

Photojournalism Reporting

J344 Indiana University School of Journalism Spring 2009

About the Course

Professor: Dr. James D. Kelly
Meeting Time: 11:15 A.M.–12:30 P.M.
Tuesdays and Thursdays
Meeting Place: Ernie Pyle Hall 210
Office: Ernie Pyle Hall 216
Office hours: 12:30–3:00 P.M.
Tuesdays and Thursdays
or by appointment
Office phone: 812 855-1708
Home phone: 812 334-2034 before 9:00 P.M.
Mobile phone: 812 929-9755
E-mail: KellyJD@Indiana.edu

Course Texts

Required:

Ken Kobre, *Photojournalism: The Professionals' Approach* 6th ed., Boston: Focal Press, 2008.

If you don't know photography I recommend:

Barbara London & Jim Stone, *A Short Course in Photography* 4th ed., New York: Harper, 2001,

but you can get by with...

<http://www.silverlight.co.uk/tutorials/toc.html>

On Reserve at the Wells Library:

National Press Photographers Association, *The Best of Photojournalism*, various publishers.

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:

Find this syllabus (including a list of photojournalism Websites), weekly grades, and audio critiques.

Course Description

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 and your ability to collect and present the spoken word as well. This 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

“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 re-

viewing and editing your images.

• **Practice.** To synthesize the knowledge and 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 fifth 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

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

You will shoot color images using a digital single lens reflex (DSLR) camera. If you own a DSLR, you should use it. If you do not, the School has ten DSLR cameras you may check out on loan for 48 hours at a time. See the equipment office in the Multi-media lab for the policy.

An assignment is handed in over two distinct stages. First, you edit your assignment down to the best 50 images and copy them onto a Flash Drive. You hand that into the professor along with written 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 your portfolio. You will use Photoshop to tone, color correct, and caption the image as a TIFF and then hand in a JPEG copy the next week along with a new set of 50 images for the next assignment. Each assignment will therefore be given two grades—one for the full shoot and one for the processed image file, posted 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 photo 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 this 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. The one exception is spot news. If you photograph a spot news event, call me on my cell phone as soon as possible.

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

Special needs. If you have a learning disability, a physical disadvantage, or other special need, please talk with me about it during the second 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. On 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 a lab. 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 infrac-

tions, 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 this semester.

Evaluation. The photo exercises are worth 25 points each. The Oncourse quiz and the photo 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. 6. 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 photo 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
Photo 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 your work as a whole. It 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. I think the course outline is reasonable and it is quite similar to the way I have taught photojournalism these last 20 years except for the fact that it's digital now and you will produce a multimedia photo story. We can make adjustments, however. 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 Nellie server's J344 folder.

Materials for the Course

This course takes a lot of time, but not money. Developing photography skills requires considerable practice and practice takes time. It is not an expensive course in terms of supplies, but I strongly recommend you purchase a DSLR. The lab fee you paid for this course goes to computer maintenance in the Multi-media lab and classroom.

The course description stipulates that you must supply a camera. I will have to approve your camera, but basically, if it is digital and takes interchangeable lenses, it's OK. You should have at least a 1GB memory card in your camera.

If you're buying a new camera...talk to Dr. Kelly first! You won't need a camera of your own until Sept. 12 or so. 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.

I recommend you buy either a Canon or a Nikon brand camera. Each company makes pro level cameras (\$5000) and consumer level cameras (\$400-\$1000). That's for the camera body. You also need a lens. Only Nikon lenses fit on Nikon cameras and only Canon lenses fit on Canon cameras except for lenses by a company named Tamron. The problem with the lenses that come with the lowest-cost cameras ("kit lenses") is that they allow only a small amount of light to enter the camera and therefore do not work well at low light levels where a lot of photojournalism is done (indoors, evening, etc.) You need a lens that is f2.8 or f2.0.

