

WWW.SURVIVALEBOOKS.COM

YOUR LAST LINE IN DEFENSE AND SURVIVAL

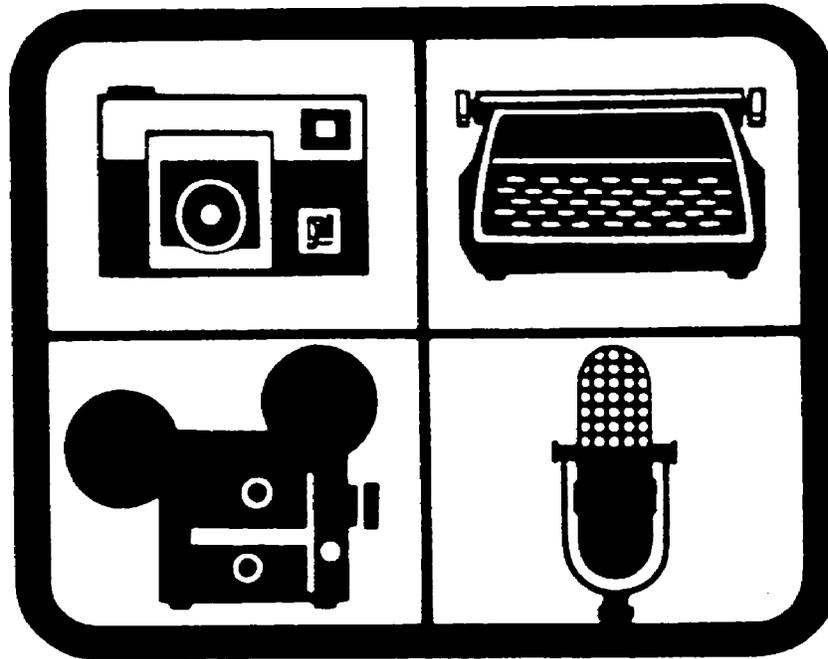
CHECK OUT OUR WEBSITE SOME TIME FOR PLENTY OF ARTICES ABOUT SELF DEFENSE,
SURVIVAL, FIREARMS AND MILITARY MANUALS.

<http://www.survivalebooks.com/>

Thank you for purchasing our ebook package.

PHOTOJOURNALISM II

PUBLIC AFFAIRS



THE ARMY INSTITUTE FOR PROFESSIONAL DEVELOPMENT
ARMY CORRESPONDENCE COURSE PROGRAM

A
I
P
D

READINESS/
PROFESSIONALISM



THRU
GROWTH

PHOTOJOURNALISM II

Subcourse number DI0252

EDITION 9

Army Public Affairs Center
Fort George G. Meade, Maryland

5 Credit hours

Edition Date: March 1989

SUBCOURSE OVERVIEW

This subcourse contains three lessons, giving the trained photojournalist advanced information in photojournalism. These lessons will provide an understanding of photojournalism, preparing a shooting script, shooting a picture story and producing a 35mm color slide presentation.

There are no prerequisites for this subcourse; however, you may want to take DI0250 Basic Photojournalism and DI0251 Photojournalism I to get background information before taking this subcourse.

This subcourse reflects the doctrine which was current at the time the subcourse was prepared. In your own work situation, always refer to the latest publications.

The words "he," "him," "his," and "men", when used in this publication, represent both the masculine and feminine genders unless otherwise stated.

TERMINAL LEARNING OBJECTIVE

Task: In this subcourse you will learn how to prepare a shooting script, shoot a picture story and produce a 35mm color slide presentation.

Conditions: You are given the material presented in this lesson.

Standards: You will demonstrate a basic understanding of preparing a shooting script, shooting a picture story and producing a 35mm color slide presentation.

TABLE OF CONTENTS

| <u>SECTION</u> | <u>Page</u> |
|--|-------------|
| SUBCOURSE OVERVIEW..... | i |
| TABLE OF CONTENTS..... | ii |
| Lesson 1: PREPARE A SHOOTING SCRIPT..... | 1 |
| INTRODUCTION..... | 2 |
| PICTURE STORIES..... | 2 |
| PLANNING THE PICTURE STORY..... | 6 |
| OBTAIN BACKGROUND INFORMATION..... | 8 |
| THE SHOOTING SCRIPT..... | 14 |
| PREPARE A SHOOTING SCRIPT..... | 17 |
| Practice Exercise..... | 21 |
| Answers Key and Feedback..... | 22 |
| Lesson 2: SHOOT A PICTURE STORY..... | 23 |
| INTRODUCTION..... | 24 |
| SHOOT THE PICTURE STORY..... | 24 |
| THE PICTURE STORY LAYOUT..... | 25 |
| HALFTONING PHOTOGRAPHS..... | 30 |
| Practice Exercise..... | 33 |
| Answers Key and Feedback..... | 34 |

| | |
|--|----|
| Lesson 3: PRODUCE A 35mm COLOR SLIDE PRESENTATION..... | 35 |
| INTRODUCTION..... | 36 |
| RESEARCH THE SUBJECT..... | 36 |
| USES FOR SLIDE PRESENTATIONS..... | 36 |
| COLOR SLIDE FILM..... | 38 |
| SHOOT THE COLOR SLIDE PRESENTATION..... | 39 |
| AFTER THE SHOOT..... | 41 |
| Practice Exercise..... | 43 |
| Answers Key and Feedback..... | 44 |

LESSON ONE

PREPARE A SHOOTING SCRIPT

46Q Soldier's Manual Task: 214-176-1317

TASK DESCRIPTION:

In this lesson you will learn basic concepts of planning a picture story, preparing a shooting script by obtaining background information and preparing a storyboard or written script.

LEARNING OBJECTIVE:

ACTIONS: Obtain background information and prepare a storyboard or written script.

CONDITIONS: You are given the material presented in this lesson.

STANDARDS: You will be able to perform all the duties described in this lesson.

REFERENCES: The material contained in this lesson was derived from the following publications:

STP 46-46Q14-SM-TG
DINFOS Journalism Handbook
AR 360-81
AR 360-5
FM 46-1

INTRODUCTION

Some photojournalism assignments require planning as to what shots are needed to tell the story. This is especially true when assigned to create a picture story. Picture stories tell the story through photographs, with some text to help get the idea across.

PICTURE STORIES

To a non-photojournalist, a picture story tells a story using a series of pictures. This is not an incorrect definition but it is not totally correct because the pictures alone are limited in telling a story. In order to give the reader a complete message, words must be added to fill the communication gaps left by the pictures. So, a better definition for a picture story would be "a means of communication resulting from a planned and organized combination of pictures and words."

This means a picture story is based on related pictures that are supported by text. The pictures serve to attract reader attention, place the reader at the scene and tell a visual story. The written words, whether title, text, outline, etc., introduce the story and fill the information gaps left by the pictures.

Form of Picture Stories

Picture stories are produced for release to military and civilian publications. The type of picture story used depends on whether the emphasis will be on pictures or text. Picture stories fall into three types: illustrated text, pure photo page and picture/text combination.

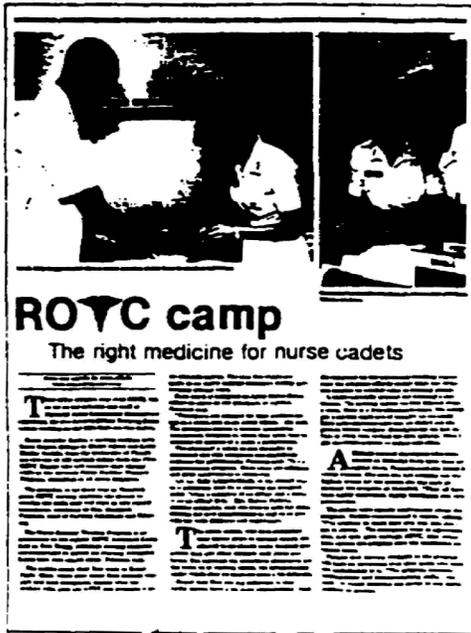


FIGURE 1-1. ILLUSTRATED TEXT

Illustrated text.

