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Someone wearing contact lenses



Someone with three sisters



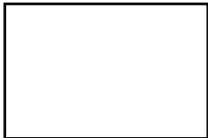
A male with brown eyes



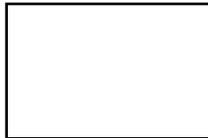
Someone with a birthday in May



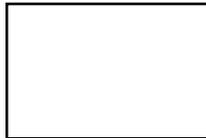
A female with curly hair



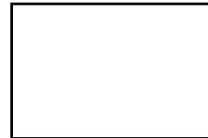
Someone who has been to Europe



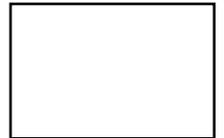
Someone who is left-handed



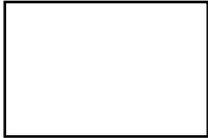
Someone with two dogs



Someone under 5/2" tall



Someone who has been to Disneyland



Someone who works at McDonalds, Burger King or Wendy's



Someone wearing sandals



Someone who likes to play tennis



Someone wearing red fingernail polish



Someone who is older than you



Someone who has moved her from out of state



Someone who owns a computer



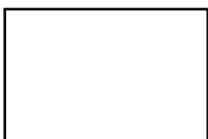
Someone with a blue car



Someone who has been to New York.



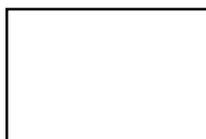
Someone with red hair



Someone with freckles



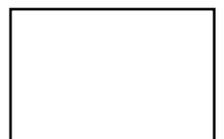
A female with green eyes



Someone wearing three or more rings



Two people with the same first names



Someone with a 10-speed bike

Group Members: _____

RUBRIC

for Famous Photographers Project

RESEARCH	25	_____
Includes bibliographic information for paper (author, title, publisher, copyright date, place) If internet info, give specific address. Must have more than two sources.		
PAPER	25	_____
Must include bibliography. Graded on information, grammar, spelling, organization, and plagiarism.		
POSTER	25	_____
Graded for design, creativity, and information		
PRESENTATION	25	_____
All members must participate. Must be informative and include the poster or other visual effects.		
TOTAL	100	_____

The project is due **Wed, Oct. 22** for A-Day schedule
and **Thurs. Oct. 23** for B-Day schedule!

This rubric must be attached to your project when you submit it!

Name: _____

Rubric for Composition Posters

EXAMPLES OF ELEMENTS Include all 19	45	_____
LABEL ELEMENTS	35	_____
POSTER Graded for design and creativity	20	_____
TOTAL	100	_____

Name: _____

Rubric for Composition Posters

EXAMPLES OF ELEMENTS Include all 19	45	_____
LABEL ELEMENTS	35	_____
POSTER Graded for design and creativity	20	_____
TOTAL	100	_____

Show Drawers - Scissors, Markers, Negative sleeves, Black tape in Tools drawer
Remember, If you CARE, Don't LEAVE IT!!

Pinhole Cameras

Step 1

Line your box with black paper. You do not need to use lots of tape. And the ends do not need to be lined.

Black absorbs light just like a car in the summer, while white reflects light.

Step 2

Cut a square hole in one end of the box. Make it fairly large!

Step 3

Cover the hole with a small piece of foil. Make the foil smooth and pretty tight. Tape down all the edges with black tape.

Step 4

Make a small hole in the center of the foil with just the TIP of a straight pin or push pin. Cover hole with a piece of tape that has one end folded.

Step 5

Go into the Darkroom.

Place a piece of photographic paper on the other end of the box opposite the foil. Attach this paper with a piece of rolled tape.

Step 6

Cover the box with its lid. Now, seal all edges with black tape.

The more you cover, the better chance you will have of getting an image.

Step 7

Go outside. (you are not allowed to go into any buildings. Besides, sunlight works best.) Decide how long you want to expose. Think about where your object is. If it is in direct sunlight, do not expose it for long maybe 10-20 seconds. If it is in the shade, expose it longer between 30 seconds to a minute.

Step 8

Set your box on a smooth/sturdy surface. Uncover the taped hole, and expose. Make sure that you count!!! Cover the hole back with the tape.

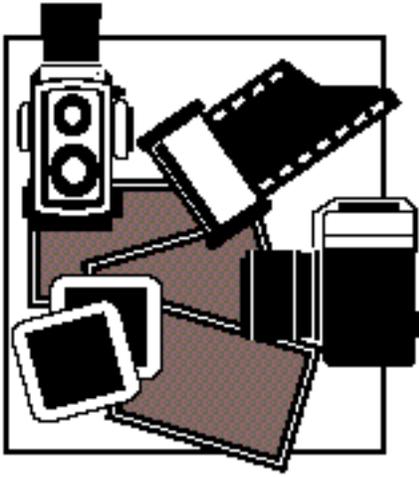
Step 9

Take your box into the darkroom, untape the lid, and develop the paper.