At the least expensive level, I recommend either the Nikon D60 SLR with a 18-55mm VR "kit lens" (\$600) or the Canon EOS Rebel XSi SLR with a 18-55mm IS "kit lens" (\$720). While these lenses are not f2.8, each does have a stabilization mechanism that allows acceptable low light shots. These Vibration Reduction and Image Stabilization lenses are acceptable, but still not as good as the Nikon AF 17-55mm f/2.8G ED-IF AF-S DX Zoom-Nikkor Autofocus Lens (\$1200) or the Canon EF-S 17-55mm f/2.8 IS USM Autofocus Lens (\$900). Also, Tamron makes a 17-50mm f/2.8 XR Di-II LD lens that's almost as good as Nikon/Canon for \$425. So my second recommenda-

tion would be to buy any Nikon or Canon digital SLR body and then put one of these three lenses on it. Shop at <http://bhphoto.com> to decide what's available.

Buy a Sandisk 2GB Ultra II or Lexar 2GB Platinum II 80x CompactFlash memory card for about \$15. Don't use a card slower than a sustained write speed of 9 megabytes (MB) per second.

As a general rule, spend less on the camera in order to buy the best quality lens you can afford. The lens makes the image, not the camera.

ACEJMC values

The ACEJMC, the accrediting council that periodically reviews our School have set out a set of professional values and competencies that the faculty here subscribe to. We think all journalism graduates should be aware of certain core values and competencies. I've highlighted the ones we will focus most on in this class, but none are outside the scope of this course.

- **understand and apply the principles and laws of freedom of speech and press, including the right to dissent, to monitor and criticize power, and to assemble and petition for redress of grievances;**

- **demonstrate an understanding of the history and role of professionals and institutions in shaping communications;**

- demonstrate an understanding of the diversity of groups in a global society in relationship to communications;

- **understand concepts and apply theories in the use and presentation of images and information;**

- **demonstrate an understanding of professional ethical principles and work ethically in pursuit of truth, accuracy, fairness and diversity;**

- **think critically, creatively and independently;**

- conduct research and evaluate information by methods appropriate to the communications professions in which they work;

- **write correctly and clearly in forms and styles appropriate for the communications professions, audiences and purposes they serve;**

- **critically evaluate their own work and that of others for accuracy and fairness, clarity, appropriate style and grammatical correctness;**

- apply basic numerical and statistical concepts;

- **apply tools and technologies appropriate for the communications professions in which they work.**

About the Professor

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 joined 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 there use the Internet. This winter he organized workshops for journalists in Vadodara, Hyderabad, and Bengaluru, India and Colombo, Sri Lanka.