Illustrated text places the emphasis on the words. The text is usually more important, the pictures being supportive. The pictures must have the same focus as they establish the mood, identify the primary subject, lead the viewer into the story, or place the viewer at the scene. However, the actual story is told with words.



FIGURE 1-2. PURE PHOTO PAGE

Pure photo page.

This form uses pictures to tell the story. The text is kept to a minimum: a headline, a cutline, or perhaps a brief paragraph for orientation. Sometimes, there is no text at all. This type of picture story usually is presented as a sequence of pictures taken at intervals. The pure photo page can be difficult to develop, because it is up to the reader to determine what the story is all about.



Picture/text combination.

In the picture-text combination, the text is used to give the viewer additional information to what the photos give. Approximately 75 percent of the page is devoted to photographs. The text is important and gives the reader worthwhile information, but is subordinate to the pictures.

There are three types of picture-text combination photo pages: the picture story, the picture essay and the picture group.

FIGURE 1-3. PICTURE/TEXT COMBINATION

The picture story is a series of pictures which have a beginning, middle and closing photo. All the photos in the series relate to the same subject. Picture stories are usually about a person, but they can also be shot about places, things or situations.

The picture essay sets out to prove a point or explore a problem. The picture essay is more likely to argue than to narrate. It analyzes even when it presents both sides of an issue. It is more likely to be about something than someone. Essay pictures do not lean on one another; rather, they are unrelated in time and unconnected in story development. Each picture is selected to make a point; each can stand alone.

The picture group is a series of photos, not necessarily in a logical sequence, that illustrates a subject or a general idea. It is an arrangement of miscellaneous pictures about a single subject. The picture group tries to show the reader what they would have seen if they were present at the event.

Continuity

Picture stories are more than just a collection of photographs. To develop the story each picture must be different, and yet, add to the theme or message. Continuity is "that something" which makes the story a communicative unit.

There are six types of continuity which can be used to hold the visuals together. They are: simple chronology, narrative chronology, repeated identity, how to do it, parallel or contrast and development of a theme.

The selection of the continuity is the **MOST** important step in planning a picture story. It is here that the decision is made on how to present the idea to the reader. Depending upon the story, it may be simple to select the type(s) of continuity.

- o Simple chronology. This is when a photographer has a group of pictures that cannot be arranged in any particular order. The pictures have no definite starting point, and no ending. The family photo album is a perfect example of this form of continuity, a group of photos held together by common subject matter.
- o Narrative chronology. Unlike the simple chronology, the narrative chronology has a definite time sequence. It has a definite beginning, middle and end. Each picture is closely related to the one that follows, and cannot be taken out of sequence. An example of this would be a football game -- the huddle, quarterback calling signals, throwing the ball, the wide receiver catching the football for a touchdown. It has a definite sequence of events, which must be presented in order. The last picture, which should be especially strong, serves as the climax to the story.
- o Repeated identity. This is one of the simplest continuity types to develop, and one of the most commonly used in publications. This is the "Day-in-the-life" type of story used so often. Every picture supports the same object, person, scene, mood or situation. Because this type is used so often, you should attempt to use ingenuity and creativity to make the presentation interesting and effective.
- o How to do it. This type of continuity is a time sequence of pictures showing step-by-step procedures for doing something. It could be used to show how to tie a fishing knot or how to build an airplane. It is commonly used for articles dealing with hobbies, cooking, carpentry and sports.

- o Parallel or contrast. This is the "do and don't," "right and wrong." and "before and after" approach. It is used to present two points of view, to emphasize one situation over another, to emphasize safety and to show progress.
- o Development of a theme. Picture stories must have a theme. They should present an argument or an idea with pictures that are logically related to each other. In addition, picture stories should feature a theme that relates to the Army's command information mission.

PLANNING THE PICTURE STORY

Planning is the most important step in achieving a successful picture story. It is in the planning stage that the idea is developed through experimentation and research. The subject is contacted and the subject, photographer, and editor find out what they can and cannot do. The photographer checks to make sure that the area in which he wants to shoot his pictures has enough light. Other problems that may arise are considered and solved prior to the shooting session. The object of this planning is to decide on what you want and what you can do, to meet and know your subject, and to set up a schedule. If someone else is to photograph the story, let him know what you have learned, even to the point of providing a tentative layout or shooting script as a starting point of the picture page(s) you are planning.

Criteria for Planning Picture Stories

The starting point for any story is an idea. Perhaps the idea is something you have seen, heard of, or just "dreamt up," but something you feel will be interesting, informative and entertaining to your audience. There is a minimum of five criteria you should consider for such ideas. They are:

- o Interest. Interest means appeal. The daily activities of mankind are interesting because they appeal to mankind. Study news stories. They are concerned with the activities of humans or acts of nature that affect individuals. Picture stories should be about people or, if about things, how the subject of the story will affect people. A traffic accident automatically interests people, but a bicycle repair shop may not unless it's presented in a unique, eye-catching way. Be sure the pictures clearly tell the story.

- o Impact. The picture story must be visually exciting. It must appeal to the eye, catch the readers' attention, and hold their attention until they read the entire story. The photographs must be of a high quality.
- o Narrow scope. Narrow the subject down to something that is easy to tell and easy to read. Instead of a day in the life of a brigade, a simpler and more manageable topic would be a day in the life of a squad, or a single member of a squad. Narrow your topic to your target audience. In most cases, that's probably junior enlisted soldiers. The larger the scope, the more pictures and words needed to tell the story. A narrow scope with few pictures will make it easier for the reader to understand the story.
- o Focus on people. People make the picture story worthwhile to read. Readers relate to other people better than to inanimate objects, so let the people tell your picture story. A picture story about tank gunnery should be told with people in the turret, setting targets, using radios, humping ammo, conducting after-action reviews, etc.
- o Universal appeal. Consider your audience and universal appeal. Would the infantrymen in the division be interested in a picture story about the publications system? Would those same infantrymen find a picture story about the expert infantryman badge competition appealing? You may need to conduct an audience analysis to find out what subjects would be appealing. In many military communities, there is a sizable civilian employee audience that must be considered part of your readership. How do the picture stories appeal to them?

Additional Criteria to Consider

- o Soundness. Are you reporting or creating? The term "creative journalism" is misleading -- or perhaps misused. Creativity does not mean presenting fantasy, but presenting fact in an imaginative manner. A picture story must be real, and perhaps more importantly, it must look real to the reader.
- o Research. What do you know about your subject? The more you know the better the story is likely to be. If the subject of the story is a person, communicate with that person. The more you know about your subject, the easier it will be for you to communicate that knowledge to another individual.

- o Approach. There are few original subjects. However, there are as many original approaches to a subject as there are journalists. This is where creativity comes into play. The originality of your approach depends upon the research you have done. As an individual, you are unique and therefore your approach should be unique. If you know what you want to say in your story, you will be able to say it visually. When you think about satisfying your audience, and not yourself, you will remain objective to the subject.
- o Shooting script. To "shoot" a picture story without a concept of what you want to say, or a focus, is a gamble. To expect someone else to do the photography without any concept of the story is even worse. A shooting script is a record of your ideas that you or someone else can use as an index for shooting what is needed to present the story.
- o Tentative and final layout. Picture stories are not just a haphazard gathering of photographs. The pictures used must have specific functions. The use of one picture, as opposed to another, is closely allied with the layout design. Even as the pictures are being taken, layout should be considered.

