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Fall 9-1-2000

### JOUR 228.01: Intermediate Photojournalism

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*The University Of Montana*

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## **Journalism 228-Intermediate Photojournalism**

T/TH Rm 204 11:10-12:30

Fall 2000

### **Laura L. Camden**

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*"It is only with the heart that one can see rightly, what is essential is invisible to the eye."*

*--Antoine de Saint-Exupery*

### **COURSE OVERVIEW**

J228 is designed primarily to help you master the technical aspects of photojournalism. You will study studio and location lighting and work exclusively with color slide film(E-6).

You will learn about color temperature, using filters, and precise metering. This does not mean that this course is simply a "how-to course." We will concentrate on understanding and appreciating the aesthetic nature of light and on seeing in color. It will energize your passion for photography, stimulate your imagination and help you produce images that are original, dynamic, inspiring, provocative and enduring.

In addition, you will be introduced to scanning photographs and using Adobe Photoshop.

\*\*NOTE: You will need two zip disks, formatted for Macintosh.

You will complete eight weekly assignments and one picture story. There will be weekly critiques of your work and everyone is expected to participate.

We will also be meeting in the studio for demonstrations. In addition, there will be regular lectures in class. The class structure will remain flexible in order to accommodate possible guest lecturers. Although this is a problem-solving course, creativity will be stressed and is equally important. There will be lots of room for experimentation and personal growth in your work.

### **COURSE OBJECTIVES**

#### ***Understand the nature of color photography***

-To develop an understanding of light. Educate your eye in evaluating all variations of light and it's effect on color slide film.

#### ***Develop advanced photographic skills***

- Mastering your camera equipment, lens selection, metering, flash and lighting equipment
- Solid background in location and studio lighting

#### ***Polish real-world skills***

- Add high-quality color stories and singles to your portfolio
- Help you put together a resume, cover letter and slide portfolio for internships, workshops, etc..
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## **TEXT**

The required text is Krist, Bob, *Secrets of Lighting on Location*, New York, Amphoto Books, 1996. There will also be assigned handouts from London, Barbara and Upton, John, *Photography*, 6<sup>th</sup> ed., New York, Longman, 1998 and Lewis, Greg, *Photojournalism: Content and Technique*, 2<sup>nd</sup> ed., Boston, McGraw-Hill, 1995.

## **STUDIO**

Studio hours and rules will be announced in class.

NOTE: You must sign up for a two-hour period when doing an assignment in the studio. The sign-up sheet will be posted on the door of Room 308A, which is the **INSIDE** door, not the outside door to the studio.

## **ASSIGNMENTS**

You will be required to complete eight weekly assignments and one photo story. Details of each assignment are included in the syllabus. For the story, you will be required to turn in ideas and give an update of your images during class. The picture story requirements will be discussed in more detail during class.

In addition, each student will give a presentation on a photographer from the 20<sup>th</sup> century. This will be an oral report with at least 20 copy slides showing the photographer's work. You will sign up for a photographer on Tuesday, Sept. 12

## **SUBMISSION OF ASSIGNMENTS**

All assignments are due at the beginning of class on their due date. When you arrive in class, put your slide(s) in the carousel for critique.

After the critique, photo assignments are to be submitted in a manila envelope (I know it's a bother, but this way I won't lose one. On the outside of the envelope, write your name, the course number and the assignment name.

For the first eight assignments, include the following inside the envelope:

- 1) negative sleeves with your outtakes (or slide pages if all images were mounted).
- 2) slide sheets with mounted slides of your selects. **MARK YOUR SELECT (S)**.
- 3) complete and accurate caption information for each select. This should be **TYPED**.
- 4) a self-critique of your assignment.

This should several paragraphs detailing what you were thinking and how you felt you did on the assignment. I need to know what you understood and what you had problems with concerning each assignment. This is a very important part of the assignment. This will let me know what you are learning. As part of this, please answer the following three questions: What surprised you? What did you learn?, What do you need to learn next? Details for submission of the photo story, the story ideas and the updates will be provided during class.

## 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 – and you should be shooting a roll of film on each resubmitted assignment. I want you to learn and this provides an opportunity to do so, plus a chance to improve your grade. But remember you can not resubmit your picture story.

## DEADLINES

Assignments must be handed in at the beginning of class on the due date. Late assignments will receive a grade of zero. Deadlines are not flexible in photojournalism or in this class.

