

Cover Sheet: Request 11357

JOU 3601

Info

Process	Course Modify Ugrad/Pro
Status	Pending
Submitter	Spiker, Theodore D tspiker@jou.ufl.edu
Created	12/13/2016 8:20:26 AM
Updated	1/12/2017 8:12:54 PM
Description of request	prereq and description change

Actions

Step	Status	Group	User	Comment	Updated
Department	Approved	JOU - Journalism 012304000	Spiker, Theodore D		12/13/2016
No document changes					
College	Approved	JOU - College of Journalism and Communications	Weigold, Michael Fredrick		12/16/2016
No document changes					
University Curriculum Committee	Comment	PV - University Curriculum Committee (UCC)	Cacciatore, Amber S	Added to the January agenda.	12/19/2016
No document changes					
University Curriculum Committee	Pending	PV - University Curriculum Committee (UCC)			12/19/2016
No document changes					
Statewide Course Numbering System					
No document changes					
Office of the Registrar					
No document changes					
Student Academic Support System					
No document changes					
Catalog					
No document changes					
College Notified					
No document changes					

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Form version: 1

Responses

Current PrefixJOU

Course Level3

Number 601

Lab Code None

Course Title Photographic Journalism

Effective Term Earliest Available

Effective Year Earliest Available

Requested Action Other (selecting this option opens additional form fields below)

Change Course Prefix?No

Change Course Level?No

Change Course Number?No

Change Lab Code?No

Change Course Title?No

Change Transcript Title?No

Change Credit Hours?No

Change Variable Credit?No

Change S/U Only?No

Change Contact Type?No

Change Rotating Topic Designation?No

Change Repeatable Credit?No

Change Course Description?Yes

Current Course DescriptionStudy and practice of photography as a major component of print journalism. Emphasizes basic color picture-taking; electronic scanning; selection

and use of photographs; ethical, historical, legal and stylistic aspects. Cameras and some supplies provided.

Proposed Course Description (50 words max) Study and practice of photography as a major component of journalism. Emphasis on newspaper/magazine style photography and use of photographs; ethical, historical, legal and stylistic aspects. Digital cameras provided by the department.

Change Prerequisites? Yes

Current Prerequisites Prereq: junior standing in college.

Proposed Prerequisites 2JM or instructor approval

Change Co-requisites? No

Rationale Update to remove "print" and emphasize digital. Outdated description that needs updating.



JOU 3601

Photographic Journalism

Fall 2016 -- Associate Professor John Freeman

University of Florida College of Journalism and Communications

Office: 3070 Weimer Hall • phone: #392-0430 • email: jfreeman@jou.ufl.edu

Web page: <http://www.jou.ufl.edu/people/faculty/jfreeman/freeman.htm>

Class: Lecture, Tuesdays/Thursdays, 9:35 a.m. – 10:25 a.m., 1076 Weimer (labs meet in 3024)

CATALOG DESCRIPTION: Study and practice of photography as a major component of journalism. Emphasis on newspaper/magazine style photography and use of photographs;; ethical, historical, legal and stylistic aspects. Digital cameras provided by the department.

COURSE OBJECTIVE: To help you learn how to both shoot and recognize high-quality photographs especially suited for publishing in newspapers, magazines and websites, and to introduce you to current technology used in photojournalism.

TEXT: *A Short Course in Digital Photography, Second Edition*, by Barbara London and Jim Stone, Prentice Hall; ISBN: [0205066429](https://www.isbn-international.org/product/0205066429).

GRADING: There are 2000 points for the course (see below). Grades for photographs submitted will be based on both content and technique. Content is always king. **CONTENT:** Did you satisfy requirements? Do you have choices? The contact sheet / index print is part of your grade, not just the one or two main photographs you submit. Was your work shot following suggestions? **TECHNIQUE:** Were the photos properly exposed? Did you follow class procedures with Adobe Photoshop and when printing?