OBTAIN BACKGROUND INFORMATION

When your editor assigns you to take a picture story, try to get as much information about the assignment as possible. Find out who the subject is, if the story is about a person or a group. Find out what the event is, when and where it will happen, why the story is significant, and any points of contact for the event. This information will eventually become the first part of your written script.

Discuss the required shots with your editor before planning your photographs. For design and layout purposes, the editor will normally require three to seven photographs. If the layout will be on a single page, the editor will need a minimum of three and a maximum of five. A double-page layout, a doubletruck, will require a maximum of seven photographs. All of the photographs could stand alone, but together constitute a picture story. Plan to take several more photographs than you need. Shots better than what you had thought of will crop up, or subject movement and technical miscalculation will ruin a planned shot.

Lead, Body and Terminal Photos

When you plan the picture story you should plan for what photos to use as the lead, body and terminal photographs.

- o Lead. The lead picture, also called the dominant photo, is the picture that contains the essence of the story. It is not necessarily the first picture in chronological sequence. Within the layout the lead picture is usually the largest and placed to attract reader attention, usually at the upper left. The lead picture should appear to be half again as large as the next largest in the layout, taking up about 25 percent of the page.
- o Body. Body pictures, also called supporting photos, are those that actually communicate the story. The editor will need two or three supporting photos to help tell the story and to contrast with the lead photo in size or shape. Use composition techniques to take interesting and stimulating pictures. Each photograph should advance the story line. Each should build on the other.
- o Terminal. A strong terminal photograph brings the picture story together. The terminal photograph should be the second largest photograph in the layout, and the second most important. The terminal photo occupies the "terminal area," where the eye would stop if it were scanning a page. The terminal photograph should visually direct the reader back into the page. The terminal photo should bring the reader to the end of the story.

Long shots, medium shots and close-up shots

You should include some photographing techniques when planning the picture page, to capture the essence of the picture page theme. These techniques include shooting in horizontal and vertical formats, at different angles and in long, medium and close-up shots. Horizontal and vertical shots add variety to a layout. Shooting high and low angles creates interest, lends power or strength (low angle) or subject inferiority (high angle). Left and right angles are used to make sure that the photos can flow together on the page. The shooting script should contain a variety of long, medium and close-up shots in both horizontal and vertical formats and at various angles.

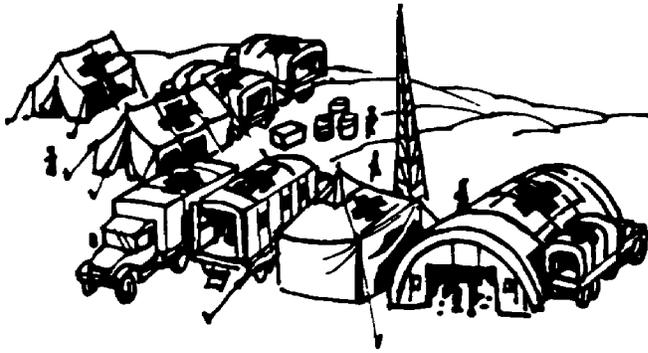


FIGURE 1-4. LONG SHOT

Long shots. A long shot is an establishing shot; it orients the reader to the subject or gives him a location. Use a long shot to show the subject in its environment. The long shot is usually shot from 10 to 20 feet from the subject. In the case of soldiers who work in a combat support hospital, an aerial view of the tents and inflatable hospital with the International Red Cross logo is a good long shot.



FIGURE 1-5. MEDIUM SHOT

Medium shots. Medium shots are used to identify the subject and the action taking place. They normally comprise the majority of the picture story shots. They represent what one's eye normally would see (in the 50mm lens area) The medium shot is usually taken from seven to nine feet from the subject.

In the case of that combat support hospital, a medium shot would include a triage scene with a medic, nurse or doctor working on a patient, a soldier being positioned for an X-ray by a technician, shots in a ward illustrating basic patient care, a medical evacuation shot involving a "dust-off" (medevac helicopter), and perhaps a patient being discharged from the hospital. There are a myriad of other photographs that can support such a feature. Consider the entire operation, but also remember to maintain a narrow scope on the picture story.



FIGURE 1-6. CLOSE-UP SHOT

Close-up shots. Close-up shots are, like the medium shot, used to identify the subject and the action, but from a closer position. The close-up shot is taken from three to six feet from the subject. Again, in the case of the combat hospital, close-up shots might include a lab technician observing a slide through a microscope, or a doctor checking a soldier's ear, cropping-in the doctor's profile and the patient's face or back of his head.

Extreme close-up shots fill in the details by showing the reader important aspects of the story. You would shoot as close as possible to the subject, up to 18 inches away. An extreme close-up shot would be a nurse inserting a needle in a vein, where you crop-in just the hands, needle and patient's forearm.

Horizontal and Vertical Shots

Vertical and horizontal shots are essential because they add variety to the layout. The subject matter of any given photo, and the action taking place, usually dictates whether it should be horizontal or vertical. The motion implied in each photograph in conjunction with the lines of force can be accentuated or dramatized by the shape of the picture. Under normal circumstances it is the longest dimension of the pictured object, or the angle at which the lines of force are heading, or the mood the editor wants to impart that will dictate the shape. In any case, the photo should be cropped to maximize its visual impact.

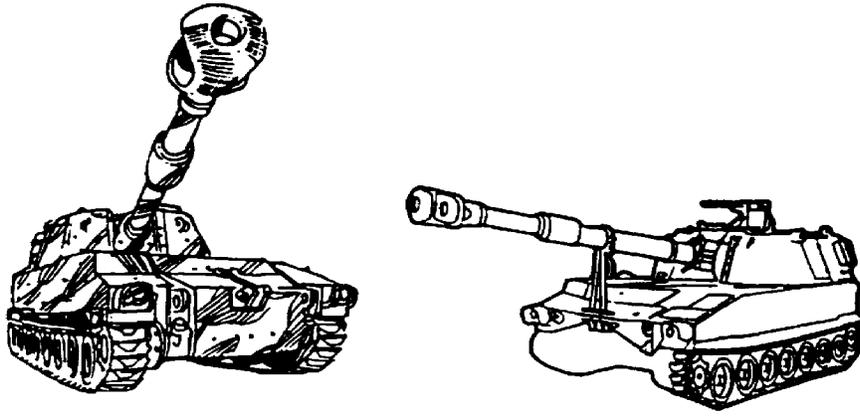


FIGURE 1-7. VERTICAL SHOT AND HORIZONTAL SHOT.

The tracked vehicle on the left has vertical motion and draws your eye up. the tracked vehicle on the right has horizontal motion and draws your eye to the left. By moving around a subject you can get both horizontals and verticals.

Visit the Site

If possible, visit the site to get an idea of the lighting, angles, obstacles or anything else that might affect the shooting assignment. Physically position yourself for the long, medium and close-up shots you anticipate. Plan for a variety of horizontal and vertical shots from all angles which can be dramatically enlarged or safely reduced to one newspaper column and still be effective.

