8	Quality of Light
Oct. 15	Composition
Oct. 13	Audio recording of classmate, due in lab
Oct. 20	Photoshop Test in lab
Oct. 22	Mid Term Basics Test
Oct. 29	Final classmate Soundslides project due in class
Nov. 3	Final Project Proposal
Nov. 5	Interaction
Nov. 12	Portrait
Nov. 24	Progress report for Final Project

Dec. 1	Feature
Dec. 10	ALL equipment must be returned
Dec. 8	Sports
Dec. 10	Final Project
Dec. 16 <sup>th</sup>	Final Exam Schedule/Final Project Review 10:10 – 12:10 Wednesday