GRADING SCALE

A = 93 - 100; A- = 90 - 92

B+ = 87 - 89; B = 83 - 86

B - = 80 - 82

C+ = 77 - 79; C = 73 - 76

C - = 70 - 72

D+ = 67 - 69; D = 63 - 66

D - = 60 - 62

E = 59 and below

ASSIGNMENTS / TESTS / POINTS

Announced written tests, 3 @ 200 points (600)

Photoshop weekly lab projects (8 x 100) (800)

Final Project: Picture Story SlideShow (300)

Participation / Attendance / Effort (200)

FP Pitch to Class (50) and two photos (50) (100)

Your total points divided by 20 = your course grade

EXTRA CREDIT: published "enterprise" = 20 points each

SUPPLIES: In addition to the book, you supply the SD card if using a UF camera. *Clear-quality digital .mp3 voice files are required for the final project. You may need a recorder.*

CAMERAS: Canon Digital T3i Rebels with an 18-135mm zoom lens will be furnished. If using our equipment, you are responsible for ANY repairs and for REPLACING anything that is lost or broken. The total value is about \$800. You may use your own digital camera *only* if you can manually control exposure (f/stops and shutter speeds). *Flash units and other lenses are not required.* You can use autofocus this semester, but exposure controls must be done manually.

POLICIES:

• **Participation/Attendance:** Please do not text in class. Lateness to class will affect your course grade, as journalism involves deadlines. Being on time is one. If your absence or lateness does not meet UF policy, your possible 200 points will drop by 20 points you are absent and 10 every time you are late to lecture or lab.

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

• **Office hours:** I should be available during office hours, T and TH, 10:30 – 11:25 a.m. If I'm in other times, I can usually talk with you. Email is often easier: jfreeman@jou.ufl.edu

• **Submitting assignments:** Turn in the required color print(s) that best satisfy each assignment and a contact sheet of your “Top 20” images. Printed caption information is required for all photos. *With most assignments, the “Top 20” contact sheet is part of the grade* – not just your submitted photographs with captions. You should have alternative choices.

• **Late work and other penalties:** Deadlines are essential to journalism. Prints turned in following class lose 10 points that day and 10 points every calendar day thereafter. Assignments submitted without catchlines, borders or credit lines: -5 points each. Typos or spelling errors, -5. Name/fact errors: - 50 !! I like to operate on a no-excuses basis – be a professional.

• **Optional Resubmission:** Following the seven basic assignments, you may re-shoot and resubmit any one assignment, even a zero. If the work is better, the higher grade is substituted for the original. (Grades are not always higher, but you won't get a lower one.) The optional resubmission is due on the last day of class. No resubmission?—no rounding up of course grade.

• **Outside help:** Student assistants or former students are sometimes around to help, but YOU are still responsible for what YOU submit as YOUR assignment.

• **Academic honesty:** All work must be your own. Cheating is absolutely not tolerated. It is also your responsibility to obtain correct IDs of people in your photos, and true information. Photos must be shot “new” this semester. You must compose the shots, determine exposure settings, push the shutter button and process Photoshop on your own. Same for the final project.

• **Special needs:** “Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation.”

• **Course evaluations:** Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester.



ABOUT YOUR INSTRUCTOR: (Because this is a photo class, here's what he looks like! Sorta.) Associate Professor John Freeman teaches this class from a professional viewpoint, acting as a newspaper picture editor. He joined the UF faculty in 1991 after working as a *Wichita Eagle* staff photographer for six years, and photojournalism instructor at Wichita State University for 10 years. He has a bachelor's degree in journalism from the University of Missouri and a master's in communications from Wichita State University. In summer 2002, he shot for six weeks at *The Record* in Bergen County, N.J., on a fellowship funded by the American Society of Newspaper Editors. In 1996, he was awarded a Faculty Fellowship for eight weeks of study at *National Geographic* magazine in Washington, D.C. During summer 1995, Mr. Freeman shot for *The Los Angeles Times* in Orange Co., Calif. He has a sarcastic sense of humor but wants you to benefit greatly from his courses. He dislikes people talking in class when he's talking and he dislikes people walking in late. You should call him **Mr. Freeman** or **Professor Freeman**, but *not* “Doctor Freeman” (he has *only* a master's). Don't call him “John” unless you're over 40.

