

Basic AP Style Guide for EHS (Pirateer) Press

Names and Mascots

- All mascots are capitalized
- Capitalize titles: Band President John Smith, Principal
- Do not capitalize classifications: freshman Jordan Herrod
- Next mention adults keep their title – students trim to last name
- All women teachers: Use Ms. For title, unless asked person requests different
- Use the # for grades (with commas) in captions and full spelling in stories: James Moore, 9, said. (however, if a caption is all one grade, use the full spelling)
- Journalism adviser not advisor

Capitalization

- Capitalizing Titles: Capitalize titles that come before a person's name. Ex: Principal Ryan West, Football Coach John Smith.
- However, do not capitalize titles that come after a name. Ex: Ryan West, principal. John Smith, football coach.
- Name of clubs are capitalized if they are specific: Chess Club, marching band, Student Council, Interact Club, choir
- Last year (2017) the AP changed the rule about capitalizing the internet. It no longer needs to be capitalized.
- Formal names of committees are capitalized: Campus Improvement Committee
- All months and days of the week
- Homecoming if it's a noun, but not as an adjective: homecoming dance
- JV always – varsity never
- Capitalize names of races and nationalities, but put descriptive adjectives in lower case
- If it's specific, capitalize all of it: Seven Lakes High School, Columbia Scholastic Press Association

Quotes

- "This is the first sentence of a quote," title Firstname Lastname said. "This is the second sentence of the quote."
- Always use said - ONLY SAID
- Always break a long quote after the first full sentence to include attribution (who said it)
- Name said unless there is a long title: said Katie Moreno, adviser for two years.

Dates

- Spell out names of months if they are used alone
- Abbreviate if they are used with a specific date: Jan., Feb., Aug., Sept., Oct., Nov., Dec.
- Do not abbreviate days of the week
- Dates should not use ordinal numbers (1st, 2nd, 3rd, etc.) when written as month/day. Not: EHS will play Littleton on May 1st. But: EHS will play Littleton on May 1.

Punctuation Rules

- No comma before and in a series: Yearbook class is stressful, entertaining and fun.
- Hyphens are used for compound modifiers – two or more words that express a single concept – proceeds a noun
- Use a hyphen to link the words unless ending in ly: They are the first--place team. The team is in first place.
- Dash-- Use to denote an abrupt change in thought in a sentence of an emphatic pause: We will have a party next week – if we finish our deadline.
- Do not use ellipsis...
- Use one space after a period
- Don't use exclamation points!
- Use the apostrophe after the s in team names: girls' basketball, boys' soccer

School Names

- Englewood High School can be EHS, however Englewood is acceptable
- Lady Pirates can be used. (This is tricky as it is a fluid, sport by sport reference)

Numbers

- Spell out 0--9. Use the digits for 10 or more.
- Use numerals for ages, sums of money, time of day, percentages, house numerals, years, days of month, degrees of temperature, proportions, votes, scores, speeds, time of races, dimensions and serial numbers.
- Spell out numbers, no matter how large, when they begin sentences; rephrase the sentence if long numbers are awkward.
 - Exception: When starting a sentence with a year, do not write it out.
- Avoid subscripts: 1st, 2nd, 5th -- spell them out: first, second, fifth
- Hyphenate fractions – one--fourth
- Avoid unnecessary ciphers. Use \$1, not \$1.00; 1 p.m., not 1:00 p.m.
- 9:30 a.m., 10 p.m. midnight (notice the periods with no spaces)

Titles

- Use boys and girls not men and women
- Team names must have apostrophe: girls' volleyball, boys' basketball
- Names of books, newspapers, movies, magazines and other publications are in italic
- Course grades are capitalized but not in quotes: Martinez earned an A in English last semester.
- Use international students not foreign students
- Texas and other state names are always spelled out – never use TX or Tx , even in an address
- Use former in place of EX: former football coach not ex-football coach
- Use theater not theatre (unless theatre is used as a building in which a production takes place – in our case refer to theatre as the PAC or Black Box)

Captions

- For group photo naming use: front row, second row, third row, back row, do not capitalize and go from left to right but don't print left to right
- When using titles with names in a list use the following method: John Smith-treasurer, James McKinnon-president, Macy Bowen-vice president . . .