He is a native of Hinton, West Virginia, is married to Carol Kelly, and has two daughters: Anna, a junior at Northwestern University and Megan, a high school 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 [URLs are hyperlinks in PDF version.]
January	13 Orientation & Introduction 15 No class	“The Camera” at http://www.silverlight.co.uk/tutorials/toc.html The NPPA website at: http://www.nppa.org and especially http://nppa.org/professional_development/students/entering_the_job_market/index.html
	20 Camera Mechanics 22 Camera Mechanics	“The Camera” at http://www.silverlight.co.uk/tutorials/toc.html read <i>again</i> , “The Camera” and “Exposure” at http://silverlight.co.uk
	27 Exposure 29 Image Refinement	Multimedia projects at: http://mediastorm.org http://www.silverlight.co.uk/tutorials/toc.html The WPP website at: http://www.worldpressphoto.nl
<i>Thur. 29th</i>	<i>photo exercise I is due</i>	
February	3 Seeing Photos 5 Portraits	handout Kobre: Ch. 5–Portraits http://www.sportsshooter.com/student_portfolio/past_winners.html
<i>Thur. 5th</i>	<i>photo exercise II is due</i>	
	10 The Photo Assignment	Kobre: Ch. 1–Assignment http://www.pixchannel.com/flash/index.html for video interviews of photographers http://www.nytimes.com/packages/html/photo/2008_YIP_FEATURE/
<i>Thur. 12th</i>	12 Lighting <i>portrait files due</i>	
	17 Features 19 MID-TERM EXAM	Kobre: Ch. 4–Features <i>Oncourse Quiz must be completed today</i>
	24 Digital Imaging 26 More on Portraits <i>portrait image and feature files due</i>	Kobre: Ch. 8–Camera Bag http://www.poyi.org/65/winners.html
<i>Thur. 26th</i>		
March	3 Spot News 5 Sports	Kobre: Ch. 2–Spot News Kobre: Ch. 6–Sports NPPA’s BoP at: http://bop.nppa.org/2008/still_photography/winners/
<i>Thur. 5th</i>	<i>feature image and enviro portrait due.</i>	
	10 The Photo story	Kobre: Ch. 11–Photo Story http://soundslides.com/support/index.php?pg=kb.book&id=2
	12 Exposure beyond the meter	London: 72–73, 92–93 WPP’s contest winners at: http://www.worldpressphoto.org/
<i>Thur. 12th</i>	<i>enviro portrait image, sports files, and story proposal due.</i>	
March 14-22	Spring Break!	
	24 & more on Stories 26 General News	Kobre: Ch. 12–Multimedia Kobre: Ch. 3–General News CPOY at: http://www.cpoy.org/index.php?s=WinningImages&yr=62
<i>Thur. 26th</i>	<i>sports image and night feature files due.</i>	
April	31 Gathering audio 2 Audio editing	http://mediastorm.org/submissions/gathering_audio.htm http://www.washingtonpost.com/wp-dyn/content/photo/
<i>Thur. 2nd</i>	<i>night feature image and news files due.</i>	
	7 Artificial light 9 The Portfolio	Kobre: Ch. 9–Strobe http://photography.nationalgeographic.com/photography/photographers http://www.viiphoto.com and http://www.magnumphotos.com
<i>Thur. 9th</i>	<i>news image due</i>	
	14 The Law 16 Ethics	Kobre: Ch. 16–Law Kobre: Ch. 15–Ethics
	21 Retrospective 23 Picture Editing	Kobre: Ch. 17–History Kobre: Ch. 7–Photo Editing
<i>Thur. 23rd</i>	<i>photo story photos due [meet with professor]</i>	
	28 Contemporary Photographers 30 Ketchup	
<i>Thur. 30th</i>	<i>portfolio due and photo story completed</i>	
Tues., May	5 FINAL EXAM, 10:15 A.M.–12:15 P.M.	

PHOTO EXERCISE I

For the first assignment you are to shoot at ISO 400 if outside and 1600 if inside. Do not use flash. Make certain that your camera is creating JPEG formatted files, not “raw” files. The subject matter is the fellow student you were paired with during class, but certainly you will want to talk to them to see what they do in life that might be of interest to others.

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. 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. 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 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 it was a complete disaster. Hand in something by deadline and you're safe. Hand in nothing and you're sunk.

Hand in:

1. Fifty JPEG files from your shoot. Select according to the four required shots and according to the other shots you think worked well. If there are a couple shots similar to the one you think is good, include those too. I like to see short sequences of what you shot, so if you shot five images that are very similar save for slight movement of your or your subject, show me all five. Do NOT renumber your files. Use the sequenced file numbers your camera generated. Copy all 50 JPEGs into a folder called <Photo Exercise 1> onto your Flash drive and hand that in along with...
2. a completed printout of the file “Photo Exercise I” located on Nellie in the J344 > Get Files folder.
3. all of the above in a 10x13” manila mailing envelope. Be sure to put your name on the Photo Exercise I printout and on the envelope.

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

PHOTO EXERCISE II

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) see the difference a stop makes by using 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 mode** on your camera, set it at 250 and f4 (you may have to use wide angle if your lens has a maximum aperture of f3.5-f5.6). Disregard what the meter says and make an exposure. Now change the aperture to f5.6 and make another exposure of exactly the same thing. 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. not more than 50 JPEG files as numbered by the camera in a folder called < Photo Exercise II> on a Flash drive where four are additionally named:
(the ! puts these files first in alphabetical order)
!freeze_cameranumber.jpg [where cameranumber is what the camera named it]
!blur_cameranumber.jpg
!shallow_cameranumber.jpg
!deep_cameranumber.jpg
and six are named:
1bracket_f4_cameranumber.jpg
2bracket_f5.6_cameranumber.jpg
3bracket_f8_cameranumber.jpg and so on to 6bracket_f22_cameranumber.jpg
2. a printout of the completed file "Photo Exercise II" you'll find in J344 > Get Files on Nellie
3. 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

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. Absolutely, the best light source is the sun—either outdoors or close to a window. Do not use a flash, or any other light source that you can control completely like a table lamp. 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. fifty JPEG files from your shoot in a folder called <Portrait> on a Flash drive
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 3 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.