AGAIN ON-LINE THIS SEMESTER: Many examples on the Web -- Check them out.

PHOTO ASSIGNMENTS – “The Pink Sheet”

1. **Depth-of-Field/Motion.** This assignment requires that you shoot three different types of pictures using big centers of interest. With the two DOF photos, have other “stuff” behind your subject 10 feet or more away. Use 18mm. (a) For the *shallow* DOF part of the assignment, shoot pictures with your lens set at its widest aperture (smallest f/stop number: f/3.5). Your meter will help suggest the proper shutter speed – don’t forget about the SSSR. Subject: about two feet away in low light. Background in finished pic should look blurry. If the meter’s suggestion is for less than 1/15th, you're in light that's too dim and you'll get shaky photos. Move to a brighter area. (b) For the *great* DOF part of the assignment, keep lens at 18mm as in #1, have *same subject same distance away*, shoot pictures outdoors in bright light at f/22, letting the meter determine shutter speed. Again, focus on the subject. Background should turn out sharp also. (c) Taking care to “fill the frame,” take stop-motion pictures outside in bright light at 1/2000th, letting the meter suggest the right f/stop. The 1/2000th shot should freeze subject motion. Subject is to be moving right/left (or) up/down in these photos. Do not photograph moving cars, bikes or animals. Be sure the person is in focus; the background sharpness doesn’t matter in this shot. Photoshop and print: parts A and B (same subject); and make one print of C plus a contact sheet. For caption descriptions, just write Shallow DOF, Great DOF, and Stop Motion. Save As File Names: YourLastName1a, YourLastName1b and 1cYourLastName.

2. **Head Shot.** Make this a journalistic vertical close-up photo of someone's face. Fill your frame and use an ultra-plain background. This assignment calls for a posed picture in natural light that you find. Do not shoot at 18mm because the face will look bowed/stretched/awful. Do you have Rembrandt or rim light? Is person facing the light? Your photo should have precise sharp focus on the front eye. Eye contact is required here (have subjects look at the camera.) Avoid bright, direct sunlight. Photograph two subjects, each in different locations and put nine of each subject on the contact sheet. Use other tips from class. Look at the "bad" examples online, too. Don’t do that stuff! Two prints. *Examples:* <http://www.jou.ufl.edu/people/faculty/jfreeman/3601-p~1.htm>

3. **Quality of light.** The way light looks will make or break many pictures. It changes all the time. Find a natural sunlit situation that looks interesting--yet fleeting--because of the lighting. Look indoors and outdoors, up and down. On a sunny day, shoot early in the morning or late in the evening. Strong backlighting produces silhouetted subjects. Find an unposed scene as you catch a unique moment. You must have a human form (or large animal) somewhere in the photo, and remember to capture one of the three main topics that were presented in class. Do not use flash. Two photos. *Examples:* <http://www.jou.ufl.edu/people/faculty/jfreeman/3601-q~1.htm>

4. **Environmental Portrait/Person Working.** This assignment requires shooting two parts--use different subjects for each part and shoot them in different locations. For the Environmental Portrait, background and surroundings are important, although your subject still needs to show up well. You're the boss for this posed session. Watch the composition to help make a nice photo. Can we tell the subject's occupation? We need some atmosphere. Part II, Person Working, must be an unposed style photo of someone else doing an interesting (visual) job. Avoid dull, sitting-behind-the-desk, on-the-phone or keyboarding photos. Try for an unusual angle. The person must be recognizable--don't forget to show the subject's face. The location is not so

important. Select the one best image from each style. Turn in two prints – one Environmental Port and one Person Working. Your contact sheet must clearly show both styles of picture. Do not “mix” the styles with each subject. Filenames: EnvPort, 4aYourLastName; PW, 4bYourLastName. *Examples:* <http://www.jou.ufl.edu/people/faculty/jfreeman/3601-w~1.htm>