Other Items

- pep rally is two words
- winter guard and color guard are two words and should be used in the place of flag girls or flag line
- Spell out percent
- Use periods in lower-case abbreviations: a.m. p.m. m.p.h. r.p.m.
- Do not use periods with capitalized abbreviations: UTA, ATPT, CSPA, KISD
- Who refers to people. That and which refer to inanimate objects or pets without a name.
- Use that for essential clauses without commas: (If you can omit that, omit it.)
- Class periods: use two words fourth period – unless class follows then use a hyphen: first-period class
- Use an apostrophe after team names: boys' basketball, girls' golf

AP Style Quote Attribution

- "I just don't understand," he sighed.
- She smiled, "You'll want to read this GateHouse Newsroom post about how to properly use quotation marks in AP style stories then."
- The AP Stylebook has a few simple rules for using quotation marks in AP style stories.

Direct quotations surrounding the exact words of a writer or speaker in a story

- He said, "It's like rain on your wedding day, or a fly in your glass of white wine."
- "No," she groaned, "those are not examples of irony."
- Running quotations don't use close-quote marks at the end of a paragraph if it is followed by another full paragraph of quoted text, but do put open-quote marks at the start of any succeeding paragraphs. Use a close-quote mark only at the end of all of the quoted text.
- Also, "if a paragraph does not start with quotation marks but ends with a quotation that is continued in the next paragraph, do not use close-quote marks at the end of the introductory paragraph if the quoted material constitutes a full sentence. Use close-quote marks, however, if the quoted material does not constitute a full sentence."
- He said, "It's like rain, on your wedding day."
- "It's exactly like when you have a free Uber ride but you forget to use the coupon code."

But

- He said it was similar to "a death row pardon that comes a couple minutes late."

"In the same way it's like when someone gives you amazing advice that you just don't take," he mused.

dialogue or conversation Each piece of dialogue gets its own paragraph and its very own set of quotation marks.

"How old are you?"

"I'm 98 years old."

"Are you scared of flying?"

"No, I love travel."

"Oh, never mind then."

When used with other punctuation

- Periods and commas always go within quotation marks.
- Dashes, semicolons, question marks and exclamation points go within quotation marks when they apply to the quoted matter only. They go outside quotation marks when they apply to the whole sentence.

