Fall 9-1-2000

JOUR 227.01: Photojournalism

G. Keith Graham

The University Of Montana

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J227 - Photojournalism
Fall 2000 • T/TH: 9:40-11 a.m. • Room J304

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"It is one thing to photograph people. It is another to make others care about them by revealing the core of their humanness." -Paul Strand

ABOUT THE COURSE
J227 introduces you to the skills, theory and ethics of print photojournalism. You will learn how to handle a camera and work in the darkroom. The emphasis is on photographic content, and you will produce images from a variety of areas within photojournalism (sports, features, stories, pictorial, portraits, etc.). Because this is a journalism class, you will be expected to shoot pictures of people that you do not know. You will also learn how to recognize and generate story ideas. This class will use the traditional, black-and-white darkroom. You will have to supply your own camera and darkroom supplies.

COURSE OBJECTIVES
• To develop the technical and intellectual skills needed to express yourself through photography
• To understand what makes a good photograph based on composition, content and technical quality
• To build your visual story-telling ability
• To produce publishable images that help build your portfolio
• To have fun in a class that lets you express yourself creatively and where you can display your interpretation of the world!
METHODS
Although I will present mini-lectures, we will spend most of our time in class looking at pictures, and saying what they mean to us. We will discover the art of seeing and the power of the photograph. It will be a fun visual journey.

LABS
A mandatory two-hour 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. Your lab instructor will be an editor to help you shape your final story and edit your assignments. Lab hours will be announced in class.

TEXT
Additional readings will be provided as handouts.

SUGGESTED TEXT

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.

ASSIGNMENTS
Shooting assignments receive the most weight toward your final grade. Assignment descriptions are at the back of the syllabus, but they will also be discussed in class. You will be required to photograph 8 single-photo assignments; in addition, a final picture story will be required. Once during the semester you will be required to submit a list of story ideas. There will be unannounced quizzes based on the readings, lectures, slides shows and current events.
SUBMISSION OF ASSIGNMENTS
All assignments are due at the beginning of class on their due date. All photo assignments are to be submitted in a 9" by 12" manila envelope (I know it’s a bother, but this way I won’t lose your prints and negatives.). On the outside of the envelope, write your name, the course number and the assignment name.

For the single-picture assignments, you need to include the following inside the envelope:
1) One finished, spotted, 8 x 10, black-and-white print per assignment (unless I tell you specifically to submit more than one) with your name and the assignment written on the back.
2) All negatives you shot for the assignment.
3) One contact sheet per roll with your selects circled in red.
4) Complete and accurate caption information for your print on a separate piece of paper. A caption is a few sentences of pertinent information, including who, what, when, where, why and anything else you think is important. NO ASSIGNMENT WILL BE ACCEPTED WITHOUT CAPTION INFORMATION. A GRADE OF ZERO WILL BE ASSIGNED.

Even if all your negatives are ruined, turn them in with a contact sheet and a print, and a caption sheet. Why, you ask? Because any assignment turned in on time will give you a better grade versus a zero if you turn nothing in. And, any graded assignment can be resubmitted.

Details for submission of the photo story are at the end of the syllabus.

Story ideas are to be typed. You are expected to turn in a minimum of three ideas. Each idea is to be at least one paragraph in length. The goal is to help you think like a journalist and realize that great photojournalists begin with great ideas. You are your own best assignment editor! This will be discussed more thoroughly in class.

DEADLINES
Assignments must be handed in at the beginning of 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 95 on the assignment but it is one day late, your grade will be an 85). Deadlines are not flexible in photojournalism or in this class. A late assignment is one that is turned in after the start of the class period.
GRADING & GRADING CRITERIA

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), What kind of meter does your camera have?, What did you see? only as satisfactory or unsatisfactory. Remember one of the main objectives of this class is learning. I will not include these assignments in the final grade, unless you fail to do them. If you fail to do them, 10 points will be subtracted from your final grade for each assignment you fail to turn in on time. There are no resubmissions for these assignments. Each shooting assignment receives two grades, one for content and one for execution. The content grade is for the captions/written portion, what your images say, creativity, graphic organization (which is composition) and the freshness of your vision. The execution grade is for how effectively you used technical skills. I will look at the quality of the negatives, the prints and the presentation. Does your print have proper contrast? Does your print have neat clean borders? Is it a clean print, without dust marks?

