

# Photojournalism Reporting

J344

Indiana University School of Journalism

Fall 2007

## About the Course

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Professor: Dr. James D. Kelly  
Meeting Time: 9:30 A.M.–10:45 P.M.  
Mondays and Wednesdays  
Meeting Place: Ernie Pyle Hall 210  
Office: Ernie Pyle Hall 209  
Office hours: 1:30 P.M.–02:30 P.M.  
Mondays and Wednesdays  
and by appointment  
Office phone: 855-1708  
Home phone: 334-2034 before 9:00 P.M.  
E-mail: KellyJD@indiana.edu

## Course Texts

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### Required:

Ken Kobre, *Photojournalism: The Professionals' Approach* 5th ed., Boston: Focal Press, 2004.

### If you don't know photography I recommend:

Barbara London & Jim Stone, *A Short Course in Photography* 4th ed., New York: Harper, 2001,  
or <http://www.silverlight.co.uk/tutorials/toc.html>

### On Reserve at the Wells Library:

National Press Photographers Association, *The Best of Photojournalism*, various publishers, various  
Additional books are on reserve in the Wells Library reserve readings room and should be reviewed at your leisure over the course of the semester.

### OnCourse:

You will find a copy of this syllabus and additional resources including a list of photojournalism websites you should visit over the course of the semester.

## Course Description

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Photojournalism Reporting is a reporting course where news stories are presented visually through the medium of photography rather than just through the written word. It is the first of three photojournalism courses taught in the School of Journalism.

Photographs often communicate a story more succinctly and with greater emotion and impact than can words. They do so because of the inherent realism and believability of photographs. But not all photos are journalistic and not all news can be reported visually. The most effective journalism blends photographs and words into a tightly integrated report that uses both mediums to full advantage. To do that kind of journalism, one must learn to understand how news photos work and come to appreciate the power of their messages. The primary goal of this course is to develop your skills at telling stories with photographs. Some attempt will be made at improving your writing abilities, but the integrative notion underlies our approach to photojournalism.

By now you no doubt have considerable verbal skill. You are quite familiar with the rules that govern how words are linked together to convey messages, and with the processes used to decode meaning from those messages. Your ability to communicate with words has been developing since your early childhood and is now almost instinctive. Your ability to communicate with visual images is probably far less developed. You, like most people, can glean a great deal of information from a photograph, but, also like most, you may not be able to describe why and how a photograph does its communication job.

To do is to know. And so we will be making a lot of photographs, examining a lot more photographs and talking constantly about photographs this semester. For the most part, you will learn by doing and by seeing what others have done. You will complete nine photo assignments and read several chapters from photojournalism texts during the semester. Roughly, there will be a photo assignment due each week. There will be an exam on the readings about mid-semester and another during exam week. The bulk of your grade for the course will rest on the quality of the photographs you make, however. As mentioned above, the most effective communication combines the visual with the verbal. Therefore, all assignments will include gathering and accurately presenting words that complement your photos.

The course has been designed to expand your photography techniques—both in camera work (exposure, lighting, composition, and use of color) and on the computer using digital imaging software (Photoshop). But fundamentally, it will help you develop the ability to see and communicate the news visually, familiarize you with photojournalism's professional practices, and allow you to obtain some practice in picture editing and layout. Additionally, the course will force you to consider the ethical responsibilities a photojournalist must shoulder and the future possibilities new technology holds for news photographers.

## Course Objectives

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*“Real education consists in drawing the best out of yourself.”*

M.K. Ghandi

The objective of the course is to make you better journalist and a better person. The goal of the course is for you to decide and for you to achieve.

I will help you with the following:

- **Knowledge:** You will learn the fundamentals of photography, including composition and color. You will also learn how photojournalists organize their assignments and how they interact with their subjects.

- **Skills.** You will gain proficiency in the use of a camera for capturing light and a computer for reviewing and editing your images.

- **Practice.** To synthesize this knowledge and these skills, you will complete a series of weekly assignments.

I don't mean to minimize the Skills Objective, but I assure you that as impressive as camera and computer skills are, they are transient knowledge that will not sustain a career for long nor will they enliven your thinking much beyond the initial infatuation. Grounding your skills in the fundamentals of photography and story-telling are the key objectives. A life spent contemplating the challenge of storytelling is a life well spent. Our desire to tell stories in pictures precedes cameras and computers by millennia and will surely fascinate us long after they are relegated to the dust bin. A camera is a box with a hole in it. A computer is a box filled with wires. The brain is where the stories reside. Learn how to get them out of the subject's head and into your photograph.

This is not to say that I don't like cameras or computers or do not think that they are the most important inventions since the printing press. I actually do think they are the most important inventions since Pi Sheng invented movable type or perhaps since Johannes Gutenberg applied the movable type printing process to a phonetic alphabet. Cameras allow us to show others what we saw with astounding accuracy. Computers allow us to communicate those visions with a virtually worldwide audience. We are at the beginning of a new era in human history.