Irony: Put quotation marks around words when they are used ironically

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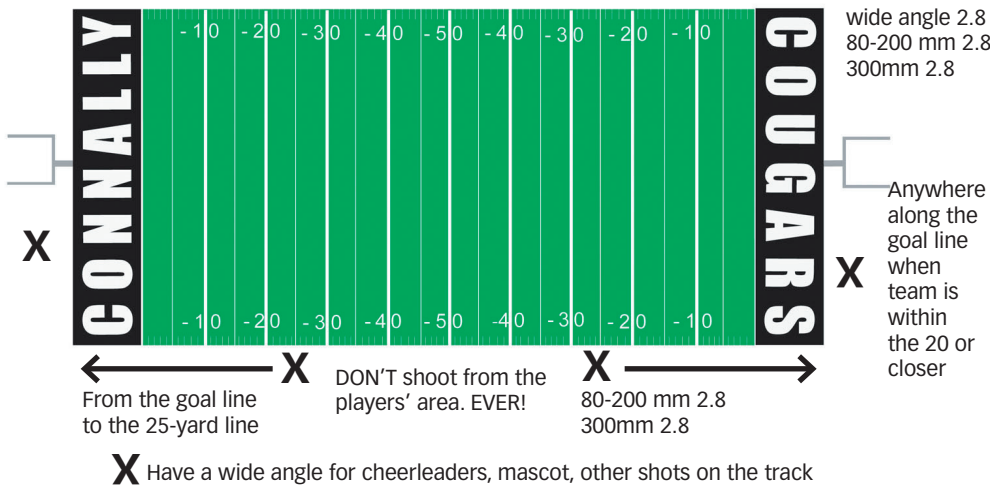
<h2>VISUAL VARIETY ESSENTIALS</h2> <ol style="list-style-type: none"> FILL THE FRAME Get close. Then get closer. Fill the frame means to get in close, to make you reflect a significant portion of the viewfinder and the final photograph. Less is more. Control the background. Minimize distractions. Seek a strong center of visual interest. SHOOT SEQUENCES Wide, Medium, Tight, Close up, Details. Shoot high, Shoot low, Shoot Side, Shoot horizontal and then turn the camera to shoot vertical. VISUAL STORYTELLING Think like a designer, imagine how the images will be used and how the visual variety translates into compelling moments. <ul style="list-style-type: none"> Interaction/relationships Environmental portraits Action/Reactions Dominant-worthy FACES & PLACES A narrative approach to photography. Balance subjects to the environment when you seek a strong center of visual interest. <ul style="list-style-type: none"> Faces Places Faces in Places Places in Faces RECOGNIZE MOMENTS As photographers, we have a great power. We can capture moments in time that are unique, iconic, emotional and powerful. Seek the "decisive moment". <p><small>Source: Phyllis Institute / Washpost</small></p>	<h2>CAPTION WRITING ESSENTIALS</h2> <ol style="list-style-type: none"> THE FIVE WS + H WHO, WHAT, WHEN, WHERE, WHY and HOW are the foundation for all writing. Photographers, make sure you can answer all the questions in detail before you sit down to write your captions. It is an easy way to ensure strong content for your storytelling captions. TAKE THE LEAD Caption leads in style vary. Lead line are traditionally written horizontally to create visual verbal connection with the image. As a result, we opt to use more prepositional phrases + descriptions or infinitive (to + verb) leads, but one should always strive for varying sentence structure to avoid repetition and redundancy. Seek strong verb choices. ONE TWO STEP State the who/whom in the first sentence without writing the who/whom. Reflect the image. Use active voice to describe who is doing what in the image. Identify subjects with name(s) and title(s). Follow up with specific details and background info in the second sentence to give us the who's story. The second sentence is written in past tense. YOU'VE GOT STYLE Additional content like direct quotations, statistics, follow-up and results add content and give voice to the subjects. Design photo packaging in a way that plans for specifics and allows for a variety of uses. Identify the name, grade, title, school, SID#/MAM# (for DWS and ICL), EXPANDED (summary + quote). GRAMMAR POLICE Review AP style guidelines and understand the correct punctuation to use with direct quotations. Proofread. Spell check. Varyly name, grade, title with subjects. Read captions aloud. Edit. Revise. Repeat. <p><small>Source: Phyllis Institute / Washpost</small></p>	<h2>COMPOSITION ESSENTIALS</h2> <ol style="list-style-type: none"> FILL THE FRAME Get close. Then get closer. Fill the frame means to get in close, to make you subject a significant portion of the viewfinder and the final photograph. Less is more. Control the background. EVERY ANGLE Get off the feet. Lie down. Stand on a table. Life does not exist at just eye level. Avoid the same of, same of. Be creative. Mix it up. RECOGNIZE MOMENTS As photographers, we have a great power. We can capture moments in time that are unique, iconic, emotional and powerful. Seek the "decisive moment". ON THE SPOT Report when you take the photos. Take notes. Leave yourself voice memos for quick reminders of the moment. Review your images on site. Pick out a few strong ones and seek out the subject before you depart the scene. TAKE RISKS Experiment. Look for inspiration. Copy it and then take it to a new level and make it your own. <p><small>Source: Phyllis Institute / Washpost</small></p>	<h2>HOW TO FIND A STORY ESSENTIALS</h2> <ol style="list-style-type: none"> CURIOSITY Talk to people. What gets shared? Repeated? What is everyone talking about? Seek the shared universal experiences. Know your audience and what they value. Ask questions. HEART Listen to your own instincts, trust them. It will help in the writing of the story too. You will be inspired if it interests you. If it doesn't inspire, it will be a chore to write. Report with care and courage. WALK THE BEAT Know the campus stakeholders: Administrators, Leaders, Directors, Advisors, Captains, Veterans, Bookies. Check in with them. Build rapport. Follow up. Follow through. Share info. Be reliable. EVERYONE HAS A STORY People like to read about other people. When you're not of ideas, look for someone with an interesting story. Everyone has at least one thing worthy of reporting. READ EVERY DAY Everything you read gives you ideas. Keep an idea file. Build a file of mentor texts to inspire story topics and be examples of strong/well storytelling. <p><small>Source: Bobby Hawthorn / The Atlantic and Washing Post / Project / Institute</small></p>	<h2>INTERVIEW ESSENTIALS</h2> <ol style="list-style-type: none"> FIND THE RIGHT SOURCE Research. Seek out information on the subject and topic before the interview so you can have a strong foundation. What is the purpose of the story? Find the right person who has first-hand experience, knowledge and anecdotes to share that are important to your story. BE CURIOUS Be inquisitive. Be human. Show empathy. It's a conversation. Use body language to indicate interest, agreement and understanding. Follow. Challenge one, your source is as nervous as you are. If it's not, be, so the body will too. TELL ME MORE The best questions are open-ended. Craft your questions to be conversation starters. What is the best word they choose? Give me an example. Describe for me. Please explain why? How? Tell me more. LISTEN & ADAPT People have advice and wish to fill it. Ask your questions. Let them talk. Make eye contact, smile, nod, but don't speak. You'll be amazed at what can follow. "Silence opens the door to hearing insights, new and valuable in breaking stories." Bobby Deans of The Washington Post said. TAKE NOTE Record the interview on your device. Takes notes on your reporter notepad. Review your notes before you leave the interview. Transcribe the interview immediately to get fresh and you can follow up with the subject. <p><small>Source: Bobby Hawthorn / The Atlantic and Washing Post / Project / Institute</small></p>