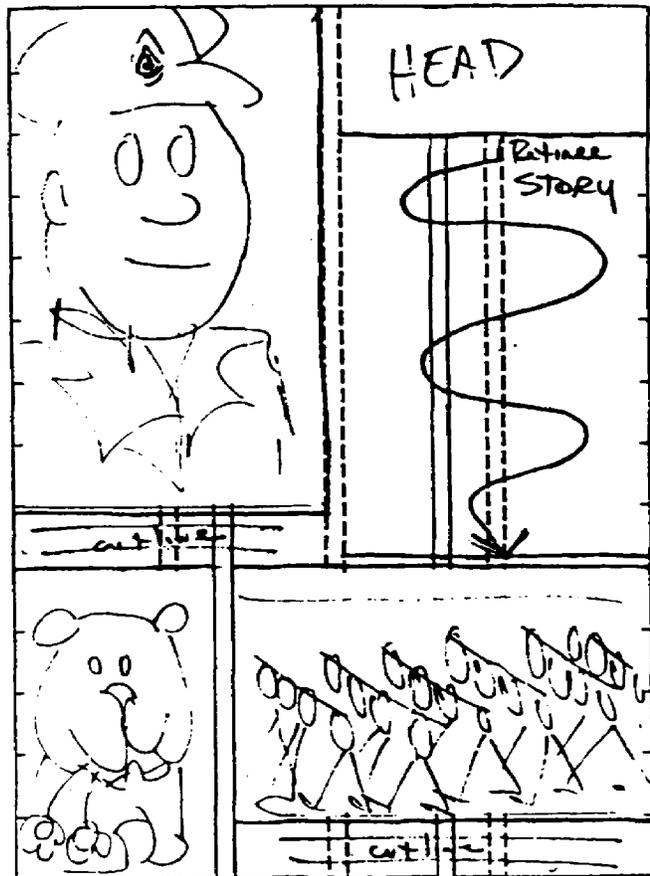
For example, you are assigned to photograph a retirement ceremony. You could visit the parade field during a practice ceremony to determine the best place to stand, who should be photographed and when, what type of lenses you will need, how the timing of the parade will go (in case you need to put fresh film in your camera during the event), and if there are any restrictions you must follow (such as not blocking the view of guests). This information will eventually become the second part of a written script.

Plan a Dummy Layout

Visiting the site will assist you when you dummy a tentative layout (See Fig. 1-8).

You dummy a layout so that you can see what photos would look best in the layout that your editor has planned. The dummy layout does not indicate the order in which photographs are taken. If your editor already has a page set aside in the newspaper for your story, decide how the story should be laid out. Decide what kind of shots would best tell the story.

Consider the directions of the photos, the lines of force, what should be the lead and terminal photos, and the use of horizontal and vertical photos. The dummy layout could indicate formats and directions or lines of force to attempt during camera coverage.



For example, once you have observed the practice parade, you can select what shots would look the best on a dummy page. You may decide to use a medium shot of the retiree as he stands at attention as the lead picture. You could have the units passing in review as a horizontal. If the unit has a mascot, you may want to use a photograph of it as a vertical. You could use a photo of the reception afterwards as a terminal photo. The dummy will help you focus on the shots that you know you will really want to take. Be sure to show your dummy to your editor to get his approval.

FIGURE 1-8.
A DUMMY LAYOUT SHEET

THE SHOOTING SCRIPT

With your dummy layout approved, you may now write the shooting script. The script is designed to show what photographs you want to take in the order of when they happen. A script can either take the form of a storyboard, with sketches of various scenes, or a written script, detailing the What, When, Where, Who, Why and How of the shoot with bullets for close-up, medium and long shots.

Storyboard

To storyboard the assignment, simply draw what you hope to photograph. Stick figures do the job nicely. Make sure that the figures tell the story. The objective should be to capture the action and how the subjects achieve the action (See Fig. 1-9).



FIGURE 1-9. AN EXAMPLE OF A STORYBOARD

For example, you might want to storyboard the retirement ceremony. You could use similar drawings that you used to plan your dummy layout, but you would place them in order of when they would occur during the event. If, during the practice, you noticed the mascot performed some ceremonial duty, you may want to capture a photo of that. Or, you would want to draw the retiree getting his award pinned on. However, never limit yourself to the storyboard. You will find that opportunities for other pictures will appear.

Written shooting script

The written shooting script is more detailed than a storyboard and requires the photographer to think through the entire shoot. A well-prepared script answers all the vital questions (the five W's and H) and lists individual picture ideas in detail.

The First Part of the Written Shooting Script

The written shooting script is normally broken into two parts, the first giving details about the general idea, answering the five W's and H of the shoot. The "H" is usually the point of contact. Use the following guide to prepare the first part of a written shooting script.

WHO: List the full name (First, MI, last) of the subject that will be photographed. Include the rank, grade, job title or position and telephone number.

WHAT: Describe what the subject will be doing, or what the event will be. Describe the specific actions your subject will perform to support the story you want to tell.

WHEN: Write the time and date that the subject will be photographed.

WHERE: List the exact location(s) where the photography will take place. Include grid coordinates, a strip map or directions, a building number and/or a room number.

WHY: Describe the story line to explain why the story would be interesting or important to your readers.

HOW: List point of contacts, other than the subject, that can give you information about the shoot or the subject.

The Second Part of the Written Shooting Script

Use the second part of the shooting script to explain how you will take the pictures. You would plan for photo placement (where in the layout the photo will go), subject matter and actions right and left, long, medium and close-up shots, horizontals and verticals, angle direction and distance and special effects and lighting. Use the following chart to help plan picture ideas.

| PHOTO PLACEMENT | SUBJECT MATTER & ACTION | ANGLE/ DIRECTION & DISTANCE | SPECIAL EFFECTS & LIGHTING |
|----------------------------|--|--|---|
| 1. | | | |
| 2. | | | |
| 3. | | | |
| 4. | | | |
| 5. | | | |

FIGURE 1-10. A BLANK PICTURE IDEA CHART FOR
A WRITTEN SHOOTING SCRIPT

PREPARE A SHOOTING SCRIPT

You can now prepare a shooting script. Your script can be a written script or a storyboard. In the written script, put the Who, What, When, Where, Why and How in the first part, with a detailed description of desired shots at various angles both horizontal and vertical. In the storyboard, draw stick figures to show what you want the photograph to look like. Be sure that your editor approves your shooting script.

An Example of a Written Shooting Script

To use the retirement ceremony as an example, you could write the first part of the written shooting script as follows:

WHO: Command Sergeant Major James R. Gold, Special Troops command sergeant major.

WHAT: Retires after 35 years of service. In retirement ceremony he will review the troops while riding in a jeep, will receive an award, will give a speech and will stand on the podium during the pass in review.

WHEN: 30 June 1989 at 10 a.m.

WHERE: Main Post parade ground.

WHY: CSM Gold has the longest time in service of any sergeant major on post. He has been assigned to Special Troops for the past five years; he has implemented many of the current soldiers' programs; he has stood in for the post sergeant major, who was hospitalized for a month; and now, as he retires (and receives the Legion of Merit), the entire post is involved (to include Spike, the bulldog mascot) in CSM Gold's retirement ceremony.

HOW: Contacts: Protocol office, Mrs. Jones, tel. 4008. Special Troops executive officer Maj. Smith, tel. 5991. Mrs. Gold, tel. 661-2929.