In the previous era, only those with great fortunes could own printing presses or broadcast facilities. Now, perhaps as much as a sixth of the world's population can use the Internet and computers to communicate with each other with print, photos, audio, and video. This will surely generate societal ramifications equally profound as those of the middle 15th century. Our class discussion will take place within this context of transformation.

## Reading Assignments

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All text assignments should be read by the day they are listed in the Schedule. Class discussion will center on the readings, including the photographs, but may also diverge into other related areas. Occasional quizzes on the reading material may be given.

## Photo Assignments

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You will shoot color negative film and have it processed locally or you may shoot digitally if you have a camera with a removable lens or shutter lag of  $\leq 0.01$  seconds. Just process the film, do not order prints. The School has four digital SLR cameras you may check out on loan for 24 hours at a time. See the equipment office in the Multi-media lab for policy.

An assignment is handed in over two distinct stages. First, the negatives from the assigned shoot (or CD if shooting digital) are handed in to the professor along with general information about the assignment. He will critique the assignment by making verbal comments recorded as an MP3 file deposited into your OnCourse Drop Box. At the end of the critique, he will recommend a frame or two for scanning and toning. The resulting image file(s) will be toned, color corrected, and captioned in Photoshop and then handed in the next week on Nellie. Each assignment will therefore be given two grades—one for the negatives, one for the image file. I'll post grades on OnCourse.

You may re-do any on-time assignment within two weeks of the day the image file is returned to you and a new evaluation score will be given. Re-dos (see details in the Assignment section) are also due at 5:00 P.M., and will not be critiqued if late.

Your course grade will be largely determined by the quality of the formal portfolio of the semester's work (comprised of the assignment photos 1-6 and the picture story). The grade will be based on the portfolio's overall technical quality and content. Class participation, exam scores, and ability to meet deadlines will also contribute to the final grade.

All of the assignments for the semester are printed in the Maxi syllabus. Read them over early in the semester so you know what is ahead. You may shoot any assignment at any time in the semester, but please only hand in assignments as they come due. Photographs made prior to the beginning of this semester are not acceptable. The deadline for each assignment is on the assignment sheet and in the schedule. Be sure to read the assignment sheet carefully. Often the information is quite specific and detailed.

## Course policies

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**Special needs.** If you have a learning disability, a physical disadvantage or other special need, please talk with me about it during the first week of the semester. I want to work with you to accommodate your situation and help you succeed in this course.

**Attendance.** Attendance is mandatory. Every class meeting will introduce new concepts and skills that you will need if you are to meet the assignment expectations. Your contributions are also of value to your fellow classmates. That said, you are responsible for your education and your personal life. If you must miss a class, discuss the class lesson with your colleagues. Attendance will not count as part of your grade.

**Deadlines.** Deadlines are the major fact of life in the news business. As a professional you will live and die by them. So too in this course. All assignments will be due in EP200 at 5:00 P.M. each Thursday. At 5:01 P.M., the assignment is late and a score of zero points will be recorded. Deadline extensions may be granted by the professor given extreme circumstances, but no adjustment is possible after the deadline has passed. Hand it in so you get an evaluation, but accept the zero.

**Respect.** Our computers and cameras are quality tools. Please treat them with respect. Never consume food or drink—including water—in EP210. Never force the camera or handle it roughly. If you lose or damage a camera loaned to you, you will pay for repair and or replacement according to the School's determination.

**Academic integrity.** Learning comes from the thinking you put into your work. If you cheat, you are cheat yourself of learning. You also rob others of their intellectual achievement. I encourage you to discuss your assignments with classmates and friends, ask for help with computer skills from classmates and lab monitors, and bounce ideas off me as well. But all photography and computer implementation must be your own work. If you have questions or uncertainties, please talk with me. In case of infractions, I will follow the IU Code of Student Rights, Responsibilities and Conduct, at <http://dsa.indiana.edu/Code/index1.html>

As for reusing photos made prior to this semester, you may not, but you may submit work taken professionally or for other classes.

**Evaluation.** The photo exercises are worth 25 points each. The OnCourse quiz and the picture story proposal are worth zero points if completed on time, but will cost you 25 points if not. You may take the quiz on OnCourse as many times as you need until Oct. 1. Once you get a perfect score, you're done and you get zero. If you don't have a perfect score by then, you lose 25 points. Assignments and exams are worth 100 points each, with the exception of the picture story which is worth 300 points. Hence:

Photo Exercise I	25
Photo Exercise II	25
OnCourse quiz	0 or -25
Assignments 1-6	600
Story proposal	0 or -25
Picture Story	300
Exams	200
Portfolio	<u>100</u>
total	1250

Assignments will be graded individually as they are turned in. The "portfolio" grade will be based on the strength of the student's work as a whole. The portfolio consists of assignments 1-6 in a specified presentation format.

**File Storage.** While you can store your projects on the Nellie and OnCourse servers, I strongly recommend you also back them up on CDs and/or an external hard disk.

**Flexibility.** This is the first class I will teach at IU since before the days of digital cameras and desktop computers. I think the course outline is reasonable and it is quite similar to the way I have taught a similar course these last 20 years. Nevertheless, we can make adjustments. I will decide whether and how that's done, but you will be consulted and any changes will be explicit.