5. Interaction. Take candid feature photos in situations involving only three people (no extra bodies in the background!) Show how these people are interrelating, or not. Watch the composition and ask yourself, “What is my bonus element?” Look high and low, being aware of lighting and tones. Be sure the photo is unposed. Do not photograph people you know. Avoid tonal mergers. Don't let subjects look at the camera. Approach strangers if the scene is good. Remember, only three people! Crop in the camera or get closer to meet the assignment. An exception is made for this assignment ONLY: No IDs are required, to free up your creativity. Avoid tonal-merging, overlapping people. Don't forget the contact sheet is part of the grade. Do all 20 photos show only three people? Two shots. Do you have design and/or bonus elements? *Examples:* <http://www.jou.ufl.edu/people/faculty/jfreeman/3601-i~1.htm>

6. Weather. (*Two* photos needed; only one can be passive). How can you relate the weather situation to a newspaper reader and also make an interesting picture? It's usually done with people in the picture doing a weather-related activity. Let things happen and find candid situations. Draw on tips you've picked up from other assignments to help make these photo publishable quality. Look for people enjoying or confronting the weather. Remember facial expressions always help. Photos must be “found”—not posed. Get published in the *Alligator* or on wufl.org's Instagram if your two photos are timely and good. *Examples:* <http://www.jou.ufl.edu/people/faculty/jfreeman/3601-r~1.htm>

7. Sports. This can be from any sport: indoors (it's much harder to get sharp), outdoors, game or solo action (but avoid shooting only solo tennis; contacts should show other efforts). Can you catch the peak action? Is the scene "frozen?" How close can you get? Can we tell what the sport is? Do the subjects stand out well? One must be an unposed "sports action" photo, the other sports feature. Let's see faces! Choose a subject your lens can "get close to." Don't wait and bring in excuses. Try to find something really good. Yes, it can be a practice. Try to show competition. *Examples:* <http://www.jou.ufl.edu/people/faculty/jfreeman/3601-s~1.htm>

8. In-Lab Quick Shoot. – Topic will be announced in lab. Shoot, edit and caption in two hours!

FINAL PROJECT: This project will take up the final two to three weeks of the course, and the pictures will be all candid and unposed. You are documenting life -- not directing it. No posed or set-up (faked) photos! No family members or roommates as subjects. Find someone with a story to tell – be a journalist. Recording and editing excellent audio is a large part of the FP grade.

Produce a picture story on one person you can be around for a while. Document his/her lifestyle by showing the important aspects that make up his/her life: maybe school, work, home, sports or recreation. Use the ideas behind the basic assignments to provide variety. We will discuss this project in more depth as the time draws near. Plan on shooting *several sessions* with your subject. Choose someone you can visit again and again.

You'll need **about 20-30** great pictures and a 90 second audio soundtrack. The final project counts the same as three regular assignments, and should demonstrate you can shoot well and recognize good photos as the semester draws to a close. *It is graded harder than the regular assignments.* Full submission procedures will be explained in class lecture. Your presentation could be made using “Audacity” and “Soundslides” software, or a similar program you know. You'll need to record your subject talking. The project is DUE during the final lab. You'll show it to your lab. Remember that this project counts about 20 percent, so do a good job.

Tentative Course Plan Dates – The Yellow Sheet

Jan. 5: Syllabus, enterprise, Hearst Champions slideshow and info, triangle of photography
Lab: Introductions; Berlin study abroad info with preview of final project slideshow

Jan. 7: (no class; Prof. Freeman out of town)

Jan. 12: basic camera operations; text Chapters #1-3, #9; ISO, aperture, shutter speeds

Lab: check out cameras; bring SD card today, explain practice assignment, SSSR

Jan. 14: DSLR Simulator; The Three Big Tips; Previous First Week/Practice examples

Jan. 19: Historical Photos, from Iwo Jima through Elian Gonzalez; pp. 186-191

Lab: Chapters 4-5, PhotoShop; Make one selfie print + contacts following guidelines