The second part of the written shooting script lists in detail the specific shots you must have to tell the story. You would use long shots, medium shots and close-up shots when taking your photographs. On the next page is an example of how you could photograph the retirement ceremony.

| PHOTO PLACEMENT | SUBJECT MATTER & ACTION | ANGLE/DIRECTION & DISTANCE | SPECIAL EFFECTS & LIGHTING |
|-----------------|--|--|---|
| 1. BODY | BAND PLAYING "Sound off" | LONG SHOT HORIZONTAL FROM STANDS | USE BOTH B+W. + COLOR SLIDE FILM |
| 2. DOMINANT | CSM GETTING PINNED | EXTREME CLOSE-UP OVER R. SHOULDER OF PRESENTER-VERTICAL | USE FILL-FLASH TO PREVENT SHADOWS FROM CAP. |
| 3. BODY | COLORS POST JUST BEFORE NATIONAL ANTHEM | MEDIUM-SQUAT W. FRONT OF REVIEWING STAND VERTICAL | USE BOTH B+W + COLOR SLIDE FILM |
| 4. BODY | PASS IN REVIEW | HORIZONTAL-LONG SHOT-KNEEL AT FLAG RIGHT OF REVIEWING STAND | USE MOTORWIND TO GET ALL UNITS. CHANGE FILM AFTER COLOR GUARD. |
| 5. TERMINAL | CANDID SHOTS AT RECEPTION LINE/REFRESHMENTS -MASCOT | CLOSE-UP-HORIZONTAL SHOOT EYE-LEVEL OF MASCOT | USE FILL-FLASH |

FIGURE 1-11. AN EXAMPLE OF A PICTURE IDEA CHART FOR A WRITTEN SHOOTING SCRIPT

Some ceremonies may have additional action that you could capture. The above suggestions for photographing a ceremony can be expanded by planning to take additional long, medium and close-up shots, both vertical and horizontal, facing left and right. Always consider the editorial needs of the newspaper when planning photographs.

Memorize the Shooting Script

Whether you use a storyboard or a written shooting script, you should memorize it or familiarize yourself with it. Bring the script with you in case you need to check it, but don't rely on it when you go to shoot. Once you memorize it refer to it only if you lose track. Always remember that a script is a planning tool and is never binding. Changes should be made as better picture opportunities and better layout concepts present themselves. Be open to other photo opportunities. Relying on the script may cause you to miss an important shot, or cause you to be inflexible about the number of shots you take. Be sure to bring more film than what you have scripted for, because other shots may be taken that could work better than those you've planned.

Inventory your Equipment

Before going on the shoot, perform preventive maintenance on your equipment and clean it as required. Don't get to the assignment only to realize the batteries for the electronic flash are dead. Also, bring more film than you think you will need.

PRACTICE EXERCISE

LESSON 1

SUBCOURSE NO. DI0252

PREPARE A SHOOTING SCRIPT

INSTRUCTIONS:

Review the material in this lesson. Answer the questions below by circling the "T" or "F" next to each question. Compare your answers with the answer key on the next page.

T F 1. Any points of contact that you establish for a shoot will become the second part of your written shooting script.

T F 2. Editors normally need three to five photographs for a single page picture story.

T F 3. There are three types of shooting scripts; a storyboard, a written script and a dialogue guide.

T F 4. A storyboard is more detailed than a written script.

T F 5. A written shooting script is broken into two parts.

T F 6. You should memorize the shooting script before going on the shoot.

T F 7. The "How" element can best be used to establish any point of contacts.

T F 8. To make a picture story interesting, focus on inanimate objects to tell the story.

T F 9. You would use a long shot to orient the reader to the subject.

T F 10. Lead photographs should be the first picture in chronological order.

ANSWER KEY

LESSON 1

SUBCOURSE NO. DI0252

PREPARE A SHOOTING SCRIPT

1. False (Page 15)
2. True (Page 8)
3. False (Page 14)
4. False (Page 15)
5. True (Page 15)
6. True (Page 18)
7. True (Page 15)
8. False (Page 7)
9. True (Page 10)
10. False (Page 9)

LESSON TWO

SHOOT A PICTURE STORY

46Q Soldier's Manual Task: 214-176-1318

TASK DESCRIPTION:

In this lesson you will learn basic concepts of shooting a picture story by using a shooting script to shoot a picture story, recording outline information, planning a picture story layout and understanding how photographs are halftoned.

LEARNING OBJECTIVE:

ACTIONS: Use a shooting script to shoot a picture story, record outline information and plan a picture story layout.

CONDITIONS: You are given the material presented in this lesson.

STANDARDS: You will be able to perform all the duties described in this lesson.

REFERENCES: The material contained in this lesson was derived from the following publications:

STP 46-46Q14-SM-TG
DINFOS Journalism Handbook
AR 360-81
AR 360-5
FM 46-1

INTRODUCTION

One of the most interesting assignments a photojournalist has to produce is a picture story. No matter what the subject, the photographer is faced with a creative challenge. Many often fail in meeting this challenge because they lack the knowledge of the components and considerations necessary for a successful picture story.

SHOOT THE PICTURE STORY

With a sound idea that has interest, is narrow in scope, has been researched and developed into what will be a factual story, has the mark of your individuality, and armed with a shooting script, you are ready to take pictures. The law of averages indicates that the more you take, the better your chances are of getting exactly what you want. However, if you are properly prepared, your pictures will not be unrelated shots but will have several sequences that cover the ideas on the script. Some of the pictures should be shot both vertically and horizontally. The shooting script cannot anticipate everything. By covering your assignment in this manner you will have more flexibility in your picture page layout.

At the shoot, keep your shooting script in mind as you compose each shot. Get a variety of verticals and horizontals, while staying with your shooting script as much as possible. Consider the direction of action in each exposure and make sure that you don't trap yourself into taking photographs only in one direction. Use available and artificial light to achieve optimum exposures and effects. If there is a lot of action, consider blurring motion or freezing action. Look for different angles. Avoid shooting everything at eye level, but remember that extreme angles often distort and detract from the subject. Manipulate depth of field to capture a wider field of view or to narrow your focus to the point of interest.

Record Outline Information

You should record outline information listing the five W's and H for each frame as you take it. This is especially important when several people are involved in the picture story and you must identify them by position in the photograph. Returning to the site to get the names of participants afterward is unprofessional and time-consuming; it is a gamble because you may be unlucky enough to never find out their names. You should record the information in a caption log, which could be a prepared form or just pages of a notebook where you've drawn blocks to fill with information. You should record the information at the site,

preferably as you take each photograph. If you are taking action shots, record outline information during breaks in the action. Note the number in the frame counter on the camera and write it in the log. If you use more than one roll of film, number the film on the canisters as you use each one, and annotate the numbers in the caption log. The rolls can be marked with a permanent felt-tip pen on masking tape attached to the canister.

Next you develop the rolls of film, print contact sheets, and show them, with the caption log, to your editor. Select the photographs that would best tell the picture story as you had planned. The pictures you select would become part of the picture story layout.

THE PICTURE STORY LAYOUT

A picture story tells a story with a planned and organized combination of pictures and words. This combination of pictures and words on the printed page is called a layout.

The key to effective layout is functional design, in which the individual doing the layout takes into consideration the story sequence, the format of pictures and the accompanying copy. If any portion of these does not function to give the layout a pleasing appearance, then it does not belong and should be removed.

Four Major Elements of the Picture Page

A picture page is broken into four elements: artwork, body type, display type and white space.

- o Artwork. Artwork can be a photograph, or series of photos or line art. Artwork has unequalled appeal. In a picture page artwork should take up about 75 percent of the page. It can imply more than can be written in the same amount of space and can give the reader a feeling of "being there." It helps give a pleasing appearance.
- o Body type. Body type, or copy block, is used in the text to tell the story. The type and style of lettering used can dress up the picture story. Outlines are used to explain the action and identify the people in the photo. Make sure the outline does not restate something the photo already shows.

- o Display type. Headline type size and style are important to the look of the picture page. Headline type style should contribute to the look of the layout and be balanced so that the lead photo is the dominant feature.
- o White space. The layout design can be held together by effective use of white space. Keep the white space to the outside of the layout and at the fallow corners (the top right hand and lower left hand corners) Don't trap a lot of white space in between the photos and copy; evenly space 1/4" around photos and copy. When correctly applied, white space can prevent monotony and can help to direct attention, contrast or emphasize elements, or assist in stimulating optical motion within the layout.