## GRADING & GRADING CRITERIA

The first assignment will receive a grade for content and execution and for self-critique, but not for scanning. Thereafter, each shooting assignment receives three grades: one for content, one for execution and one for scanning accuracy. The content grade is for what you have to say: creativity, graphic organization, and originality. The execution grade is for how effectively you used your technical skills, focusing on lighting and exposure.

The scanning grade will reflect how well you scanned you picture for color correction, good histogram, proper size, etc Scan vertical photos 5” and horizontals 8, at 180 DPI.

Your self-critique is important as it is a great learning tool for you and me. Your self critique needs to answer these questions: What problems did I encounter and how did I solve them or not solve them?, What did I learn? What surprised me? And what do I need to learn next?

Content and Execution count 10 points each, and scanning and self-critique 5 points each. The first three assignments will be worth 25 points, the next 5 assignments (#4 - #8) will be worth 30 points, and the photo story will be worth 50 points. The photographer presentation will be worth 20 points. Class attendance and improvement will count 20 points. There will be a quiz worth 25 points.

## UNDERGRADUATES

First three photo assignments	75 points
Next five photo assignments	150 points
Quiz	25 points
Photographer presentation	20 points
Final picture story/project:	50 points
<u>class attendance/improvement:</u>	<u>20 points</u>
possible total:	340 points

A=90 to 100%.....306 to 340 points

B= 80 to 89%.....	272 to 305 points
C=70 to 79%.....	238 to 271 points
D=60 to 69%.....	204 to 236 points
F=59% and below.....	0 to 203 points

**ACADEMIC HONESTY**

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 this class. It is also expected that all work done in this class on photographic assignments and captions 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, please let me know in advance. An "excused absence" generally involves personal or family illnesses or emergencies.

Routine medical appointments, job obligations, computer problems, missed buses and scheduled interviews are not valid reasons for missing class.

Your attendance will be graded. Regular and timely attendance is crucial, 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 are due at their scheduled times. Critiques are an important part of the class, as you will learn so much during them.

**CLASS SCHEDULE**

We will review our progress at the end of October and make any changes we deem necessary.

**WEEK 1**

Tuesday,  
Sept. 5

Go over syllabus. Discuss equipment and film.  
Slide show.  
Discuss Photography and Me essay assignment.  
NOTE\*\* Bring camera to next class on Thursday.

Thursday,  
Sept. 7

Photography and Me essay DUE

Lecture on assignment 1: Quality of Light

**DUE Sept. 14**

Shoot outdoors. Concentrate on conveying an emotion through the lighting. Subject matter is your choice. Bracket each exposure, so that you have 3 different exposures for each picture you shoot.

Shoot from same angle and make what you think is the correct exposure, then one stop over and one under.

Discuss exposure.

Read 1) Krist, pp. 15-23

## WEEK 2

Tuesday,  
Sept. 12

Sign up for photographer presentations

Lecture in studio on assignment 2: Studio Portrait

**DUE Sept. 28**

Establish a rapport with your subject, and reveal something about his or her personality. Pay close attention to the quality of light and what emotion you convey with the light. You will shoot this assignment in our studio. You must use the studio lights for this assignment-not the modeling lamps on the studio lights.

NOTE\*\*\*\*\*Bring three studio portraits to class. Pictures can be from magazines, newspapers, or advertisements.

Read: 1) Handout(Basic Primer)

2) Handout (London&Upton, pp. 232-233)

3) Handout, (Lewis, pp. 180-183)

Thursday,  
Sept. 14

ASSIGNMENT 1 DUE: Quality of Light

Critique Quality of Light assignment

Go over studio slides we shot

## WEEK 3

Tuesday,  
Sept. 19

Learning Photoshop(meet in downstairs lab J108)

Thursday,  
Sept. 21

More Photoshop(meet in downstairs lab J108)

**WEEK 4**

Tuesday,  
Sept. 26

Lecture on Assignment 3: Food Illustration  
**DUE Oct. 5**

This needs to be shot in the studio. Experiment, and be creative. Make the light and graphics work for you. Please remember and never forget not to eat your subject until you are sure you are finished shooting!

NOTE\*\*\*\*\*Please bring three color food pictures to class Sept. 26<sup>th</sup>. Pictures can be from magazines, newspapers or advertisements.

Thursday,  
Sept. 28

ASSIGNMENT 2 DUE: Studio Portrait  
Critique Studio Portrait

**WEEK 5**

Tuesday,  
Oct. 3

Lecture on Assignment 4: Fashion Illustration  
**DUE Oct. 12**

Shoot a fashion illustration, photographed in the studio. Collaborate with and respect your model, who may be an acquaintance or a professional.

Try to create a mood with your light. Be creative and have fun.