<h2>SOCIAL MEDIA ESSENTIALS</h2> <ol style="list-style-type: none"> WHAT'S YOUR WHY Goals for social media postings. <ul style="list-style-type: none"> Opportunity to engage with readers everyday? Quick, easy story sharing platform? Share and public relations? Creative, fun, visual storytelling practice? Marketing or event related? COVERAGE CALENDARS Establish a procedure for staff social media posts including capturing images, drafting captions and submitting content. Be consistent and disciplined with postings. Plan social media storytelling in line with story pitches and coverage cycles. TAG, YOU'RE IT Hashtags, geotag, user tags. Create an index reference of all of them. Study and realize, too. Use them to build connections between subjects, audiences, reporters and media programs. Cultivate your social media community. PRECISION WITH FIVE WS + H Answering WHO, WHAT, WHEN, WHERE, WHY and HOW provides an easy way to ensure strong content for the storytelling caption you post. Strong verbs to help visual-verbal connections. Proofread. Spell check. Read it aloud. Revise and do it all again. Look for ways to improve the writing, be precise and thoughtful with word choices. VISION, VOICE, VIRAL Journalists desire to inform, educate and share stories. But don't forget that social media allows us to connect through shared content, experience. Don't forget to have fun and share your personalities and staff experiences. Laugh. Post. Engage. <p><small>Source: Phyllis Institute / Washpost</small></p>	<h2>CANON EXPOSURE ESSENTIALS</h2> <ol style="list-style-type: none"> WHITE BALANCE Your primary light source can create WAARM (yellow, orange, red) or COOL (blue, green) color casts on your images. Evaluate your light source. Select the ideal COLOR TEMPERATURE from the white balance menu to balance the color cast to be closer to WHITE. Change your white balance when your lighting conditions change. ISO Setting your ISO makes your camera more or less sensitive to light. meaning if you need to get more light out of a dark scene, shoot with a faster ISO like a 1600-3200. Or if you have plenty of light, you can shoot with a slower ISO like a 100-200. Rule of thumb always go for the lowest ISO possible because the lower the ISO, the greater the image. However, do know that a fast ISO does allow you to shoot with a faster shutter speed in dark situations. APERTURE = DEPTH OF FIELD The aperture controls how much light enters the camera. A wide aperture (f/1.8) allows more light in and gives a shallow depth of field for selective focus. A narrow aperture (f/16) allows less light in and provides a deep depth of field for landscape or group shots where you want more of the scene in focus. The greater the aperture number (f/16) and the more detail to change the camera aperture. SHUTTER SPEED Shutter speed controls how long the shutter is open to let light enter the camera sensor. The longer the shutter stays open, the brighter the image. The shorter the shutter stays open, the darker the image. In low light situations, the shutter needs to stay open longer to allow more light in, but the slower shutter speed will result in motion blur. ISO and/or a faster lens can help to stop motion but it could mean a darker image. TAKE RISKS Remember, live learn and evaluate and respond to the quality and direction of light. Light is essential to photography so practice understanding the balance between ISO, shutter and aperture. If it composition is how you tell stories. Or high. Get up. Get off the ground. Like Robert Capa said, "If your pictures are not good enough, you're not close enough." Put your body in the right position to capture moments. Be patient. It's a craft. Take practice. <p><small>Source: Phyllis Institute / Washpost</small></p>	<h2>PHOTO COVERAGE NORMS</h2> <ol style="list-style-type: none"> ARRIVE EARLY STAY LATE Get all details of coverage before arriving. Arrive lighting to help you to report. Look for creative perspective opportunities. VISUAL VARIETY Wide, Medium, Tight, Close up, Details. Shoot high, Shoot low, Shoot Side, Fill the frame. Control the background. Shoot great moments. KNOW YOUR LENS Use the focal length appropriate to distance. Identify aperture capability of your lens. Understand depth of field. Shoot both shallow and deep depth of field images. HANDLE WITH CARE Follow check-out & check-in protocol. Lend up & don't cup to keep camera clean. Camera strap around your neck. Be protective of gear in your possession. BE CONFIDENT WITH YOUR CAMERA If a subject is worth capturing once, capture again and again. Focus. Be attentive. Be alert. Great photography takes skill, luck and patience. <p><small>Source: Phyllis Institute / Washpost</small></p>	<h2>WRITING ESSENTIALS</h2> <ol style="list-style-type: none"> THE FIVE WS + H Know 'em, Live 'em, Love 'em. Who, what, when, where, why and how are the foundation for all writing. Make sure you can answer all the questions in detail before you sit down to write. It is an easy way to ensure strong content for your story. HOOK 'EM The lead can make or break your story. Grab your reader. Capture a scene. Describe a moment. Introduce us to a strong subject. Surprise us with a twist. However you choose, craft a lead that hooks your readers and brings them into the story. QUOTE ME ON THAT Direct quotations add heart, emotion and personality to stories. When selecting quotes from your interview, remember each one should serve a purpose. They can give insight into the person's situation, describe or emphasize a point, or present an opinion. Select personal, intimate, unique quotes to flavor the story. BEYOND LOT Lead, quote, transition, quote is standard in journalism writing, but it is not the end-all, be-all. Experiment with alternative story forms like Q&A, first person narrative or organize by main themes. Seek prompts to use as mentor texts to inspire creative thought when drafting and sharing stories. GRAMMAR POLICE Proofread. Spell check. Ask your friend to read it. Spell check. Read it aloud. Spell check. Revise and then do it all again. Look for ways to improve the writing, be precise and thoughtful with word choices. Know the style guide. <p><small>Source: Phyllis Institute / Washpost</small></p>	