**Course Web site.** This syllabus, regular announcements, and other supporting materials can be found on the OnCourse Web site.

## Materials for the Course

This will be a costly course. Developing photography skills requires considerable practice and, consequently, film and processing. I wish it wasn't so, but photography supplies are expensive and the only way to learn photography is to expose a lot of film or buy an expensive digital camera. The lab fee you paid for this course goes to computer and scanner maintenance in the Multi-media lab.

You must supply a suitable camera. I will have to approve your camera, but basically, if it takes interchangeable lenses, it's OK. If the lens is fixed onto the camera, you must be able to control the exposure settings (auto exposure, not just "program"), control the focus (manual or "focus maintenance"), and have shutter lag  $\leq 0.01$  seconds. Few "Point & Shoot" cameras will work. This is true whether your camera is film or digital.

If using film: Use Fujicolor Superia X-TRA 400 film, 24 exposure rolls. Expect to use two rolls of this color print film per assignment. Bulk loaded film is not acceptable. Buy 20 rolls to start. It is cheapest in the four-pack. Be certain to buy ISO 400. You will also need three dozen plastic 35mm negative sleeves for storing your negatives.

Processing of your color "print" film is most conveniently done at Photo Solutions at 115 N. Madison St. (at 6th) Ask them to develop your film, but no prints (\$2 per roll. They'll give 10% discount if you mention my class). It's a good idea to take scissors to the lab, cut your film and place it into your negative sleeves while you are there (Photo Solutions will sell you sleeves too).

If using digital: You should have at least a 256MB card. You will also need a dozen CD-R blanks to hand in your files.

If you're buying a new camera...talk to Dr. Kelly first! Digital cameras seem really expensive, but you never buy film or processing again. If you're going to do a lot of photography, the high start-up cost will be recaptured quite soon. At the least expensive level, I recommend the Canon Digital Rebel XT with the EF-S 18-55mm f/3.5-5.6 lens for about \$550. If

you've more money, get the Digital Rebel XT with a better lens like the EF-S 17-85mm f/4-5.6 IS at about \$1000. And if you've still more money, get the Canon 30D with the EF-S 17-55mm f/2.8 IS at about \$2000. Nikon has similar cameras and lenses and are also fine tools.

As a general rule, spend less on the camera in order to buy the best quality lens you can afford. You'll keep the lens long after the camera is worn out.

## About the Professor

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James Kelly received a doctorate in mass communications specializing in journalism from Indiana University Bloomington in 1990. From 1990 to 2007 he was on the School of Journalism faculty at Southern Illinois University Carbondale. This year he joins the Indiana University School of Journalism as an Associate Professor. Prior to entering graduate school he worked as a staff photographer for the South Bend Tribune and for the Associated Press in West Virginia. He has completed photographic reporting assignments for a number of major newspapers and national magazines. He was a researcher for the PBS television documentary, *Studebaker: Less Than They Promised*, a Peabody Award winner in 1983. Dr. Kelly also holds a Master of Arts degree from Indiana University and a Bachelor of Science degree in journalism from West Virginia University.

His research areas include the influence of digital imaging technology on news photo credibility and media's affect on the social construction of reality.

His teaching areas include photojournalism, graphic communication and publication design, the mass media's role in society, and the societal impact of new communication technology.

Since 1990, Dr. Kelly has participated in a series of projects in South Asia and East Africa aimed at strengthening the practice of journalism and the ties between mass media newsrooms and journalism departments at universities. He has traveled to South Asia (Bangladesh, India, Nepal, Pakistan, and Sri Lanka) twelve times and to Africa (Morocco, Tanzania, Uganda, Kenya, and Ethiopia) five times. In 1998 he spent his sabbatical at the Open University of Sri Lanka where he wrote a textbook to help journalists use the Internet. This summer he worked with photojournalists at workshops in Uganda, Kenya, and Ethiopia. He is a native of Hinton, West Virginia, is married to Carol A. Kelly, and has two daughters: Anna, a sophomore at Northwestern University and Megan, a junior high student here in Bloomington. He is an avid road bicyclist.

*"I never teach my pupils; I only attempt to provide the conditions in which they can learn."*