"Opportunity is missed by most people because it comes dressed in overalls and looks like work."

-- Thomas Alva Edison

FEATURE

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. fifty JPEG files from your shoot in a folder folder called <Feature> on a Flash drive
2. a piece of paper with the file 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 JPEG format file named LastName portrait.jpg where "LastName" is *your* last name

NOTE: Your camera is producing JPEGs. Copy the one I told you to put in your portfolio into a folder on your computer called <Portfolio>. Next, open it in Photoshop and immediately save it as a TIFF formatted file into the same <Portfolio> folder. Call it <LastName.tif> The extension should be place on the filename automatically by Photoshop. Now crop and tone this TIFF until it is perfect. Write a solid two-sentence caption into the Description filed under FILE > File Info, and then saved it. 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. Your TIFF is high resolution and never degrades. The JPEG is low resolution and degrades over time. Think of the TIFF as a precious original oil painting and the JPEG as the cheap poster you hang on your dorm room wall.

4. a two- or three sentence outline typed into the File Info area of the file. First sentence is in present tense, second is in past. Be informative. Don't tell the reader what she can see in the photo (ie. John plays basketball.) Instead, add new information (ie. John Smith, a 10th grader at Bloomington South High School, prepares for Saturday's Bryan Park Shoot-Off by trying to sink 50 foul shots in a row. "Bob Knight always said since they were called 'free throws,' so you should take as many as are offered," said Smith. The Shoot-Off is sponsored by the Bloomington Parks Department and last year had 362 participants from grades 1 to 12.)

Place the JPEG file on Nellie in the J344 > Put folder. Put the Flash drive with the JPEGS from the shoot along with the printed caption information 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.

"Luck is what you have left over after you give 100 percent."

-- Langston Coleman

ENVIRONMENTAL PORTRAIT

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. fifty JPEG files from your shoot in a folder called <E-Portrait> on a Flash drive
2. a piece of paper with the file 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 JPEG format file named LastName feature.jpg where "LastName" is *your* last name
4. a two-sentence outline typed into the File Info area of the file.

Place the JPEG file on Nellie in the J344 > Put folder. Put the Flash drive with the JPEGS from the shoot along with the printed caption information 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.

"It's a funny thing; the more I practice the luckier I get."

-- Arnold Palmer

SPORTS

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 sports. 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 IU 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. fifty JPEG files from your shoot in a folder folder called <E-Portrait> on a Flash drive
2. a piece of paper with the file 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 (or subjects') name, city and other pertinent information for each person prominent in the shot.
3. a JPEG format file named LastName e-portrait.jpg where "LastName" is *your* last name
4. a two-sentence outline typed into the File Info area of the file.

Place the JPEG file on Nellie in the J344 > Put folder. Put the Flash drive with the JPEGS from the shoot along with the printed caption information 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.

"Energy and persistence conquer all things."

-- Benjamin Franklin

NIGHT FEATURE

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. fifty JPEG files from your shoot in a folder folder called <Night> on a Flash drive
2. a piece of paper with the file 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 (or subjects') name, city and other pertinent information for each person prominent in the shot.
3. a JPEG format file named LastName sports.jpg where "LastName" is *your* last name
4. a two-sentence cutline typed into the File Info area of the file.

Place the JPEG file on Nellie in the J344 > Put folder. Put the Flash drive with the JPEGS from the shoot along with the printed caption information 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.

"I'm a great believer in luck, and I find the harder I work the more I have of it."