Thank you Margie Raper (margiemraper@gmail.com)

shooting sports

DAYLIGHT: ISO 400-800, Av 5.6-8
SUNSET/TWILIGHT: ISO 800, Av 2.8
NIGHT/GYM: ISO 1600-H, M 2.8 250
*Remember you want to keep the shutter speed at 250 or higher. If you don't have a fast lens (2.8), try using a flash, shooting at 125 and increasing the ISO. Then save money for a 2.8!

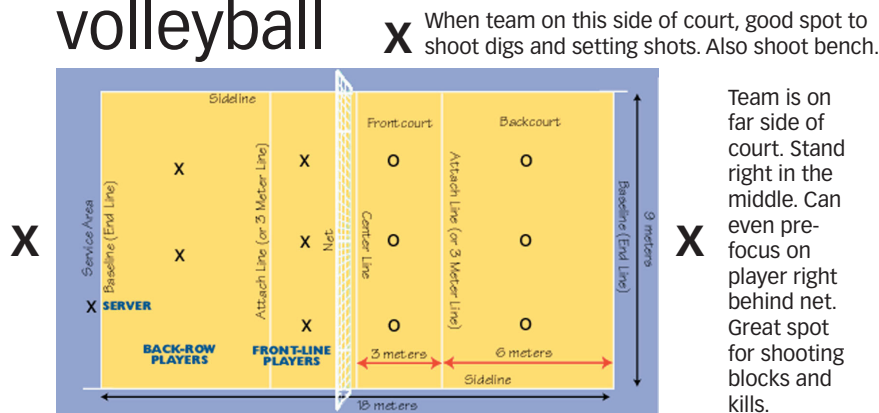
football



notes

- When on offense, line up with the quarterback and follow the ball.
- When close to scoring, move to the end zone for the straight on shot. If you have a 400 mm, you can shoot quite a bit of the game from the end zone for some great, straight on shots.
- When on defense, set up behind the line of scrimmage so you can see your players' faces.
- If you have more than one photog, place one with the quarterback, one ahead of the first down and one at the other end of the field: you never know when there's going to be a long pass or an interception. If about to score, have one person in the endzone, one at the corner and one around the 10.

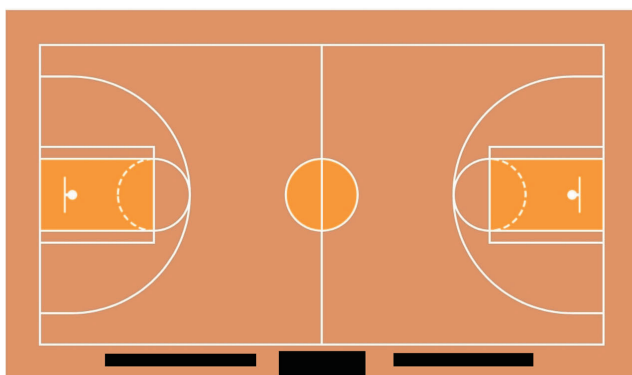
volleyball



notes

- The best place to shoot is across from the team, dead middle at the back of the gym. You can autofocus or manually focus on the middle front girl behind the net and then just wait for the kill and block shots. Start at 85mm, get comfortable to where you can zoom in to 110 or 135mm.
- Need serves, digs and setting shots? Move to the side. Move close to the net for digs and setting. Don't forget about the bench and reaction shots on the court.
- Feeling creative? Try sitting at the back of the gym in the middle, behind your team. Shoot setting shots when they turn to you and get great reaction shots on the court. But only try this after you've gotten plenty of other shots.