Albert Einstein

# Course Schedule

Date	Topic	Readings for the day
August	27 Orientation & Introduction 29 Camera Mechanics	“The Camera” at <a href="http://www.silverlight.co.uk/tutorials/toc.html">www.silverlight.co.uk/tutorials/toc.html</a>
September	3 Camera Mechanics 5 Exposure	read <i>again</i> , “The Camera” and “Exposure” at: <a href="http://www.silverlight.co.uk/tutorials/toc.html">http://www.silverlight.co.uk/tutorials/toc.html</a> The NPPA website at: <a href="http://www.nppa.org">http://www.nppa.org</a> A Photo A Day at: <a href="http://www.aphotoaday.org/">http://www.aphotoaday.org/</a>
	10 Exposure 12 Image Refinement	read <i>again</i> , “Exposure” at: <a href="http://www.silverlight.co.uk/tutorials/toc.html">http://www.silverlight.co.uk/tutorials/toc.html</a> The WPP website at: <a href="http://www.worldpressphoto.nl">http://www.worldpressphoto.nl</a>
Thur. 13th	<i>photo exercise I is due</i>	
	17 Seeing Photos 19 The Photo Assignment	handout Kobre: 2–23, 214–217 <a href="http://www.sportshooter.com/student_portfolio/past_winners.html">http://www.sportshooter.com/student_portfolio/past_winners.html</a>
Thur. 20th	<i>photo exercise II is due</i>	
	24 Portraits 26 Lighting	Kobre: 98–113 <a href="http://www.nytimes.com/packages/khtml/2006/12/30/multimedia/20061225_YIP_FEATURE.html">http://www.nytimes.com/packages/khtml/2006/12/30/multimedia/20061225_YIP_FEATURE.html</a> <a href="http://www.time.com/time/yip/2006/">http://www.time.com/time/yip/2006/</a>
Thur. 27th	<i>portrait negs due</i>	
October	1 Features 3 MID-TERM EXAM	Kobre: 84–97 <i>Oncourse Quiz must be completed today</i>
	8 Digital Imaging 10 More on Portraits	Kobre: 244–260 POYi at: <a href="http://www.poyi.org/64/winners.html">www.poyi.org/64/winners.html</a>
Thur. 11th	<i>portrait scan and feature negs due</i>	
	15 Spot News 17 Sports	Kobre: 24–43 Kobre: 114–135 NPPA’s BoP at: <a href="http://bop.nppa.org/2007/still_photography/winners/">http://bop.nppa.org/2007/still_photography/winners/</a>
Thur. 18th	<i>feature scan and enviro portrait due.</i>	
	22 The Picture Story 24 Exposure beyond the meter	Kobre: 136–169 London: 72–73, 92–93 WPP’s contest at: <a href="http://www.worldpressphoto.org/index.php?option=com_photogallery&amp;task=blogsection&amp;id=17&amp;Itemid=146&amp;bandwidth=high">http://www.worldpressphoto.org/index.php?option=com_photogallery&amp;task=blogsection&amp;id=17&amp;Itemid=146&amp;bandwidth=high</a>
Thur. 25th	<i>enviro scan, sports negs, and story proposal due.</i>	
	29 & more on Stories 31 General News	Kobre: 58–83 Kobre: 44–57 CPOY at: <a href="http://www.cpoyn.org/index.php?s=WinningImages&amp;yr=61">http://www.cpoyn.org/index.php?s=WinningImages&amp;yr=61</a>
Thur. 1st	<i>sports scan and night feature negs due.</i>	
November	5 More on Image Refinement 7 Digital Camera	handout Camera Works at: <a href="http://www.washingtonpost.com/wp-dyn/content/photo/index.html">http://www.washingtonpost.com/wp-dyn/content/photo/index.html</a>
Thur. 8th	<i>night feature scan and news negs due.</i>	
	12 Artificial light 14 Color	Kobre: 260–281 Kobre: 219–244 <a href="http://www.nationalgeographic.com/photography/biographies/">http://www.nationalgeographic.com/photography/biographies/</a> <a href="http://www.viiphoto.com">http://www.viiphoto.com</a> and <a href="http://www.magnumphotos.com">http://www.magnumphotos.com</a>
Thur. 15th	<i>news scan due</i>	
Nov.	19 The Portfolio 21–25 Give thanks, it’s Break!	
	26 Retrospective 28 The Law	Kobre: 329–359 Kobre: 282–299
Thur. 29th	<i>picture story photos due [meet with professor to edit next week]</i>	
December	3 Ethics 5 Picture Editing	Kobre: 300–328 Kobre: 188–217
Thur. 6th	<i>portfolio due and picture story layout completed</i>	
Monday., Dec.10	FINAL EXAM, 10:15 AM–12:15 PM	

# PHOTO EXERCISE I

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For the first assignment you are to shoot TWO rolls of 24 exposure Fujicolor 400 without flash. The subject matter is the fellow student you were paired with during class.

I want you to document this person as someone other than a photography student. Show me all about him or her, but I don't want any photos featuring a camera, darkroom, etc. You'll work under the same restriction you'll work under all semester long: You may not "pose" anything. Don't tell your subject what to do. Don't move things around to suit your desires. Take pictures of things as they happen. Spend time with your subject other. As you do, be sure to take photos featuring these techniques:

- Make at least two shots of your subject while you are lying on the ground. The camera must be within one foot of the ground when the shutter is released. Point the camera UP.
- Make at least two shots of your subject where you are at least 12 feet off the ground (either levitate or shoot out a second-story window, a balcony, etc.). Point the camera DOWN.
- Make at least two shots of your subject where the camera is no more than two feet from your subject.
- Make at least four exposures where the time between each of them is not more than five seconds. Ideally something will be moving in this "sequence."

Just because I ask for two shots here and two shots there doesn't mean that's all you shoot for that portion of the assignment. You might well expose six frames from ground level in order to produce two that are good, for example. I'd like to see what you like to look at. In the evaluation I will be looking for proper exposure, use of light, composition, selection of subject matter, and your basic approach to documenting your subject.