Each grade for the weekly assignments will be on a 10-point scale, for a total of 20 points. There will be 8 weekly photo assignments, for a possible 160 points.

The final picture story will receive two grades of 25 points each; the total will be worth 50 points. Improvement throughout the semester in your assignments and attendance will count 20 points, quizzes count 30 points, and story idea list count 10 points. The lab grade is worth 30 points.

- Weekly photo assignments (8) 160 points
- Final picture story/project 50 points
- Improvement/attendance 20 points
- Quizzes 30 points
- Story ideas 10 points
- Lab grade 30 points
possible total: 300 points

A=90 to 100%.........................................270 to 300 points
B= 80 to 89%...........................................240 to 269 points
C=70 to 79%............................................210 to 239 points
D=60 to 69%............................................180 to 209 points
F=59% and below......................................0 to 179 points

RESUBMISSIONS

You will be allowed to resubmit any graded assignment you turn in on time, except the picture story. If you want to resubmit a graded photo assignment, you must do so within two weeks of the day you get the first version back from
me. (If you are absent that day 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. 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 should be shooting a roll of film on each resubmitted assignment. I want you to learn. This provides an opportunity to do so, plus a chance to improve your grade. You cannot resubmit your photo story.

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 a lowering of your grade and referral to the proper university authorities for disciplinary action.

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 vitally important. 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.
If you know 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 text or readings. You will be responsible for material covered in your absence, and your assignments will still be due at their scheduled times. Critiques are an important part of the class, and unexcused absences will be noted.

THE LAB
PLEASE!!! Keep lab equipment (film canisters, filters, grain focusers, etc.) in good condition. This class is only allotted the equipment you find in the lab. If things are broken, trashed, or stolen, students may have to buy their own replacements! Please use common courtesy, and treat the lab like a place where you may end up spending several happy years!
SCHEDULE OF TOPICS, ASSIGNMENT DUE DATES, AND LABS

NOTE: The following list of topics and assignments is subject to change with notice. We will review our progress in late October.

<table>
<thead>
<tr>
<th>Week</th>
<th>Class topics</th>
<th>Assignment</th>
<th>Lab Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td></td>
<td></td>
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<tr>
<td>Sept. 5</td>
<td>Introduction and review syllabus</td>
<td>What is photojournalism?</td>
<td>Tour and Practice rolling film</td>
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<td></td>
<td>The art of seeing</td>
<td>Lab introduction</td>
<td></td>
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<tr>
<td>Sept. 7</td>
<td>Cameras</td>
<td>Developing film</td>
<td>What did you See?</td>
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<td></td>
<td>Read: 1) Chapters 1, 2, and 3</td>
<td>2) Handouts</td>
<td>Due 9/7</td>
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<td></td>
<td></td>
<td></td>
<td>What kind of meter?</td>
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<td></td>
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<td></td>
<td>Due 9/7</td>
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<tr>
<td>2.</td>
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<tr>
<td>Sept. 12</td>
<td>Exposure</td>
<td>Apertures and Shutters</td>
<td>Film developing</td>
</tr>
<tr>
<td>Sept. 14</td>
<td>Depth of field</td>
<td>Printing</td>
<td></td>
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<tr>
<td></td>
<td>Read: 1) Chapters 4 and 5</td>
<td>2) Handout (Upton), pp. 14-25</td>
<td></td>
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<td>3.</td>
<td></td>
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<tr>
<td>Sept. 19</td>
<td>Seeing and using light</td>
<td>How to write captions</td>
<td>Basic printing</td>
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<tr>
<td></td>
<td>Read: Chapter 6</td>
<td></td>
<td></td>
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<tr>
<td>Sept. 21</td>
<td>Story ideas</td>
<td>Critique Depth of Field</td>
<td>Depth of Field</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Due 9/21</td>
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<td>4.</td>
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<tr>
<td>Sept. 26</td>
<td>Composition</td>
<td>Contrast</td>
<td>Contrast</td>
</tr>
<tr>
<td></td>
<td>Read 1) Chapter 7</td>
<td>2) Handout, Kobre 80-95</td>
<td></td>
</tr>
<tr>
<td>Sept. 28</td>
<td>Critique Light &amp; Shadows</td>
<td>Light and Shadows</td>
<td>Due 9/28</td>
</tr>
<tr>
<td>5.</td>
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<tr>
<td>Oct. 3</td>
<td>Finding different angles</td>
<td>Portraiture</td>
<td>Dodge/Burn</td>
</tr>
<tr>
<td>Oct. 5</td>
<td>Critique Composition</td>
<td>Composition</td>
<td>Due 10/05</td>
</tr>
</tbody>
</table>
### 6. Oct. 10
*Photo Story*
*Three Picture Package*
*Read: Chapter 11*