basketball



X 80-200 2.8
 Anywhere from the corners is in good

X 17-55 2.8
 50mm 2.8
 Under the basket is great place for layups, dunks and rebounds.

notes

- Follow NCAA rules and sit to the right of the basket on right corners.
- If you don't have a long lens, sit under the basket and get great shots. Shoot vertical.
- If you do have an 80-200 2.8, remember to shoot cross court. Shoot your team playing defense, blocking shots, grabbing rebounds and heading back with the ball. Sometimes the best shots happen at half-court or at the other end.
- Don't use a flash. EVER. Don't shoot free throws. It's distracting to the players. Don't forget to shoot the bench and reactions.

shooting sports

swimming



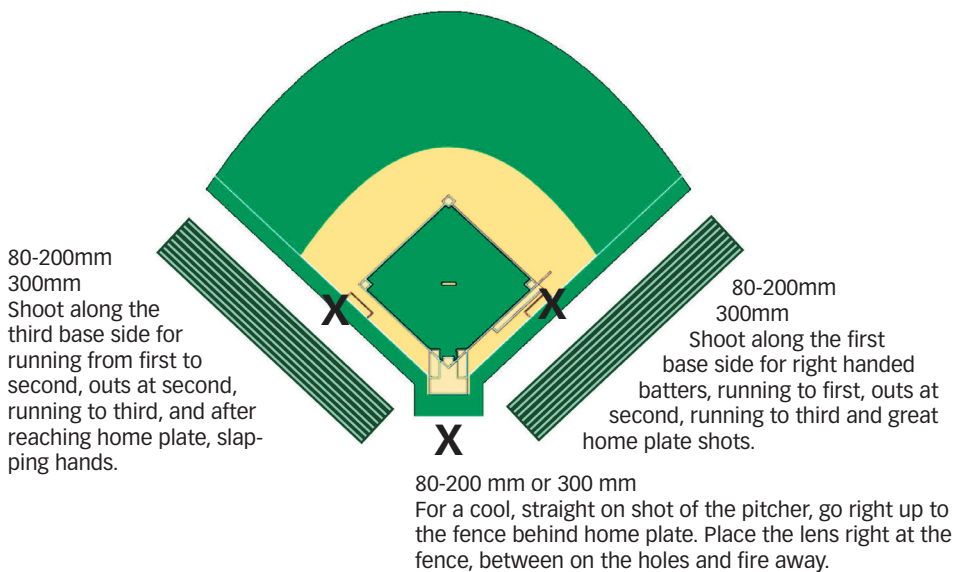
80-200
2.8
Shoot
straight
on, with
the
swimmer
coming at
you. Can
also shoot
diving in.

X 80-200 mm 2.8
Shoot anywhere along the side. Might be able to use a shorter lens if in a close lane

notes

- Most pools are inside, so you will need a fast lens (2.8). If you get lucky and have an outside meet, take advantage of it for better, clearer photos. You could use a telephoto, but it wouldn't have to be a fast lens.
- Don't forget to bring a wide angle to shoot stretching, players hanging out and awards.
- The key with swimming is to shoot a lot because you wouldn't believe how often the person is under water or their arm is in the way.
- If you have a long lens, play with it for some intense, tight, breathing shots.

baseball & softball



80-200mm
300mm
Shoot along the third base side for running from first to second, outs at second, running to third, and after reaching home plate, slapping hands.

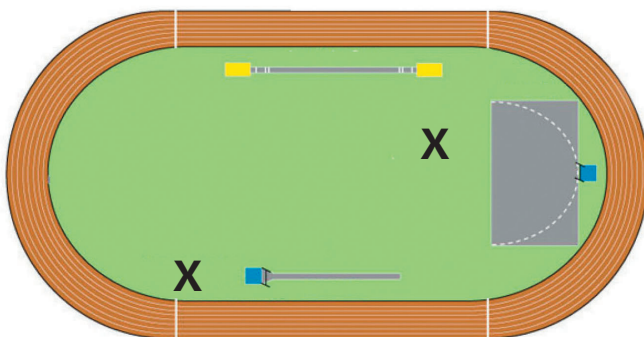
80-200mm
300mm
Shoot along the first base side for right handed batters, running to first, outs at second, running to third and great home plate shots.