Be sure to hand in the results of your efforts, even if they are represented by a blank roll of improperly exposed film. Hand in something by deadline and you're safe. Hand in nothing and you're sunk.

Hand in:

1. the negatives from two rolls of film in plastic negative sleeves. The orientation of the film in the sleeve must be such that frame 1 is on the left side of the top row and that the word Fuji is readable in that orientation. Then frame numbers should read in order from left to right, top to bottom. Write your name and the roll number (1 or 2) on each.

Or

1. A CD with your name and J344 written on the outside and 50 image files. If you shot more than this, edit down so that I get your best. Do NOT renumber. Use the sequenced file numbers your camera generated.
2. a completed printout of the file "Photo Exercise I" located in on Nellie in the J344>Get Files folder.
3. all of the above 10x13" manila mailing envelope. Be sure to put your name on the Photo Exercise I printout.

**The completed assignment must be handed in at the School of Journalism office on Thursday.**

# PHOTO EXERCISE II

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The object of this assignment is to give you a chance to demonstrate your ability to:

- 1) use the camera's shutter speeds to stop or not stop action and,
- 2) to use the aperture and its depth of field properties creatively.
- 3) use the scanner and Photoshop
- 4) exposure bracketing

It also gives you another chance to practice exposure determination and focusing. Although this assignment is a simple demonstration of technique, the content of your photos is always a factor in your evaluation. My suggestion is that you make photos that demonstrate the techniques clearly and obviously, and that the technical property (stop action or blurred action, shallow depth of field or deep depth of field) serves to reinforce the underlying message of the photo.

There are two parts to this assignment. First, make four photographs exploiting focus depth and shutter blur. One photo must effectively "freeze" a moving subject. More specifically, the main subject must be sharp and the subject's position must indicate that the subject was in motion at the time you released the shutter. The second photo must use subject blurring to best advantage to indicate motion, but the subject should still be recognizable. The third photo must use focus selectively (i.e. a large aperture like say, f2.8. Shoot this one in the evening), and the fourth must use a deep focus (i.e. a small aperture like say f16. Shoot this one about mid-day).

For the second part of the assignment you must make a "bracket." To do this, find a nice scene like a favorite building or other location about mid day (10 am to 3pm) Using the MANUAL exposure setting on your camera, set it at 250 and f4. Disregard what the meter says and make an exposure. Now change the aperture to f5.6 and make another exposure. Now f8 and another exposure, then f11, then f16 and finally f22.

You may not "direct" your subjects in either part of the assignment. Find subjects that are in motion of their own accord. I'm always looking for a good story in your photos, even if the assignment is rather proscribed.

Hand in:

1. the negatives from the shoot in a plastic negative sheet
2. a printout of the completed file "Photo Exercise II" located in J344>Get Files on Nellie
3. four image files named:
  - LastName freeze.tif
  - LastName blur.tif
  - LastName shallow.tif
  - LastName deep.tif

Put these files into the J344>Put Files folder on the Nellie server. Make the icon go dark and then click OK if the message says "...you do not have privileges to see..." and you've an option to Cancel, you've done well. The file will disappear from your folder if done correctly.

4. a printed note explaining anything you care to explain about the assignment

**The completed assignment must be handed in at the School of Journalism office on Thursday.**

# AMBIENT LIGHT PORTRAIT

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The object of this assignment is to produce an informal (outside the studio) portrait of a single human being. As is the typical case with portraits, the vast majority of the information should be conveyed via the subject's facial expression. Surrounding environment should be kept simple and minimal. Try to put the top of the head at the top of a vertical frame and the person's fourth shirt button at the bottom for many of the shots. Most frames will be vertical since most people are vertical. If you go horizontal, the reason should be obvious.

Use only ambient light. Do not use a flash, or any other light source that you can control completely. You may, however, choose the location for the portrait session and, to some extent, direct the subject's positioning. Outright manipulation of the subject by directly suggesting expressions should be avoided, however. Half the work in portraiture is setting the subject at ease. To do so, explain how you will approach the shoot and how many photos you will likely take. Then engage the subject in conversation about his or her thoughts and/or activities. The choice of portrait subject is, of course, totally up to you, but you may find more success with someone you know somewhat, but not intimately.

The critique will be focused on subject expression, but I'll also consider your use of light to create mood and time. You may crop the frame when scanning next week, but I want to see that you are "filling the frame with the subject" as much as possible while shooting.

Hand in:

1. the negatives from the shoot (of the subjects photographed for the assignment) in a plastic negative sheet.
2. a piece of paper with the frame number of the one you think is your "best shot" and a short explanation of why you think so along with caption information that includes the subject's name, city and other pertinent information.
3. all of the above in a 10 X 13 inch mailing envelope with your name in the upper right hand corner.