### Oct. 12
*Critique Low Angle/High Angle*  
*Low Angle/High Angle*
*Due 10/12*

### 7. Oct. 17
*Emotion & Interaction*
*Working with people*

### Oct. 19
*Critique Portraiture*

### 8. Oct. 24
*Features*
*Read pp. 136-139, 150-152*

### Oct. 26
*Critique Interaction*
*Present best story ideas*

### 9. Oct. 31
*Sports*
*Read chapter 9*

### Nov. 2
*Critique 3 picture package*
*3 picture package*
*Due 10/12*

### 10. Nov. 7
**no class**  
*Election Day = get out and VOTE!*

### Nov. 9
*Critique Features*
*Features*
*Due 11/9*

### 11. Nov. 14
*History of Photojournalism*
*Read Chapters 16*

### Nov. 16
*News*
*Read: Chapter 8*

### 12. Nov. 21
*Critique Sports*
*Sports*
*Due 11/21*

### Nov. 23
**no class**  
*Happy Thanksgiving*
13.

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Notes</th>
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</thead>
</table>
| Nov. 28| Pictorials
Humor                              | 1 or 2 rolls and contacts picture story |
| Nov. 30| Personal Vision                           |                            |

14.

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dec. 5</td>
<td>Ethics</td>
<td>Open Lab (Work on final project)</td>
</tr>
</tbody>
</table>
| Dec. 7 | Starting a portfolio
Critique work prints | 5 work prints from story
Due 12/7
Last resubmission due
Due 12/7 |

15.

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Notes</th>
</tr>
</thead>
</table>
| Dec. 12| Evaluations and feedback
Start critique of Picture Stories | Picture Story Due 12/12
Open Lab (Work on final project) |
| Dec. 14| Complete Critique of Picture Stories       |                            |
WEEK 5, due 10/5  COMPOSITION

This should be a photograph that shows an aspect of composition and how it works to organize the content of the picture. Also, pay attention to the quality of light. Be careful how to properly expose your photograph.

Turn in: 1 8x10 print with your name on the back
all contacts with edits circled in red
all negatives shot for the assignment
caption

WEEK 6, due 10/12  BIRD’S EYE/WORM’S EYE

Knees do bend, and chairs do hold people!

Shoot a roll of film, concentrating on angles. The subject matter is open. Shoot from extreme high angles and from extreme low angles. Move your body, and find different perspectives. Your subject will look different from different angles. This is primarily an exercise in how to see.

Also, concentrate on your exposure, and try to understand your meter. Bracket your exposure by shutter speed (not aperture), shooting an exposure one stop over your meter reading, a second exposure using your meter’s recommendation, and a third that is one stop under you meter reading.

Turn in: 1 8x10 print with your name on the back
all contacts with edits circled in red
all negatives shot for the assignment
caption
WEEK 7, due 10/19  PORTRAIT

Choose someone you do not know for this assignment. Avoid students and professors. Get off the campus and into the community. You will shoot two different types of portraits.

First, shoot an environmental portrait. An environmental portrait must contain information about the subject, their activities and their occupation. Begin by talking to your subject. Find out about them: their work, their family, what they like to do, why they live in Missoula. Find out something about them and about who they are. The best portraits are those that tell us something about the person.

The second portrait is to be a candid portrait. Capture the person doing something that reveals something about their personality. And don’t forget...think about your light.

Shoot for two images, but turn in only one.