X 80-200 mm or 300 mm
For a cool, straight on shot of the pitcher, go right up to the fence behind home plate. Place the lens right at the fence, between on the holes and fire away.

notes

- My preference is to shoot on the first base side because there are more possible shots, you get batting, running to first, outs at 2nd, running to third, running home, scores and outs at home.
- But you can get a few cool shoots from third. And you will need to for some pitchers and left-handed batters. Plus, you can get some nice shots of players slapping hands, coming back to the dugout.
- Try getting some cool shots of the picture by shooting through the fence behind home plate. But get up close to the fence. You might have to stand up straight to not have the umpire in your way. Just don't stay for too long and tick off the crowd.
- Take advantage of day games and the later sunset for better shots, especially if you don't have fast lenses.

track & field



80-200mm, 300mm
75-300 or other telephoto
Shoot the beginning of the race. If it's a long race, you can rush to the other side of the track to shoot handoffs and the end of the race.

80-200mm, 300mm
75-300 or other telephoto
When shooting field events, make sure to place yourself in the right spot, but not in the way of the athletes.

For long and triple jump, place yourself at the end of the sand pit.

For high jump and pole vault, you should be behind the mat.

For discus and shot put, you need to be in front, but off to the side, out of the trajectory path. But DON'T shoot behind a net.

notes

- If you don't have fast lenses, take advantage of the day races and events to shoot.
- Make sure to shoot the beginning and end of races and also handoffs on relays.
- With field events, shoot every try. It's not always easy to get the shot put in the frame.
- If you do have a fast lens, you'll need it for the night races.
- Don't forget to shoot stretching, prepping for races, coaches chatting with athletes, etc.

exposure

- Aperture and shutter speed are used together to correctly expose the photograph.
- The aperture controls the light while the shutter speed controls the length of time the light hits the image.
- The two work hand-in-hand, in proportion to each other. So, if the aperture goes down, the shutter speed goes up.
- Each change, called a stop, is exactly one half the amount or twice as much light or speed, depending if it's the aperture or shutter speed. So, f/2.8 lets in twice as much light as f/4. Likewise, 1/250 is twice as fast as 1/125.

Common apertures (also known as f-stops)

1.4
2.8
4
5.6
8
11
16
22

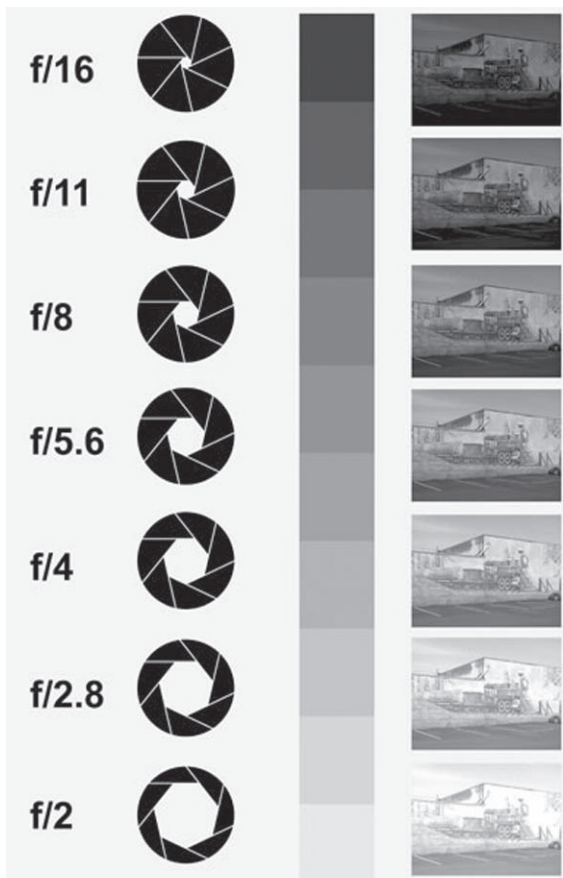
Common shutter speeds (often shown without fraction)

15
30
60
125
250
500
1000
2000

Correct exposure (same exposure, diff. settings)

f/2.8 2000
f/4 1000
f/5.6 500
f/8 250
f/11 125
f/16 60
f/22 30

*as one goes up, the other goes down



Understanding apertures

- Every time you 'open' up the aperture, the f-stop becomes smaller. Don't let that confuse you. The smaller the number, the bigger opening, the more light let in.
- So during the day when there is a lot of light outside, you don't need the camera aperture to let in a bunch of light. Hence you can 'stop down' to f/5.6, 8, 11 or 16, etc.
- But at night (or in a gym) when there is little light, you need the camera to let in as much light as possible, hence you want to shoot at f/2.8, the largest opening on fast lenses.

Understanding shutter speeds

- The faster the shutter speed, the faster the shutter closes, exposing the image for less time, thus stopping the action.
- So if you want to stop the action, you want a higher shutter speed. 250 is the preferred lowest you should go at night. But during the day, a shutter speed in the thousands will really help you freeze the action and the ball.