Five Principles

The four major elements of the picture page mentioned above cannot effectively do their job unless used properly and placed in proper perspective. For this, one must understand five principles that can be used in taking the picture, as well as in the layout of the picture story. These principles are balance, proportion, contrast, motion and unity.

- o Balance. Balance is attained by carefully regulating the size, shape, tone and position of the units in relation to the optical center of the area. The optical center of a page is a point that is 10 percent above the mathematical center of the page or layout (See Fig. 2-1). To be optically balanced, the composition of units need not be of a formal or centered arrangement. However, elements should be positioned so that the entire composition appears naturally balanced with the optical center as a pivot.
- o Proportion. When shapes are optically interesting and structural parts harmoniously related, yet not monotonous in size, the whole combination is in artistic proportion.
- o Contrast. The quality in a layout that imparts life, sparkle, variety and emphasis is the contrast of elements. Contrasting shapes, sizes and picture content adds vitality to the layout. The use of rectangular rather than square photos, both large and small, and contrasting dark and light areas all contribute to a livelier picture story layout.

A photo layout should arrest the attention of the reader, and hold his attention long enough so that he can absorb the material. To accomplish this, vary the size, shape and visual flow of pictures within the layout.

Variety prevents visual boredom. Pictures of the same size displayed together appear to have equal value. This may be desirable in some cases, but generally it is not. If the storytelling quality of one picture is considered more important than another, this importance can be accentuated by displaying the picture in a larger size.

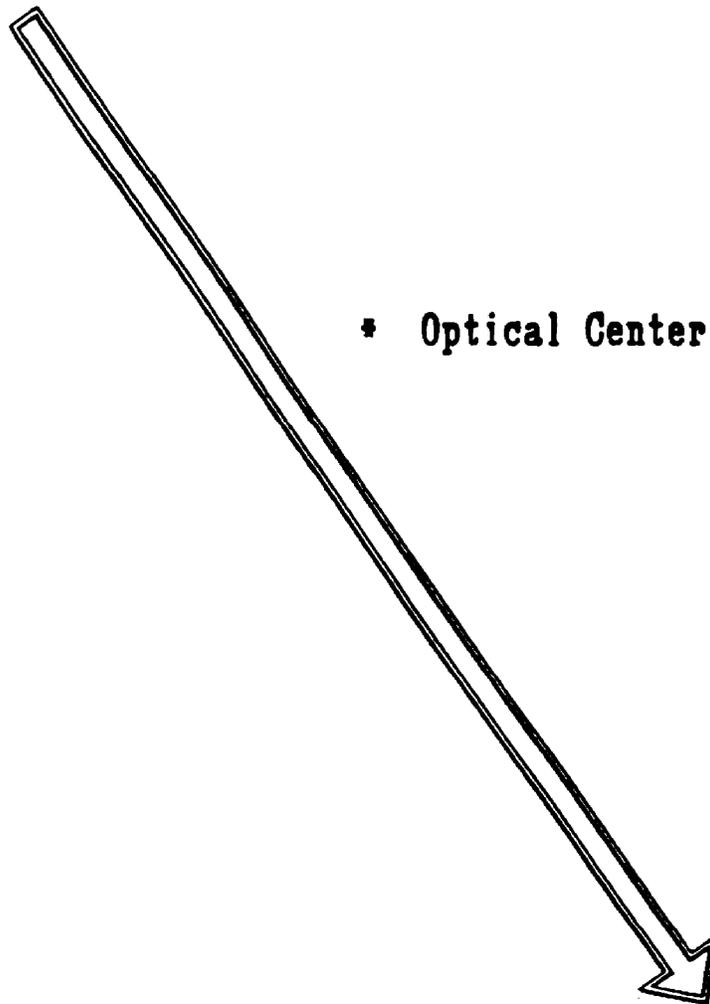
The effect of a picture can be either one of tranquility or one of action. Usually, more implied action can be obtained by using pictures taken from different angles. Restful symbols are horizontal. Vertical lines suggest equilibrium. Action symbols are diagonals and converging lines, because they suggest unbalance.

The elements of a layout have weight. Large elements appear heavier than small ones. They overpower by size. Dark elements outweigh light ones. Whichever way you use these elements, it must look as if they belong where they are placed.

Photographs used in a story must be evaluated not only on their technical values, but on how each one complements the other photographs within the story. One picture may kill another, if they are too similar, or communicate the same information. As with words, the reader need only be told once.

Primary Optical Area

Fallow corner



Fallow corner

Terminal Area

FIGURE 2-1. THE OPTICAL CENTER AND PROGRESSION OF EYE MOTION ON THE PAGE.

- o Motion. The natural direction of reading is from left to right, from top to bottom (for those trained in the style of the western civilization). A design that leads the eye from the upper left of a layout (or right), the Primary Optical Area (POA), through all the elements to a successful terminus at the lower right, the Terminal Area, accomplishes its purpose of the design (See Fig. 2-1). The terminal area photo should be the second largest, about half the size of the dominant photo. The fallow corners, the upper right and lower left corners, should be used for text or white space.

A good layout offers the reader a definite starting point, and an obstacle-free path through and across the pages until he arrives at his destination. How a reader arrives at his destination is of great importance. Most layouts fall into one of the following shapes or patterns: L, Z, C, S, and the reverse of S. The most common are S or reverse S layouts. In the S layout the POA is located on the right side of the page.

The Primary Optical Area is of extreme importance, and should not be taken lightly. It shows the reader where to begin his sweep through the spread (See Fig. 2-1). It's important, therefore, that the element used be a strong element. Most editors use a photo. The lead, or dominant, photo should be the largest photo, taking up 25 percent of the page. As stated before, photos have unequalled appeal, and so, understandably make good focal points. They can, however, be abused if improperly used. A strong photo can be made stronger by displaying it boldly.

Motion is the medium that instills action, variety and interest, by measuring and balancing the movement of vision. The eye is attracted naturally to the display element that is in the most dominant position, or has the greatest attention value. The eye then progresses through the remaining elements, either completing the cycle of the layout pattern effectively, or becoming confused, and losing interest. If the size, shape, tone, and position of every element is regulated correctly, the design flow of the layout should be followed, and the eye carried throughout the layout. If one element interferes with the flow, it should be removed.

Unity. A picture story layout is more than just a collection of photographs. Each picture has to relate to the next picture, just as each sentence or paragraph has to relate to each other in a written story. It must have continuity, "something" which makes the picture story hold together. It can be a single idea that the story is telling, it can be a feeling or mood, or it can be a simple statement of fact. The best and easiest layout is one that confines one person, one idea, one object or one mood to a picture story.

A layout should be designed so that its elements are harmoniously combined and can be seen at first glance as one unified composition. This concept of unity holds true especially for the two-page picture story layout. The two pages should be thought of as one with the elements used in such a way as to reinforce this concept. Running photos boldly across the gutter or centerfold separating the two pages helps to tie the layout together into a unified spread rather than splitting it apart. Also, expressing only one idea in the layout contributes to a unified approach to the two-page spread. A layout in which there is a conscious alignment of elements maintaining consistent spacing between photos, headline and text will achieve a desirable unity in the two-page layout.

HALFTONING PHOTOGRAPHS

To help you realize how the photographs could look when printed in the newspaper, you should understand the halftoning process.

Black and white photographs are called continuous tone originals. The image is formed by particles of oxidized silver (black) supported in gelatin on a paper base (white). It is the gray tones of a photograph that give it depth and substance, even the illusion of color. The grays in a photograph are the result of the eye's inability to resolve the silver particles separately. Where there are few particles, the eye sees light gray tones and where there are many particles the eye sees dark gray tones.