Jan. 21: Discuss #1 DOF/Motion, pp. 29-47; 152-155

Jan. 26: Guest Speaker Bill Frakes

Lab: Assignment #1, DOF/Motion, three prints + contact sheet due at end of lab

Jan. 28: Discuss #9 – (Gary Green); – Discuss #2, Head Shot guidelines, pp. 134-139

Feb. 2: **Test #1**

Lab: Discuss Captions PPT; Assignment #2, Head Shots, due, 2 + contact sheet;

Feb. 4: Discuss #3, Quality of Light; composition, pp. 128-133; 147-151

Feb. 9: Discuss #4, Environmental Portrait, Person Working; 160-163; 168-169

Lab: Assignment #3, Quality of Light, due, 2 + contact sheet; NPPA, daily job of photojournalists, Bill Greene video

Feb. 11: Composition continued; Annie Leibovitz PPT/video, text pages 162-163

Feb. 16: Discuss #5, Interaction PPT

Lab: Assignment #4, Workers, due, 2 + contact sheet; Hearst “Through the Years” slideshow, internship successes

Feb. 18: Slideshow: Henri Cartier-Bresson, page 33

Feb. 23: Discuss #6, Weather;

Lab: Assignment #5, Interaction, due, 2 + contact sheet

Feb. 25: Independent Field Research Day to work on shooting Weather assignment

March 1: **** Spring Break – No Class ****

Lab: **** Spring Break – No Class ****

March 3: **** Spring Break – No Class ****

March 8: Discuss #7, Sports;
Lab: Assignment #6, Weather, due, 2 + contact sheet

March 10: Test #2

March 15: Issues of Taste, Digital Ethics discussion, pp. 96, 106-107

Lab: Assignment #7, Sports, due; review Test #2

March 17: Discuss Final Project guidelines

March 22: Flash (strobe), pp. 140-145

Lab: Assignment #8, In-Class Quick Shoot, bring your camera!

March 24: W. Eugene Smith slideshow, pp. 188-189

March 29: The Real World/Lessons Learned: Prof. Freeman's professional summers

Lab: Hands-on session: Soundslides and Audacity

March 31: Wire Services PPT

April 5: Photoillustrations PPT, p. 94-103

Lab: Make the "Pitch" of your Final Project to class (*100 points*)

April 7: Possible guest speaker; misc. topics, catch-up week

April 12: *National Geographic*; misc. topics

Lab: Work on Final Project, bring audio and/or photos to lab

April 14: Wrap us the semester; misc. topics; review for Test #3

April 19: Test #3

Lab: **Present Final Project**; it must be 100-percent ready before class

* return UF cameras to equipment room; see Steve in G-020; 7am-noon; 1-4pm

* (one) optional resubmission due; be sure to submit original assignment prints

* Extra-credit clips/print-outs are due; mark "enterprise" on the found features

* Assignment #9 must be completed by today: Submit prints of what you did.

Student Health and Wellness

Your well-being is important to the University of Florida. The U Matter, We Care initiative is committed to creating a culture of care on our campus by encouraging members of our community to look out for one another and to reach out for help if a member of our community is in need. If you or a friend is in distress, please contact umatter@ufl.edu so that the U Matter, We Care Team can reach out to the student in distress. A nighttime and weekend crisis counselor is available by phone at 352-392-1575. The U Matter, We Care Team can help connect students to the many other helping resources available including, but not limited to, Victim Advocates, Housing staff, and the Counseling and Wellness Center. Please remember that asking for help is a sign of strength.

In case of emergency, call 911.

Academic Resources

- E-learning technical support: 352-392-4357 (select option 2) or e-mail to Learningsupport@ufl.edu or reach the [website](#).

- For career advice and planning, or even help selecting a major or minor, contact the [Career Resource Center](#) in the Reitz Union, 392-1601.
- For help in finding resources, ask a UF librarian through [Library Support](#).
- General study skills and tutoring available from the [Teaching Center](#), Broward Hall, 392-2010 or 392-6420.

Have a complaint? See the [UF Complaints Policy](#) for links and directions