**The completed assignment must be handed in at the School of Journalism office on Thursday.**

# FEATURE

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The object of this assignment is to produce a photograph that tells a little story about the everyday events that fill our lives. Naturally, the subject matter goes a long way in making for interesting pictures, but regardless of whether we have floods or the more common gray skies, you must make a picture that tells a story about the human condition that is worth the reader's time to look at. Consider unusual times of the day, patterns, contrasts and look for those people doing crazy things. Ultimately, the subject matter is up to you, but the basic story must have something unique to say. I've seen far too many photos of students studying; consider such to be the very last resort.

The critique will be focused on image quality, exposure technique and how appealing your story is.

1. the negatives from the shoot (of the subjects photographed for the assignment) in a plastic negative sheet or the best 50 files on a CD.
2. a piece of paper with the frame number of the one you think is your "best shot" and a short explanation of why you think so along with caption information that includes the subject's name, city and other pertinent information for each person prominent in the shot.
3. a Photoshop format file named        LastName portrait.jpg

NOTE: You will have scanned the negative and saved the output as a TIFF. You will have opened the TIFF, cropped and toned it, and then saved it as a TIFF with the same file name into your <Portfolio> folder. Finally, open that portfolio TIFF and save it as a JPEG, same file name, but with the .jpg extension. Compress at level 10 to hand in.

4. a two-sentence outline typed into the File Info area of the file.

Place the file on Nellie in the J344>Put Files and the negatives and notes in a 10 X 13 inch mailing envelope with your name in the upper right hand corner.

**The completed assignment must be handed in at the School of Journalism office on Thursday.**

# ENVIRONMENTAL PORTRAIT

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The object of this assignment is to produce an environmental portrait of an individual. An environmental portrait is a portrait because its focus is on the personality of a specific individual. Like an interview, it's a character study—and interaction between reporter and source. But it differs from a conventional portrait in that a key element is the immediate environment the subject inhabits. It's like the description of the room as part of an interview.

The environmental portrait can provide the reader with valuable information about the subject that a conventional portrait cannot because it shows both what they look like and what the things they surround themselves look like. It perhaps provides an indication of lifestyle, of occupation, of class, of wealth, of health, or of any number of attributes associated with the subject that would not be evident in a straight head and shoulders portrait.

The environmental setting for the portrait must be intimately connected with the subject. The more specific the setting is to the particular individual, the more precisely it informs us of the person's nature.

Choose your subject carefully. The more unique the subject and environment, the stronger the portrait. I would suggest that you avoid the temptation of photographing your roommate amidst his or her dirty room. It might work, but more likely you'll make a statement that everyone already knows—college students are messy and live in little rooms. Not exactly page one material. The critique will focus on image quality, your exposure, your use of lighting and how well you inform the reader.

Hand in:

1. the negatives from the shoot (of the subjects photographed for the assignment) in a plastic negative sheet.
2. a piece of paper with the frame number of the one you think is your "best shot," and caption information including the subject's name, city and other pertinent information.
3. a Photoshop format file named LastName feature.jpg
4. a two-sentence outline typed into the File Info area of the file.

Place the file on Nellie in the J344>Put Files and the negatives and notes in a 10 X 13 inch mailing envelope with your name in the upper right hand corner.

**The completed assignment must be handed in at the School of Journalism office on Thursday.**

# SPORTS

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The object of this assignment is to produce a photograph that captures the excitement and/or emotion of sport.. More than likely you'll make the shot at a sporting event. You are not limited to events, however. You may find a good shot during a practice, a training session or perhaps a moment before or after such activity times. Regardless of subject, the photo must tell a good, clear story about some aspect of spots. Since there's often action, be careful to consider the camera's ability to stop action. You may need to use a 500th of a second or faster for the shutter speed.

Because action necessarily happens quickly, "peak of action" photos allow readers to study a particular player's movement in depth. The still photograph gets its impact from the fact that it can "freeze" an instant of time so that details like player position and expression can be studied and from this the reader is able to gather more information from your photo than he would have had she actually been at the game.

We've looked at a number of sports photos so far and you are already familiar with the "typical" peak of action shots. These are great and would be a positive, perhaps necessary part of any portfolio. But you should also be on the lookout for the rest of the story. Sports is not just players, it's also coaches, officials, fans, and on some occasions, even the photographers. Look hard for "the rest of the story," beyond peak of action.

I would recommend that you focus your attention on the minor SIU varsity or club sports and even consider local high school sports. There's plenty of good action and you are more likely to get good access at this type of game as opposed to the big draw teams. The critique will focus on image quality, your exposure, your use of lighting and how well you capture the flavor of sports.

Hand in:

1. the negatives from the shoot (of the subjects photographed for the assignment) in a plastic negative sheet.
2. a piece of paper with the frame number of the one you think is your "best shot," and caption information including name, city and other pertinent information for each person prominent in the shot.
3. a Photoshop format file named LastName enviro.jpg
4. a two-sentence outline typed into the File Info area of the file.

Place the file on Nellie in the J344>Put Files and the negatives and notes in a 10 X 13 inch mailing envelope with your name in the upper right hand corner.