EHS PRESS TRAVEL RULES

The basic rule to abide by when traveling with journalism is to be at your utmost best behavior and be a professional. If any infractions of travel rules occur, the adviser will make arrangements to bus the student home at the parent's expense and will be not be allowed to travel with journalism in the future.

The student will also be written up and must have a conference with his/her parents and an assistant principal following the infraction.

GENERAL RULES

- Be on time.
- Respect the bus driver (even when hitting curbs or getting lost or parking across two lanes)
- Thank bus drivers each and every time you exit the bus
- Thank the sponsors and chaperones when leaving
- Keep hotel rooms clean
- Respect your hotel roomies - practice what it will be like to share a dorm in college
- Respect other guests in hotels, be quiet in the hallways
- No girls in boys' hotel rooms and no boys in girls' hotel rooms EVER!
- Always make curfew and remain in rooms - one-strike policy on this. If I find out wandering, I'll babysit you and that's the end of trips for you. Sadface
- Remember common manners: "Yes, sir." "Thank you." ...
- Pair up when the group is apart - NEVER, EVER, EVER go off alone
- **Do not skip workshop sessions - we pay a lot of money for these workshops and they really are interesting - most of the time.**
- Sit toward the front of workshop sessions
- Take notes during workshop sessions, interact when asked to, be your cool selves ;)
- Do not leave during a session (even if it's extremely boring!)
- No vandalism at any time, anywhere
- The adviser must know of any/all medications being taken. (even Advil/Tylenol) Most trips require the adviser to not only know about all medications but also to hold and distribute them. Don't be shy to politely remind Ms. Shotts about your medications in case she forgets - she has a lot on her mind during trips! You WILL get your medication (of course!), but if the timing matters, be sure to let her know that!
- No cussing at any time in public, use discretion
- Include all members of the group, make friends!
- Meet new people that don't go to EHS, chances are you'll see them again at other events
- ALL school policies still apply when traveling
- Dress professionally for award ceremonies
- Dress appropriately at all times. This means in the hallways and pool of hotels
- **Don't get mad if we don't win awards/Don't get cocky if we do**
- Treat other schools with respect
- Do not talk bad about other's projects or papers (save it for the bus)
- Have the advisers' phone numbers for emergencies
- Keep your phone on vibrate during workshop sessions and award ceremonies
- **Make sure you're in the trip GroupMe chat - and it's NOT on mute - you're responsible for all messages sent by Ms. Shotts during trips. No excuses!**
- Keep up with all equipment and help others with theirs and their luggage

STATEMENT & SIGNATURES

School Year: 2020-2021

I have read and understood all parts of the Englewood High School Journalism Staff information.

As an Englewood School District student and member of the Journalism Staff, I will abide by all stated policies, guidelines, and rules of this organization.

- Advanced Journalism Staff Syllabus
- Journalism Code of Conduct
- EHS Press Policies & Procedures
- Communication Contract
- Rules for Travel
- Equipment Rules & Policies

Initial the following statements to indicate your agreement of each one:

___The adviser has spent time reviewing with me important items within the EHS Media Policy Manual. I know as a member of this department I am responsible for knowing all materials within and agree to abide by all within.

___I will be honest and professional at all times.

___I will openly communicate with editors, assistant editors, the adviser, and other staff members.

___I understand proper attire to wear while representing EHS Media. I will dress professionally for the occasion.

___I agree to use the computers for journalism use only. I agree not to purposely connect to sites that contain crude, inappropriate materials including, but not limited to, violence, sexual content, chat rooms including messaging software, off-color jokes or pictures, or any other materials not consistent with professional use.

___I will NOT play games on the computer.

___I agree to be honest in attributing sources in all stories.

___I understand during deadline times extra time may have to be spent in the journalism room to complete the deadline.

___I will keep and use a planner to stay on top of all assignments and events I am supposed to cover. I understand that this can be digital, but if I miss just one event.

___I will keep a binder and include a notebook for accurate quotes. It will be organized.

___I will communicate with my parents on the happenings of the journalism department and check the website regularly.

___I will be at my utmost best behavior on journalism trips and will act and dress in a professional manner.

___I understand that if, at any time, I fail to meet the expectations on this contract and within this staff manual, I will be dropped from the department with the grade of F.

___I understand that being on staff does not guarantee an "easy A" and that all grades will be *earned*, not *given*.

___I will not post any materials created for EHS Media on other websites, blogs, or social media sites.

___My parents know the materials I create in class may be posted online with my byline.

___My parents are ___ ok with me leaving campus for journalism-related errands or _____ are not ok.

___My parents know any equipment I check out I am responsible for any damages or missing items.

SIGNATURE _____ DATE _____