A printing press knows but two "colors," ink and paper. These are usually black and white, but gray tones can be created in much the same way as they are in a photograph. The process used is called the halftone and it too depends on the eye's inability to resolve small particles.

An original photograph of real or apparent tones can be photographed through a screen that reproduces the tones as a series of dots. The dots are equally spaced but vary in size according to the illusion of darkness they are to give. The original becomes a photograph made up of dots, the negative becomes a printing plate of dots, the plate becomes a newspaper or magazine picture of dots. In the final picture the small dot areas are seen as light tones and the large dot areas are seen as dark tones merely because the eye is not resolving the individual dots but the area concerned.

It is doubtful that the average photojournalist will ever have the requirement or opportunity to make a halftone reproduction. The process, however, is vital to journalism. Without it, photographs could not be reproduced in print media.

No matter how a photograph looks, the journalist must consider how a resultant halftone will look. Between the photograph and the printed page will be several steps of reproduction and a loss of image quality in each. A slight blur in a photograph becomes a great blur in print. Such a blur may be functional to add emphasis to a sharper portion of the scene or to give the illusion of motion, but what may be functional in the photograph may also be an eyesore in print. Consider the latter and not the former.

Proper density and contrast in photographs can be summed up as "looking natural." Photographs that are too dark or too light can be partially corrected in the halftone process but only with loss of detail in the shadow or highlight areas. The loss of detail is proportional to the amount of correction required in density. Loss of detail in either or both of these areas is even greater in the reproduction of photographs with extremely compressed (high contrast) or expanded (low contrast) tonal ranges. The high-contrast photograph, already lacking in grays, loses additional midtones and appears as only blacks and whites in print. The low-contrast photograph becomes a flat gray mass.

Merely reproducing an image as a series of dots will cause the loss of much detail. The wider the spacing between dots, the greater the loss. Loss of important detail can be prevented by ensuring it is as large as possible to begin with. The best means is the correct selection of camera angle and by cropping in the camera. Next best is ruthless cropping in the darkroom.

Sharpness, density. contrast and detail size are important factors in any photograph. They are even more important if the photograph is to be halftoned. Considering the halftone process from the standpoint of the screen, how the gray tones are recreated as dots, will aid the journalist to make and/or edit better photographs for halftone reproduction.

PRACTICE EXERCISE

LESSON 2

SUBCOURSE NO. DI0252

SHOOT A PICTURE STORY

INSTRUCTIONS:

Review the material in this lesson. Answer the questions below by circling the "T" or "F" next to each question. Compare your answers with the answer key on the next page.

T F 1. You should not run photographs across the centerfold of a two-page story layout.

T F 2. When taking action shots, record outline information during breaks in the action.

T F 3. The optical center of a page is 10 percent above the mathematical center of the page.

T F 4. The combination of pictures and words on a page is called a print out.

T F 5. The fallow corners of a layout should be used for photographs.

T F 6. Photographs or artwork should take up about 25 percent of the picture page.

T F 7. The lead photo in the primary optical area should take up about 75 percent of the page.

T F 8. A photo outline should not restate something the photo already shows.

ANSWER KEY

LESSON 2

SUBCOURSE NO. DI0252

SHOOT A PICTURE STORY

1. FALSE (Page 30)
2. TRUE (Page 25)
3. TRUE (Page 26)
4. FALSE (Page 25)
5. FALSE (Page 29)
6. FALSE (Page 25)
7. FALSE (Page 29)
8. TRUE (Page 25)

LESSON THREE

PRODUCE A 35m. COLOR SLIDE PRESENTATION

46Q Soldier's Manual Task: 214-176-1319

TASK DESCRIPTION:

In this lesson you will learn basic concepts of producing a 35mm color slide presentation by researching the shoot, understanding the different slide presentation types, selecting color slide film, shooting the slide presentation, recording outline information and submitting a photo lab work order.

LEARNING OBJECTIVE:

ACTIONS: Use lighting, angles and depth of field to produce a 35mm color slide presentation.

CONDITIONS: You are given the material presented in this lesson.

STANDARDS: You will be able to perform all the duties described in this lesson.

REFERENCES: The material contained in this lesson was derived from the following publications:

STP 46-46Q14-SM-TG
DINFOS Journalism Handbook
AR 360-81
AR 360-5
FM 46-1

INTRODUCTION

You may at some time be given an assignment to produce a 35mm slide presentation. Essentially, the photographs you take for a slide presentation are the same as the black and white photos you would take for newspaper publication. The difference is what the color slides will be used for.

RESEARCH THE SUBJECT

When you receive your assignment, you should conduct research similar to that for a picture story. You should clearly define the objective of the presentation. Newcomers' welcome, command overviews, project updates, other briefings and slides for television have different requirements and considerations. In shooting assignments as complex and time-consuming as newcomers' or command briefing, you should work from a shooting script.

Because you may not have an opportunity to witness events before the shoot, it may be difficult to develop a shooting script. You should ask for a copy of the briefing the slides will be used for and plan to take photographs that match up. In addition, you should "brainstorm" with subject matter experts and use their knowledge to determine essential shot selections. For instance, you have been assigned to take color slides of a live-fire exercise on a tank gunnery range. You have never photographed such an event before, but the slides you take will be used in a special briefing your post commander will give in a few weeks. So the pressure is on to do a good job. In addition to the five W's, your shooting script must establish, in the H, some points of contact, such as the operations officer for the exercise, who can tell you exactly what will happen and when. These same points of contact may be able to position you in a vantage point during the exercise where you will get superlative coverage of the event.

The information you receive from subject matter experts should be sufficient to allow you to draw up a shooting script to show to your editor for approval.

USES FOR SLIDE PRESENTATIONS

In your research you should have discovered the purpose of the slide presentation. Three common uses for color slide presentations are: the newcomers' briefing, the command overview and television slides.

Newcomer's Briefing

A newcomers' briefing should show the newly arrived soldier what it is like to live and work on your installation. If the unit spends much of its time on field training exercises, the presentation should place sufficient emphasis on FTXs. The working and living environments, both in the field and in garrison, should be geared to the "target audience," which usually consists of junior enlisted soldiers. Photograph a soldier using the library, in the barracks or playing pool at the recreation center. You should also include facilities that family members use, such as the housing area or the commissary and post exchange. Show the various types of units on post and their missions. You should also feature the civilian community surrounding the installation. Address geographic points of interest, and, if stationed overseas, host-country customs. In other words, shoot a post guide in slides.

Command Overview

Command overviews present the units as they perform their missions. Usually this type of presentation requires the photojournalist to take slides of static displays, to include graphs, equipment, buildings or other non-moving items and training scenes, with soldiers performing the units' missions. A little creativity on the journalist's part can go a long way toward the making of an exciting briefing.

In addition to showing the units as they perform their missions, the command overview should capture the unit's relationship with higher and lower commands, joint organizations as appropriate and its involvement with host-country and allied armed forces. The overviews normally will be shot from a script prepared by an operations officer or NCO who knows what must be shown, but who does not necessarily know the best way to do so. The journalist should go over every shot with the operations people prior to shooting the assignment to avoid confusion and retakes. The operations staff may provided a list of functional areas and expect the journalist to get the job done. In either case, always plan for and shoot more than you need.

Television Slides

In shooting slides for television, a horizontal format is the key. Television stations prefer horizontal format because the television screen is horizontal. Sometimes this requirement is nothing more than a head-and-shoulders of the post commander or some other dignitary. Other times it might be a crash scene or training exercise photograph. Think horizontal when planning for such shots.