NOTE\*\*\*\*Please bring three color fashion pictures to class October 3<sup>rd</sup>.

As usual, pics can be from magazines, newspapers or advertisements.

Read: Handout(Lewis, pp. 188-191)

Thursday,  
Oct. 5

ASSIGNMENT 3 DUE: Food Illustration  
Critique Food Illustration

## WEEK 6

Tuesday,  
Oct. 10

Lecture on Assignment 5: Bounce Flash

**DUE Oct. 19**

For this assignment, turn in two final selects.

Photograph people using bounce flash technique. Use an umbrella, ceiling, wall, shirt, etc.. First, use the strobe on camera. Second, use the strobe off-camera.

NOTE\*\*\*\*Everyone make an appointment with Laura to discuss your own strobe. Bring manual, camera, strobe and cord with you.

Read: 1) Krist: pp. 39-47

2) Handout (Kobre) pp. 244-255

Thursday,  
Oct. 12

ASSIGNMENT 4 DUE: Fashion Illustration

Critique Fashion Illustration

## WEEK 7

Tuesday,  
Oct. 17

Lecture on assignment 10: Picture Story

Story ideas DUE October 24

Update DUE November 28

Final story DUE December 12

Thursday,  
Oct. 19

ASSIGNMENT 5 DUE: Bounce Flash

Critique Bounce Flash

## WEEK 8

Tuesday,  
Oct. 24

Lecture on assignment 6: Fill flash (outside during daylight!)

**DUE Nov. 2**

Photograph people for this assignment.

You may work with a partner.

Fill flash: Use a strobe outside on or off-camera (diffused or direct), set about one or two to three

stops less than the ambient light. Record ALL exposures.

Read: 1) Handout (Kobre), pp. 236-243

- 2) Krist, pp. 48-59
- 3) Krist pp. 88-91

NOTE\*\*\*Picture story ideas DUE

Thursday,  
Oct. 26

Resumes, portfolios, cover letters, and making duplicate slides. Review our progress, etc...

### WEEK 9

Tuesday,  
Oct. 31

Lecture on assignment 7: Slow shutter speed with strobe  
**DUE Nov. 16**

Use a slow shutter speed in a low light situation with fairly active movement. Pop a strobe to freeze the subject's movement. You can color correct or experiment with different combos of daylight and artificial color temperatures. NOTE\*\*\*We will shoot this as a group assignment in conjunction with Day of the Dead celebrations. We will ALL go! More details soon...

Read: 1) Krist, p. 79

Happy Halloween Y'all!!

Thursday,  
Nov. 2

ASSIGNMENT 6 DUE: Fill flash  
Critique it.

### WEEK 10

Tuesday,  
Nov. 7

NO CLASS!!!! Vote. Work on photog presentations!

Thursday,  
Nov. 9

Lecture on assignment 8: Color temp and lighting  
**DUE Nov. 21**

Make a photograph of a person in an environment lit with fluorescent lights, using daylight film. Use at least one gelled strobe and a filter on your lens. Shoot indoors.

Read: 1) Krist, pp. 24-33  
2) Handout (London&Upton p. 201)  
3) Handout (Color and Control)

**WEEK 11**

Tuesday,  
Nov. 14

ASSIGNMENT 7 DUE: Slow shutter with strobe  
Critique it.

Thursday,  
Nov. 16

Quiz and review work. Be working on picture story.

**WEEK 12**

Tuesday,  
Nov. 21

ASSIGNMENT 8 DUE: Color temperature and lighting  
Critique it.

Thursday,  
Nov. 23

NO CLASS!!! Happy T-Day!

**WEEK 13**

Tuesday,  
Nov. 28

ASSIGNMENT DUE: PICTURE STORY PROGRESS REPORT 4 to  
5 slides due. We will discuss them during class.

Thursday,  
Nov. 30

Portfolio editing, questions. Picture story lecture addition and editing advice.  
Possible guest lecturer. INSPIRATION

**WEEK 14**

Tuesday,  
Dec. 5

Reports on photographers  
REMINDER: Picture Story due Dec. 12

Thursday,  
Dec. 7

Reports on photographers continued...

**WEEK 15**

Tuesday,  
Dec. 12

ASSIGNMENT DUE: Picture Story  
Critique it.

Thursday,  
Dec. 14

Finish Picture Story critique. Review semester and  
complete course evaluations.