Turn in: 1 8x10 print with your name on the back
Mark the second image on the contact or negatives
all contacts with edits circled in red
all negatives shot for the assignment
caption

WEEK 8, due 10/26  INTERACTION

Photograph how three people feel about each other, revealing the essential nature of their relationship at the moment. Action and reaction, a sender and a receiver are implied. Pay attention to timing and subject distance. Get close to your subjects without disturbing what’s happening. As always, pay attention to background and framing. This assignment requires patience and waiting for the right moment to occur. You will need to shoot more than one frame per situation. Watch the interaction unfold in front of your eyes and through the lens. And to help you concentrate on the moment and your compositions, you do not have to get the identities of your subjects.

Turn in: 1 8x10 print with your name on the back
Mark the second image on the contact or negatives
all contacts with edits circled in red
all negatives shot for the assignment
caption
ASSIGNMENTS

Follow instructions on syllabus which tells how to submit assignments

WEEK 3, due 9/21  DEPTH OF FIELD

Photograph at least one roll of film of people that you do not know (GET THE NAMES!), concentrating on depth of field. We are looking for two example. First, shoot an example of shallow depth of field, where you isolate a subject from the background and foreground. This should draw attention to the subject. Second, shoot for maximum depth of field, where the entire picture is in focus from front to back.

Mark your best example of each (shallow and maximum depth of field) on the contact sheet by using a grease pencil or permanent marker. Choose the better of the two and make a print to turn in for critique.

Shoot for two images, but print only one.

Turn in:  
- 1 8x10 print with your name on the back
- Mark the second edit on the contact or negatives
- all contacts with edits circled in red
- all negatives shot for the assignment
- caption

WEEK 4, due 9/28  LIGHT AND SHADOWS

This should be a photograph that shows how light works. Pay attention to the quality of light. It can be light & shadows or reflections. Notice the effects of light on an image: texture, shape, mood, and intensity. Be careful how you expose your photograph. Do not use electronic flash.

Turn in:  
- 1 8x10 print with your name on the back
- all contacts with edits circled in red
- all negatives shot for the assignment
- caption
WEEK 9, due 11/2  3 PICTURE PACKAGE

This assignment should begin to prepare you to shoot the picture story assignment. This is not expected to be a complete picture story. Shoot an event or “found situation” unfolding in front of your eyes. Show us the situation in three pictures. Vary the pictures. Don’t shoot all wide shots or all shots from a distance. Don’t shoot three shots of the same person from the waist to the head. Don’t shoot all verticals or all horizontals. Also, don’t say the same thing with each image. Show us something different in each picture, and make the three images work together to say one thing about the event or situation.

Turn in: 3 8x10 prints with your name on the back
all contacts with edits circled in red
all negatives shot for the assignment
captions for all three images
one paragraph describing the situation

WEEK 11, due 11/09  FEATURE

Feature photographs are a slice-of-life. They are moments that can reveal emotion and interaction. They are simple and read quickly. They can often be humorous. Find something interesting by planning well. Good ideas lead to good feature photographs. Read the newspaper, check flyers and events calendars. They will lead to good pictures. Keep your eyes open and your camera ready as you go, because you might find something interesting on the way.

Here are some helpful hints from Heloise: Go where people gather. Go early and stay late. Look for the unexpected and the unusual. Take a few visual risks. Have fun.

Many features should have wonderful quotes.

Turn in: 1 8x10 prints with your name on the back
all contacts with edits circled in red
all negatives shot for the assignment
caption
WEEK 10, due 11/21  SPORTS

Cover a sports event. Examples are football, basketball, hockey, soccer, rugby, volleyball, track and field, ultimate frisbee, skiing, etc... Shoot action on the field as well as action and reaction on the sidelines. This means that you will shoot action and a feature. You choose which one to turn in. Only one print is required, but we want to see you cover the event in its entirety. Concentrate on peak moments, emotion and facial expressions. You can shoot a practice.