**The completed assignment must be handed in at the School of Journalism office on Thursday.**

# NIGHT FEATURE

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The object of this assignment is to produce a photograph that allows the viewer to look at the night. Few people really stop and take the time to look closely at how the world looks without the sun illuminating the scene. You are to show them. This assignment is an opportunity to show the viewer something different in the surroundings she thinks she is very familiar with, but actually doesn't see. The exact subject is up to you, but the shot must be made after sunset and before dawn.

You'll want to use some sort of support for the camera (a tripod if you have/can get one) since your exposures will be measured in seconds or perhaps minutes rather than fractions of seconds. A cheap bean bag can be made by filling a zip-lock bag with pebbles or dried beans, and will allow you considerable control when positioning your camera solidly on a car top, fence post, trash can, etc. Given the slow speeds, people may not play a major role, but try to create the illusion of people and their presence. This assignment calls upon your creative ability to a larger extent than the previous ones did. Be clever.

The wise student will bracket her exposures systematically by making an exposure at a couple stops slower than the meter (or your guess) indicates and then additional exposures where each is one stop faster until you've covered an exposure range of perhaps six stops total.

The critique will focus on image quality, your use of exposure, and how creative your idea is.

Hand in:

1. the negatives from the shoot (of the subjects photographed for the assignment) in a plastic negative sheet.
2. a piece of paper with the frame number of the one you think is your "best shot," and caption information including name, city and other pertinent information for each prominent person.
3. a Photoshop format file named        LastName sport.jpg
4. a two-sentence outline typed into the File Info area of the file.

Place the file on Nellie in the J344>Put Files and the negatives and notes in a 10 X 13 inch mailing envelope with your name in the upper right hand corner.

**The completed assignment must be handed in at the School of Journalism office on Thursday.**

# NEWS

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The object of this assignment is to produce a news photo of immediate interest to a general audience. It may be spot news or general news but the event must have taken place during this semester.

The cutlines are especially important. They must include the names of the main actors, the time and place of the events, and a brief description of the nature of the events.

Hand in:

1. the negatives from the shoot (of the subjects photographed for the assignment) in a plastic negative sheet.
2. a piece of paper with the frame number of the one you think is your “best shot,” and caption information including name, city and other pertinent information for each person prominent in the shot.
3. a Photoshop format file named        LastName night.jpg
4. a two-sentence outline typed into the File Info area of the file.

Place the file on Nellie in the J344>Put Files and the negatives and notes in a 10 X 13 inch mailing envelope with your name in the upper right hand corner.

**The completed assignment must be handed in at the School of Journalism office on Thursday.**

# RE-DOS

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You may resubmit any assignment except the NEWS assignment. The resubmit must be handed in within two weeks of the return of the negatives to you. A re-do is a completely new assignment, although it might be the same subject. It must be completely clear what part of the material in your folder is re-do and what is the weekly assignment. Label things.

Hand in:

1. the negatives from the re-shoot (of the subjects photographed for the assignment) in a plastic negative sheet. The sheet(s) must be labeled, for example, "Portrait Redo" or "Feature Redo."
2. a piece of paper with the frame number of the one you think is your "best shot," and caption information including name, city and other pertinent information for each prominent person.
4. a Photoshop format file named LastName OLDportrait.jpg that is the scan of the frame we earlier agreed would go in your portfolio. This allows me to compare what's already in your portfolio with what you propose to replace it with.

Place the file on Nellie in the J344>Put Files and the negatives and notes in a 10 X 13 inch mailing envelope with your name in the upper right hand corner.

**The completed assignment must be handed in at the School of Journalism office on Thursday.**

# PICTURE STORY PROPOSAL

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In the “real world,” novice photojournalists don’t get open pages handed to them on a silver platter—you’ve got to fight for them. The battle is won by making a strong proposal to your editor who can then take that proposal to her/his editor. You’ve got to provide you boss with lots of good reasons for a particular story before she’ll be able to win space in the paper for your story. The object of this assignment is to give you practice at making a proposal.

Your proposal should be two to three pages of well-supported argument. You must describe in detail what the story is about and why readers would be interested in knowing about it. Who are the main characters in the story and why are they important. Describe the main character as well as secondary characters that may give us insight into the main character. What do they do and why do they do it. Where does the story take place. Describe this completely, particularly in terms of indoors/outdoors, lighting conditions, number of people commonly there and number that may occasionally be there. Are there possibilities for unusual angles or perspectives? Do you have access to the individuals and locations necessary to tell the story? How will you get such access and why do you think it will be granted. How long will the shooting take? Will you be able to return to follow-up or is this a one shot deal?

Read the Picture Story assignment carefully before writing your proposal.

Hand in:

1. the typewritten, double-spaced proposal.
2. a roll or two showing your initial attempt at telling the story
3. all of the above in a 10 X 13 inch mailing envelope with your name in the upper right hand corner.

The completed assignment must be handed in at the School of Journalism office on Thursday.

# PORTFOLIO

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The portfolio describes who you are as a photojournalist. It indicates how well you can report the news with a camera and film. It represents your ability to communicate to a mass audience. And it is what you've been working on all semester. Now we simply need to put it in a proper display form so that anyone with a computer running a web browser can have a look at your work.