**THAT'S ALL FOLKS!!!!**  
**Happy Holidays...**

Assignment deadlines

**Quality of light**

Due Sept. 14

**Studio portrait**

Due Sept. 28

**Food illustration**

Due Oct. 5

**Fashion illustration**

Due Oct. 12

**Bounce flash**

Due Oct. 19

**Story ideas**

Due Oct. 24

**Fill flash**

Due Nov. 2

**Slow shutter speed with strobe**

Due Nov. 16

**Color temperature and lighting**

Due Nov. 21

**Picture story progress report**

Due Nov. 28

**Photographer presentations**

Dec. 5&7

**Picture Story**

Final story Due Dec 12

## **EQUIPMENT FOR INTERMEDIATE PHOTOJOURNALISM:**

We recommend you purchase a Nikon or Canon camera. If you don't have money to purchase a new one consider buying a used one. These are the two industry standards.

*The following equipment is mandatory:*

- **Portable electronic flash**

It must have a swivel head. It should have manual & automatic modes & adjustable power levels. Canon and Nikon make excellent dedicated strobes. They are expensive, but you'll be glad you bought one. If not one of those, try a Vivitar 283 or Vivitar 285. Approximate cost: \$100 to \$380 for one flash.

- **Sync cord (cord from strobe to camera)**

Make sure it will connect your flash to your camera.

The Canon Off-Camera Shoe Cord 2 cord costs \$55. The Nikon SB-17 cords cost \$65. Approximate cost: \$15 to \$65

- **Color correcting filters & gels**

A 30CCM filter. M stands for magenta. You may want to also have an 80A filter for your lenses. Be sure they fit your lenses.

Approximate cost: \$35 each

We have gels for you but if you want to get your own you will want the following:

Get the #87 or #88 Rosco gel and #16 Rosco gel for the flash. These are acetate gels.

Gels about \$7 each (this buys a large sheet that you can cut up into smaller pieces to fit on your strobe)

- **Two Zip Disks formatted for Macintosh**

Approximate cost: \$25

*The maybe list*

- **Photographic flash slave**

It should work with your flash unit and/or sync cord.

Approximate cost: from \$20 to \$60.

We have two of these you may check out but you may want one for yourself. You will need to use one of these for your multiple strobe assignment

*The following are highly recommended accessories.*

*They are not mandatory but you will find you will want a flash meter*

- **Photographic umbrella**

At least one 32-inch or 42 inch photographic umbrella.

Approximate cost: \$35 to \$70

**•Light stand & bracket for your strobe & umbrella.**

Stand needs to expand to at least 6 ft. tall.

Approximate cost: \$90 to \$140

**•Flash meter**

You can purchase an expensive one that meters ambient and artificial light (flash), or, you can purchase one that only meters flash.

Approximate cost: \$100 to \$400

**•Softbox with mounting brackets**

Makes nice diffuse light source. Attaches to your strobe with proper bracket. We have two in the studio.

Approximate cost: \$65 to \$300

**Where to purchase:**

Missoula: The Darkroom at 135 North Higgins Ave..... 549-1070

Yellowstone Photo at 218 East Front.....728-7637

Pro Photo Lab at 1935 Brooks ..... 721-1662

**Support our local guys:**

\*\*\* Stephen Neal in Philipsburg 1-800-859-3855

Harry June in Hamilton 1-406-363-3575

By phone: McNab Enterprises (F/11) Bozeman..... 1-800-548-0203

Calumet, Chicago, IL.....1-888-888-9083

ask for Jennifer Lipp or David Grant

Abbey Camera: Philadelphia.....1-800-982-1414

B&H, N.Y.:.....1-800-947-7785

Pitman Photo, Miami.....1-800-252-3008

## Picture Story

### Due Dates:

**10/24/99: story ideas**

**11/28/99: update**

**12/12/99: FINAL STORY DUE!**

Shoot a picture story or photographic essay on color slide film. The subject matter is open. You can either shoot a traditional picture story that follows a story line from beginning to middle to end or a photographic essay. If you choose to shoot an essay, you need to have a theme that holds the images together. If you are planning to pursue a career in photojournalism, you may want to shoot a traditional picture story. This will give you an extra chance for a story for your portfolio.

I expect you to use strobes when and where they are necessary.

You will submit story ideas, and we will discuss them in class before you begin to shoot.

### WHAT IS DUE:

**Story Ideas:** see syllabus

**Update:** You will be required to turn in 4 to 5 images for the update. We will discuss your images and progress in class.

**Final story:** You will be required to turn in a minimum of 5 final images.

**You must also turn in a page of typed and numbered captions for each image as well as a self-critique. In addition, you must turn in a summary of your story, which is to be a minimum of one page.**