Make sure you get names of the people in the pictures. HINTS: Get rosters, which are often in programs or in the press box/announcer’s booth. You can always shoot pictures of the rosters if a copy isn’t available. Also, if you have a dozen or so people to shoot and they don’t have numbers, shoot them in a line-up first. Then, take the names from left to right. You can print that picture when figuring out names. Always shoot the players numbers after the play is over. In other words, follow through on the action, and make sure you have the number. You can also shoot scoreboards and comments on the boards.

Shoot for two images, but turn in only one.

Turn in: 1 8x10 print with your name on the back
Mark the second image on the contact or negatives
all contacts with edits circled in red
all negatives shot for the assignment
caption

WEEK 15, due 12/12  PICTURE STORY

Due Dates:
10/17 (class) three photo story ideas due in class
Week 8 (lab): discuss story ideas in lab
10/21 (class) Present your best story idea in class
Week 11 (lab): 2 rolls/contacts due during lab
Week 13 (lab): 1 or 2 rolls/contacts due during lab
12/7 (class): 5 work prints due in class
12/12 (class): FINAL STORY DUE!

What Is Due:
Story Ideas on 10/17: See below for directions.
Week 11: Two rolls of film and contacts during week 11 lab. You can develop and print during lab, but must review it with Jeremy.
Week 13 update: One or two rolls of film and contacts during week 13 lab. You can develop and print during lab, but must review it with Jeremy. You will begin final editing.
12/7 5 images (work prints) for the update. We will discuss your images and progress in class. Prints can be as little as 4”x5” (cut your 8”x10” paper in half)
12/12 Final story: You will be required to turn in a minimum of 5 final prints, captions and a typed story.
Project Summary:
A photo story is a set of pictures that work together to present a single topic. The end product of your final project will be a minimum of 5 pictures (can be more), a text of at least one to five typewritten pages and a caption for each picture. These should be the best pictures and prints of the semester. As always, you will also turn in contacts and film.

Story Assignment: Choose one person
Most importantly, choose one person as your subject! Keep your story simple and specific. The story of one person’s struggle or triumph will touch the reader’s heart more deeply than an attempt to portray a broad issue, cause or organization in a small number of photographs.

This doesn’t mean that you can’t present a broad issue. But, if you do, present the issue through the story of someone who is involved or affected by the issue. For example, if you want to do a story about single-parenting, do a story about one single parent. If you want to tell about the developmentally-disabled, do a story about a person who is developmentally-disabled.

Of course, many images can, and may need, to have more than one person in them. Parents, friend, co-workers, etc. may be important elements of the story. You can add impact by showing how your subject interacts with others. But, keep your main subject prominent in the overall story.

The Process:
The process you’ll go through is as important as the end product. You begin with an idea. Next, you do research and get to know something about you subject. Then comes your exploratory shooting. At this stage, you and your subject get acquainted, you pick up your first impressions, and your subject get used to your camera.

Then you develop your film and evaluate the results. What pictures work well? What pictures need re-shot? How can you solve technical problems? What additional pictures do you need to tell the story? Do you need to change story ideas? Often the heart of the story emerges only after you have some preliminary pictures. You will brainstorm in labs and help each other with ideas that will make the story more complete.

With a clearer idea of the story and how to tell it, you will return and make more photographs. You will likely now find it easier to take images that more clearly tell the story. They will have more meaning and power. You may want to repeat the process several times. The sooner you start your project, the better.

Evaluating Your Story Idea:
Here are some questions to ask yourself when choosing a story:
- Is the story interesting to you and to others?
- Has the story already been covered to death?
- Can you complete the story by the end of the semester?
- Is the story visual?
- Will the subject cooperate and let you come back again and again?
- Does the story depend on a one-time event that you can’t reshoot?
- What technical problems can you expect?
Have Three final Story ideas By 10/17
Story ideas are to be typed or computer-generated. You are expected to turn in three ideas, and each idea is to be at least one-paragraph in length. You will turn these ideas in during class, and I will write comments on them. You will also discuss them during lab the next week. You may begin shooting the story at any time, but discuss your idea with me (if it’s before the idea due date) before you start shooting to make sure it’s OK. You should also have permission from your proposed subject and be ready to begin shooting when you turn in the ideas. The sooner you have your ideas for the project, the better.

Kinds Of Photos:
Each photo should add information and not repeat what other photos say. The following list should help you get the variety of pictures that you need.