Each file in the portfolio must have been evaluated by the professor, either as an original submission or as a "redo." For your portfolio, you will open each of those files and then Save As... using a different format. Before you do, you should adjust image characteristics of any and all scans that have been reviewed so that the image is as good as you can make it with nicely written cutlines in the File Info space. The .tif is your "original" that you will never give out. Instead, you'll give out JPEG files. They compress nicely and open in lots of programs, including any web browser. To create new files, do as follows:

1. Open the perfect .tif file in Photoshop.
2. Save As... and select JPEG format. This should change extension in name to .jpg
3. Click New Folder. Call it LastName Portfolio. It must be in YourName Documents folder on the server.  
Save all of your portfolio files into this new folder.
4. Save and when asked, set compression level to 10.
5. Once saved, go to Filters and release on Unsharp Mask...
6. Adjust sharpness as appropriate. Try 50%, 3, and 1.5.
7. Go to Adjust and release on Image Size
8. Make certain resample is checked (filesize will get smaller as you adjust)
9. Set the resolution to 150 pixels per inch.
10. Set to a maximum width or height of eight inches, whichever is greater.
11. Close and save changes

Place the following on the Nellie server:

Six jpg files, each at 150ppi, with the following names:

LastName portrait.jpg  
LastName feature.jpg  
LastName e-portrait.jpg  
LastName sport.jpg  
LastName night.jpg  
LastName news.jpg

in a folder called:

LastName Portfolio

**Put the portfolio folder in the J344>Put Files folder on Nellie before deadline.**

# PHOTO STORY

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The object of this assignment is to tell a story with photos rather than words. The photo story is the premium opportunity for a news photographer. It allows him or her to tell a story in great depth, including changes in mood, place, emotion, character and time.

Like a story told in words, the photo story can compress several weeks or even years into a single account, or it can expand a few moments into a lengthy examination where the reader has the opportunity to examine closely an event that would have seemed to have flashed before her eyes had she been there. Of course, the reader was rarely there when the story was unfolding. She depends on you to tell her what went on and perhaps even why. Therefore, it is vitally important that you select the individual images in the story with care and precision.

And also like a word story, you want to avoid redundancy, seek clarity and focus on the principal thread that links a series of photos into a single story. Tell a story, don't just document an event.

The subject of your story is up to you, however, it is strongly advised that you consult with your professor both before you begin and while the project is in progress. There are a number of pitfalls along the way to any story and discussion with your professor may save you some time or even your story. Shoot as though your audience is the greater Carbondale community, not just your professor.

- Find an interesting individual and tell a story to your audience about him or her. The best subjects are people who do “visually interesting” things. Consider crafts people or people who work primarily outdoors.

Or

- Find an interesting event of significance and tell a story about it. The event cannot be student oriented. It should be something that lasts at least three hours and has a lot of outdoor activity.

As you shoot your story, strive to photograph the subject completely. Look for the unusual angle, both literally and figuratively. Shoot from close up and far away. Vary the lenses you use if needed. Compose tightly and overshoot. Try to make portraits that will later allow you greater ease at layout time. Face the subject to the left and then to the right. Look for detail. Look for the big picture.

Expect to shoot at least six rolls of film to yield five to seven photos for the layout. Far better to have to drop good photos from the final story than to have to include a poor one just to get the idea across. Also, expect to spend a considerable amount of time, eight hours (in four or more sessions) with the subject is not unreasonable at all.

Additional information on the final form of this project will be provided at the appropriate time.

You and Dr. Kelly will edit and design the story using InDesign software that will access images you created using PhotoShop.

We will design your story as if it were to be printed in a magazine over four continuous pages (two spreads). Of course, how you lay out your photos on these boards will influence the effectiveness of your story. You will have a dominant photo that is at least twice the size of any of the others. You must also consider the “visual flow” from one photo to the next. Your photos must be tied together visually, not just through common subject, but also through graphic design. Two high-resolution printouts of your story will be printed and given to you on the final exam day. Keep one. Give one to the subject.

This photo story will draw on all of the skills that you have developed through the semester. Everything you have learned must be employed to create the best story you can. The wise student would have his shooting done about a week before the deadline so that she has enough time to properly tone and adjust her/his images.

You will also do some writing since the best story is a combination of words and photos. The design will include space for a headline or two, a caption for each photo, and a text story of 300 to 600 words. Be sure to gather notes to assist you in writing these materials.

Good luck on this one. It is your showcase, the part of your portfolio that will make the biggest impression on the editor. Let's face it, if a photographer can't tell a good story in five pictures, it is unlikely an editor will be convinced that he can tell a good story in just one image.

The verbal critique will be of no help to you as concerns your final grade, since you will not have the opportunity to redo the photo story. Let me repeat then, consult your professor as the story unfolds.

Leave the following on your server space:

YOURNAME Photo Story Folder that includes:

1. the InDesign file with all of the images placed, the headlines written and positioned, and a text story properly spell-checked (it's under the Edit menu)
2. a TIFF formatted image file for each photo used, each including caption in the File Info box. (These will be in the Links folder.)

**Put the Photo Story folder in the J344>Put Files folder on Nellie before deadline.**