Remember 1st-developer, 2nd-stop bath, 3rd-fixer, 4rth-Rinse under running water, 5th-hang

Step 10

Turn in with names on back!



Daily Lesson Plans

Date _____

Class _____

OBJECTIVES:

AGENDA:

PROCEDURES:

Homework:

Handouts:

PHOTOJOURNALISM POLICIES & PROCEDURES

COURSE DESCRIPTION:

This course is designed to enable student photojournalists to demonstrate that they are (1) skilled operators who comprehend the basic knowledge of various camera types and their applications, camera controls and camera handling; (2) self-directed learners who understand the technical and chemical processes of the darkroom lab and apply that knowledge toward the production of a black and white photograph; (3) aesthetic observers who can apply that knowledge toward the production of an appealing and journalistically sound photograph; and (4) creative producers who can achieve a sense of news value from their photos and integrate them into a publication through layout and design.

PHILOSOPHICAL APPROACH:

My goal as a teacher is to create a learning environment in which students feel comfortable and learning is possible.

SUPPLIES AND MATERIALS:

Students should bring a pocket folder with notebook paper and a pen or pencil to class daily. Students are required to furnish their own 35 mm camera. (Cameras may be either elaborate or simple. A simple, inexpensive 35mm camera from a local discount store will suffice. Please do not plan to use an Advantix-type camera.) Since most of the photographs you will be taking will be after school or on weekends, you will not be required to bring a camera to class except when specified in advance. An adequate amount of film and photographic paper will be provided for each project. Should the students require additional amounts, film may be purchased at \$1 for 12 exposures or \$2 for 24 exposures and photographic paper will be \$1 for an 8 X 10 sheet. You will be issued reusable film cassettes which must be returned at the end of the school year. If lost or destroyed, these cassettes can be replaced for \$1 each. Students should bring hand towels on the days they are scheduled to process film or work in the darkroom.

CLASSROOM POLICIES:

1. Be on time.
2. Don't swear.
3. Follow all Student Handbook rules.
4. Never leave the room without a pass.
5. Respect others' property and space.
6. Always bring your notebook/camera.

FAILURE TO FOLLOW CLASSROOM POLICIES WILL RESULT IN THESE ACTIONS:

1. This is a production room. The newspaper and yearbook are published in this room.
DO NOT TAKE OR TOUCH ANYTHING THAT DOES NOT BELONG TO YOU.
DOING SO WILL RESULT IN IMMEDIATE REMOVAL FROM THIS CLASS.
2. **ABSENCE PROCEDURE:** The school's attendance policies will be strictly enforced.
3. **TARDY POLICY:** Since students who are tardy disrupt class, parents will be notified after the third tardy. Additional tardies will be referred to the assistant principals as disruptive behavior. In addition, the student will complete a tardy form as he/she enters the classroom.
4. **MAKE-UP WORK:** Make-up work is the student's responsibility. Students must make arrangements to make up assignments and missed darkroom labs. (Most should be done within 48 hours of excused absence.)
4. **LATE WORK:** All students must submit work on time. A zero-slip, that you sign, will be submitted if the work is not, and a zero will be recorded as your grade. There will be **NO EXCEPTIONS!**

Please sign that you have read the policies and procedures for photojournalism, and that you understand them. Place this signed agreement in the front of your notebook.