-- Thomas Jefferson

NEWS

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. fifty JPEG files from your shoot in a folder folder called <sports> on a Flash drive
2. a piece of paper with the file 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 (or subjects’) name, city and other pertinent information for each person prominent in the shot.
3. a JPEG format file named LastName e-portrait.jpg where “LastName” is *your* last name
4. a two-sentence outline typed into the File Info area of the file.

Place the JPEG file on Nellie in the J344 > Put folder. Put the Flash drive with the JPEGS from the shoot along with the printed caption information 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.

“In any moment of decision, the best thing you can do is the right thing. The worst thing you can do is nothing.”
-- **Theodore Roosevelt**

RE-DOS

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. fifty JPEG files from your new shoot in a folder folder called <Portrait re-do> or whatever it is you are re-doing on a Flash drive
2. a piece of paper with the file 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 (or subjects’) name, city and other pertinent information for each person prominent in the shot.
3. a JPEG format file named OLD LastName portrait.jpg that is the original JPEG 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 Flash drive and caption information in a 10 X 13 inch mailing envelope with your name in the upper right hand corner. This envelope must be separate from your weekly assignment envelope.

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

Photo story PROPOSAL

In the “real world,” novice photojournalists don’t get time to work on long-form stories 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 your 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 Photo Story assignment carefully before writing your proposal.

Hand in:

1. the typewritten, double-spaced proposal, two to three pages in length.
2. a couple dozen images on a Flash drive 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

The portfolio describes who you are as a photojournalist. It indicates how well you can report the news with a camera. It represents your ability to communicate to a mass audience. And it is what you've been working on all semester. It is who you are as a photojournalist, not who you aspire to be, but who you really are at this point in our development. 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." If you've been handling your files properly all along, you may need to make some final touches to your TIFF files in your <Portfolio> folder, but for the most part you are done. You've already created your portfolio. Now just save versions of those six files as JPEGs. As noted before, 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. Go to Adjust and release on Image Size
3. Make certain Resample is checked (filesize will get smaller as you adjust)
4. Set the resolution to 150 pixels per inch.
5. Set to a maximum width or height of 12 inches, whichever is greater.
6. Save As... and select JPEG format. This should change extension in name to .jpg
7. When asked, set compression level to 10.
8. Save it into a new folder called <LastName Portfolio>.
9. Save all of your portfolio files into this new folder as reduced-size JPEGs.

Place the following on the Nellie server:

The six .jpg files, each at 150ppi and 12 inches wide/high, 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 folder on Nellie before deadline.

PHOTO STORY

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. These days, photographers shoot stories knowing that they will run on the printed page and on the Website in the form of a multimedia package.

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.

It is strongly advised that you consult with your professor 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 Bloomington 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 (less desirable)

- 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. (This might be your backup plan if your interesting individual falls through.)

As you shoot, strive to photograph the subject completely. Look for the unusual angle, both literally and figuratively. Shoot from close up and far away. Vary the focal length of the lens. Compose tightly and overshoot. Shoot portraits of your main subjects and 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.

Because you are shooting for the Web, you should shoot most, if not all of your images as horizontals. You can also show sequences on the Web. These don't have to be long, three or four images in succession often make strong contribution to the story. Look for them while you are shooting.

Expect to shoot about 600 frames to yield 20-30 photos. 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.

The story will be generated using SoundSlides (available on all School of Journalism computers) and will include an audio track. The audio may be either a MP3 or AIFF file, either music or sound you have recorded. Of course, how you choose and order your photos will influence the effectiveness of your story. So that your choices tell your story well, your professor will assist you in both the editing of your images and the ordering of your presentation. We will spend about an hour together. You must come to that meeting with a rough edit of 100 images saved as JPEG and any verticals must have been oriented in Photoshop.

This photo essay 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 make a good design.

Good luck on this one. It is your showcase, the part of your portfolio that will make the biggest impression on the editor. Multimedia is the big demand of interns and new hires. Developing good multimedia skills is a very valuable skill set in today's market.

Hand in:

1. Leave your SoundSlides folder [Lastname project] on Nellie in the Share folder. Do not open it after deadline. The first photo's caption should be at least four sentences long, provide introduction to the story, and stay on screen for at least four slides. You must have at least five captions. The last slide must be the class “end title.”