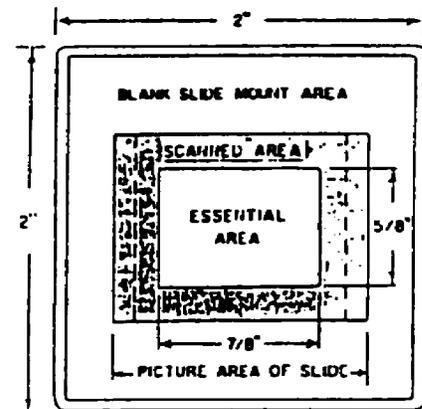


FIGURE 3-1. ESSENTIAL AREA IN THE SLIDE.

Television slides have what is called an "essential area" that captures approximately 85 percent of the slide when televised (See Fig. 3-1). Crop loosely within the camera when shooting for television, allowing a 10 to 15 percent cropping cushion all along the outside edges of the image. The subject should take up no more than 85 percent of the photographic area and be centered to make sure it can be used on television. In other words, make sure the subject is centered with lots of room on all sides.

COLOR SLIDE FILM

As part of your preparation for the color slide shoot, you must select your film. Color films are similar to black and white film, in that they are rated with an ASA/ISO number depending on the light sensitivity, or speed, of the film. However, color films come in two basic types; color negative film and color reversal film. Color negative film produces a negative, from which prints can be made. We will concentrate on the other type, color reversal film, which is best for magazine and TV use.

Color reversal film produces transparent positives, or slides, rather than negatives. The film is used mainly for slides to be viewed through a slide projector. With special processing, prints can be made from slides, and slides can be made from color negatives. Slides made from color reversal film, however, produce the most natural color reproduction.

Select film speed

To select the type of color slide film to use, you must first consider what speed film to use. If you're shooting outdoors under sunny skies, a slower film (64 ASA) probably will be required. If the lighting conditions are poor and you must use available lighting, use a faster film (400 ASA). A few companies manufacture color slide film at speeds as fast as 1600 ASA. Select the color slide film with the speed best suited for the assignment.

Film color balance

Color reversal film also comes in different color balances: daylight and tungsten.

Daylight film. Daylight. or outdoor film is color-balanced for natural light, electronic flash and blue-tinted flash. Daylight film shot indoors under tungsten lights will take on a reddish tint. If shooting indoors, choose a color conversion filter specifically made for the light source of the room, such as 80A or 80B.

Tungsten film. Tungsten film can be exposed without the use of a filter when tungsten lighting is used. Tungsten lighting comes from normal tungsten light bulbs, the most common type of indoor house lighting. Tungsten film, however, cannot be exposed outdoors without using a color conversion filter. If exposed without a filter, the slides will have a bluish tint because the film is more sensitive to blue light. Consult the film manufacturer's guidance for lighting and filter use. Usually, you would use conversion filters 85B or 85C for tungsten film.

SHOOT THE COLOR SLIDE PRESENTATION

If you prepared carefully before the event, you should not have too many problems taking the photographs you want. Work from the shooting script that you memorized; refer to it if necessary but don't rely on it. You should shoot the pictures in a similar manner to those in a picture story.

Properly expose color slide film

An area that you must observe carefully is exposing the color slide film. Color slide film must be properly exposed. Color slide film is particularly unforgiving of overexposure. Avoid "pushing" color slide film. Pushing film works well with black and white film but poorly with color slide film because color film has a narrower latitude of exposure. It is better to switch to a faster film or use

an electronic flash than it is to push slow color slide film. However, there are times when you must push color slide film.

To "push" film means to use push-film photography. When you push film you can get one or two extra f/stop settings or a higher shutter speed. In other words, it can "speed-up" slow film.

To push slow color slide film in low light, you should underexpose the film by setting the ASA/ISO dial one setting higher than the film rating. For instance, 64 ASA/ISO film could be set to 125, which doubles the film's rating and the shutter speed. Or, if you desire to close the f/stop by one setting, such as from 1.4 to 2, you would double the film's rating and close the aperture down one f/stop setting. In other words, each time you double the film's rating, you can increase the shutter speed a setting or close the aperture one stop.

If you decide that you must push your film, it is important to remember that you must push the entire roll. You cannot decide halfway through a roll of film that you need to push it. The normally exposed ASA/ISO film on the roll will be underexposed if it is developed at the higher setting.

It is important to note that pushed film must be developed differently than normally exposed film. Put a strip of masking tape on the outside of the film canister and write the ASA/ISO setting on it in ink or permanent marker. You should also note the higher setting on the photo lab work order when you turn in the film for processing. The processing lab personnel must know the film was pushed so they could overdevelop the film.

Most color slide film can be pushed two stops and still provide color integrity. But-otherwise, do NOT push color slide film. With the introduction of faster color slide film and the affordability of electronic flash units pushing color slide film should be rarely needed.

Maintain a caption log

A caption log is used to write down the Who, What, When, Where, Why and How of each frame you shoot. It is more efficient than having to go back to get the information later.

It is important to write down the information because it would be used to write cutlines for published photographs. Each roll should have its own page in the caption log. This is particularly important when shooting several rolls at a time, or when visiting several different units or functions.

Match up the roll to its page in the caption log by marking the film canisters with a felt tip pen on masking tape with the corresponding number in the log.

AFTER THE SHOOT

Once you have finished the photographic assignment, you must get the slide film processed. Complete a DA Form 3903 (Audiovisual Work Order) and submit it with the color slide film to the local photo lab for processing.

Once the film is returned to you, analyze the color slides and select slides that meet the presentation considering the rules of composition, security, accuracy, propriety and policy, and exposure quality control. Make sure you match up the slides to the caption log to identify each shot. Then, you may reorganize the slides into a logical sequence, numbering them and identifying them as you proceed, or as directed by your supervisor.

For newcomer briefings and command overviews, look for strong lead and terminal slides. You want to kick off the briefing with a photo that will grab the attention of the audience, and to wrap it up with a photo that will stick in their heads. For example, try to get shots like hundreds of paratroopers streaming out of the backs of C-141s, or a close-up of a soldier in full camouflage during an exercise.

A good wrap-up photo could be a picture of a well-known installation landmark, such as a statue or building, taken in a striking light. Whatever you decide, try to avoid photographic clichés.

PRACTICE EXERCISE

LESSON 3

SUBCOURSE NO. DI0252

PRODUCE A 35mm COLOR SLIDE PRESENTATION

INSTRUCTIONS:

Review the material in this lesson. Answer the questions below by circling the "T" or "F" next to each question. Compare your answers with the answer key on the next page.

T F 1. You should "brainstorm" a color slide shooting script for an event with a subject matter expert.

T F 2. To process color slide film, turn it in, with a DA Form 3903, to your photo lab.

T F 3. Color slides shot for television should be in a horizontal format.

T F 4. Outdoor film shot indoors under light bulbs takes on a bluish tint.

T F 5. There are two types of color film: color negative and color reversal.

T F 6. Color negative film produces color slides.

T F 7. Color reversal film comes in daylight and tungsten color balances.

T F 8. When shooting slides for television, crop the subject tightly.

T F 9. You should "push" color slide film rather than change to a faster film.

T F 10. Command overview slide presentations show newly arrived soldiers what it is like on the installation.

ANSWER KEY

LESSON 3

SUBCOURSE NO. DI0252

PHOTOJOURNALISM II

1. TRUE (Page 36)
2. TRUE (Page 41)
3. TRUE (Page 38)
4. FALSE (Page 39)
5. TRUE (Page 38)
6. FALSE (Page 38)
7. TRUE (Page 39)
8. FALSE (Page 38)
9. FALSE (Page 39)
10. FALSE (Page 37)