Student's Name _____ Student's Signature _____

Parent/Guardian's Name _____ Parent/Guardian's Signature _____

Photography Rules & Tips

1. Things in red writing, paint, etc will be invisible or white in safelight
2. clean your developing equipment after you use it, then DRY IT; then put it away neatly.
3. Take your hanging film down or don't complain.
4. If your camera operates on DX Coding, be sure you know what it is. AND HOW TO OVERRIDE IT.
5. Leave the door on the enlarger shut when you are in the darkroom. Open it only to change the bulb.
6. Thieves do not belong in this course. Schedule changes are too easy.
7. Use the Golden Rule in the darkroom.
8. Put your name on your cassette.
9. Use test strips.
10. Focus with the enlarger lens wide open.
11. Don't leave test strips in the fixer or sink.
12. Have a back-up photographer or use a second camera when a picture is critical or difficult to re-shoot.
13. In sports – shoot the play or "the moment" not the team or the school. This trains your eye and your mind.
14. The photographer takes the picture, not the camera.
15. The photographer makes the picture, not the camera.
16. Developers stain natural fibers.
17. Close the paper safe immediately!
18. If you wisely use fill-in flash on a sunny day, you don't meter it in (except to shoot at the flash sync speed).
19. If you are the first person to come to me quietly and say you've read this, you'll win a prize.
20. When in doubt – THINK!!! Still in doubt – ASK!!!
21. If you have any doubt about taking the photograph and whether I'd accept it – DON'T TAKE IT.
22. Three tardies equal one D-Hall and one extra print assignment the first time, two extra prints the second time, etc.
Working too long is a no-no. I'll write you two late passes this semester, none in the spring. Watch the clock like the pros do.
23. Always act professionally
25. No sleeves for your negatives??? Use a legal envelope.
26. Roll short rolls and shoot intelligently. Too many shooters expose lots of film and hope for a lucky shot through sheer numbers.
27. Filters add or subtract contrast and may be stacked for more effect. Magenta filters add contrast while yellow ones reduce it.
28. Expose for shadows, develop for highlights.
29. Carry a camera with you to class whenever you can. You never know when the perfect picture comes into view. Ask your teacher before class if it's OK to shoot candid before you do.
30. The human eye chooses to look at 1) color over black and white, 2) movement over stationary, 3) curves rather than straight lines, 4) odd numbers rather than even numbers of things.
31. When you've been outside in the winter, the lens may well coat with condensation when you enter a warm room, give it a chance to warm up before shooting (ARRIVE EARLY).
32. "Red eye" occurs in photos because the flash is shooting in a straight line to the back of the eye and is lighting up all the capillaries distributing blood to the rods and cones. Use bounce flash, off camera flash, or have the person(s) being photographed look away from the lens in order to prevent this.
33. When shooting pics of children, always drop to their level first in order to get a more pleasing image and to put them at ease.
34. Refrigerating or freezing film will place it in virtual "suspended animation" and make the expiration date moot.
35. The one and a half to two minutes before sunrise and the two to three minutes after sunset have the most exquisite light of the day as a general rule because the sun is passing through so much of the atmosphere which softens it and gives it a rich, warm hue. It's especially good for portraits.
36. When using a flash to fill in those same shadows on a sunny day you do NOT calculate the exposure of the flash as it is virtually insignificant when compared to the light of broad daylight.
37. Telephotos bring objects closer by magnifying them, but they also magnify any photographer's shake. Therefore, you use the shutter speed which is closest to the length of the lens. This is generally first seen in the photographic standard "a 60th of a second is the longest you can hand hold a normal (45-55 mm) lens."
38. A good starting place for a contact sheet is f/11 for 10 seconds.
39. Once you have gotten the correct exposure for a contact print (f/stop on enlarger, height of enlarger head, and exposure time) you should make four or more copies at that time so that they will be available for entry submission later and you will not have to redetermine them and reprint.
40. Nose grease applied to the scratched side of a negative and moved across the negative at a 90° angle to the scratch will fix most scratches beautifully. This works better with guys than girls because the makeup on a girl will look like dust. Girls can use oil from behind the ear late in the day, but is not as effective as a guy's nose grease.
41. Want to add dew to a flower before you shoot it? Use a spritzer bottle and it will apply the water lightly as Nature intended. If you wish to add condensation to cold drink can, bottle, glass, etc. add Karo corn syrup to the water before spritzing and the resulting solution will not evaporate.

SAFETY/DARKROOM PROCEDURES

EQUIPMENT:

- Enlarger:
 - Turn On
 - Timer

- Easel - If you want a border around photos

- Trays - Three
 - Developer - Agitate 60 to 90 seconds
 - Stop Bath (water) - 45 seconds or less (agitate)
 - Fixer - 5-7 minutes (Makes your image permanent!)

- Tongs - Must use when handling photos!!!

PROCEDURES:

Always make a TEST STRIP when beginning an assignment and before making a print!

STEPS:

1. place paper under enlarger cover 1/3 of it with thick paper.
2. shine light for 5 seconds
3. move paper.
4. Shine light for 10 seconds
5. move paper.
6. Shine light for 15 seconds
7. place in developer using tongs
8. place in stop bath using tongs
9. look at test strip. do you see a good image or contrast between black/white/gray?
if so, where was it? on the 5, 10, or 15 seconds?
10. Take 5X7 paper and follow same steps as test strip only using number of seconds that worked on the strip.
11. After stop bath, place in fixer. Leave it.
12. Let others in darkroom to work.
13. Ask next group to hang your print to dry.