1) The three basic shots: Start with the three basic shots: long shot (wide angle usually), medium shot and closeup. Remember, the long shot shows the overall scene and helps the reader understand the relationships of the parts. The medium shot moves in one the action, and the closeup reveals the details and emotions.
2) Lead photo: This is the shot that sums up the story and is played the largest in a layout. Finding a strong lead photo us often the major challenge in shooting a photo story.
3) The portrait: This isn’t necessarily posed. It is a closeup of the face of the main subject. It should be more than a shot for the record; it should show this person’s personality or the emotions involved in the story.
4) Interaction: The subject should be shown relating to people. This is an important element in most stories and one beginners often miss. To get good interaction photos, you must be in a position where you can see what is happening. You must anticipate because these moments go by quickly.
5) The sequence: Many stories won’t lend themselves to sequences, but if they are there, shoot them. A sequence isn’t necessarily a motor drive series, but any progression through time.
6) The detail shot: This is an extreme closeup of a small detail. It might be a cowboy’s boots outside the bunkhouse door, or his worn hands and the reins of his horse. This shot adds flavor to the story and brings viewers closer to something they otherwise wouldn’t see.
7) The closer: This is the shot that ends the story. A good closer is not necessarily the last shot taken, but it is the shot with which we say goodbye. It gives visual closer. Sometimes a good story should end before every detail is told.

How To Submit The Story:
Submit the story like you weekly assignments. Use a large manila envelope or a folder and include:
- all negatives shot
- contacts with edits circled in red
- extended captions for each picture
- a typed story
- a minimum of 5 final prints

The Text
The text should tell what the photos cannot tell. Type the text double spaced, one to five pages. For each photo, type a short caption that does not repeat what is in the text.
SUPPLY LIST
You can expect to spend at least $150 on supplies for this class, not including your camera.

YOU WILL NEED:
• *Photojournalism: Content and Technique*, 2nd edition by Greg Lewis
• 35mm camera, preferably with a manual mode or a choice of manual and automatic modes, and a 50mm lens. More lenses would be helpful (a wide angle and a telephoto).
• 30 rolls of 24 or 36 exposure film, Tri-X pan. You should shoot as much film as you can afford.
• One or two 35mm metal film developing reels. Sturdier reels are better and will save you many heartaches in the darkroom. Good ones cost about $20. Hewes is one brand.
• Scissors
  - Bottle opener
  - Plastic negative preservers (one for each roll of film developed)
• 100 sheets of RC, variable-contrast, 8x10 paper (Ilford Multigrade IV -Pearl surface is the best or Kodak Polycontrast III or Polymax II. If using Kodak paper choose the glossy or lustre surface)
• Canned air to remove dust from negatives (You may want to share this with one or two classmates)
• Edwal or Kodak film cleaner (You may want to share this with one or two classmates)
• Spotone #3 and a very fine brush 000, 0000, or 00000 (sharing is also a good idea here)
• A lock for your locker (unless you want to replace above items)
• A loupe to look at negatives. You can share this. Get one, and use it! This is the only way to know if your negative is in focus before you waste time printing it!

OPTIONAL:
• A set of polycontrast filters (You can sometimes find deals where they come with a box of paper. Three of the enlarges that have built-in filters. We have one or two sets in the darkroom)
• Film developing canister. We have some but you may want your own.
• Accurate darkroom thermometer *(It helps to get to know your own thermometer)*
• Plastic print preserves (one for each final print)

Where to purchase:
Missoula: The Darkroom, 135 N. Higgins Ave. 549-1070
Yellowstone Photo, 218 East Front Street 728-7637
Pro Photo Lab, 1935 Brooks 721-1662
The Dana Gallery, 123 Broadway 721-3154
June’s Photography, in Hamilton 363-3575
UC Bookstore 243-4921

By phone: B&H, New York: 1-800-947-7785
Calumet, Chicago: 1-888-888-9083
*(must ask for Jennifer Lipp or David Grant)* or 1-800-225-8638
Abbey Camera, Philadelphia: 1-800-982-1414
Pitman Photo, Miami: 1-800-252-3008
McNab Enterprises, Bozeman: 1-800-548-0203