

# Photo Essay, JOUR-4872 — Fall 2011

**Kevin Moloney**

303-604-9860/[Kevin.Moloney@Colorado.edu](mailto:Kevin.Moloney@Colorado.edu)

Teaching Assistant **Kristen Painter** 651-500-9230/[Kristen.Painter@Colorado.EDU](mailto:Kristen.Painter@Colorado.EDU)

Welcome to **Photo Essay**, an advanced course in multi-image, multimedia, transmedia storytelling. In honor of what my own teacher always said, I encourage you to “HAVE FUN, BE CREATIVE and FOLLOW THE ASSIGNMENT.”

I consider this syllabus a **contract** between us. I will honor any information presented in print here, despite what I might ad lib in class. **You** will also be held to these contents. Consultation of the syllabus for course deadlines, information and sources is your responsibility.

## ***Course Objectives***

This course will be an experiment in multimedia photojournalism. Nearly all of your work this semester will be to document the work of an area non-profit group and produce a photo essay related to an issue they pursue. The course is built to give you as much time as possible on that singular goal.

You will build on information and techniques learned in JOUR 3102, Press Photography. You will research, propose, photograph and produce an individual portfolio-caliber photo essay by the end of the course that stands alone as well as contributes to the group documentary. You will use current professional photojournalism standards and techniques to tell your stories. You will critically evaluate your own work and that of others for accuracy, fairness, cultural understanding and clarity.

This will be a workshop course in which you will present your ongoing work at least three times to the whole class for discussion and grade evaluation. Expect to revisit this work after an evaluation to improve it for your final production.

## ***Texts and Printed Materials***

We will put one of your previous textbooks to work again, and add another:

**Photojournalism: The Professional's Approach**, 6th or later editions acceptable  
Ken Kobre. Elsevier/Focal Press.

**On Being a Photographer**, Any edition acceptable  
David Hurn and Bill Jay. Lenswork Press. *Available through Amazon.com*

**Truth Needs No Ally: Inside Photojournalism**, Any edition acceptable  
Howard Chapnick. University of Missouri Press. *Available through Amazon.com*

## Online Materials

Original and public-domain class materials will be posted on the course Web site, and can be downloaded or printed from there if you lose a copy of anything. There will also be postings of class schedule changes and announcements, examples of **excellent work** by students, and links to other relevant information.

[www.colorado.edu/Journalism/photojournalism](http://www.colorado.edu/Journalism/photojournalism)

Supplemental ideas will be presented regularly on my blog, “**Perfesser Kev.**” Put it in your RSS feeds, with a couple others of use to the class below.

[blog.KevinMoloney.com](http://blog.KevinMoloney.com)  
[lens.blogs.nytimes.com](http://lens.blogs.nytimes.com)  
[lalettredephotographie.com](http://lalettredephotographie.com)  
[inmotion.magnumphotos.com](http://inmotion.magnumphotos.com)

[@PerfesserKey](https://twitter.com/PerfesserKey)  
[theclick.us](http://theclick.us)  
[www.americansuburbx.com](http://www.americansuburbx.com)  
[mediastorm.com](http://mediastorm.com)

## Grades

You will be graded on your photographic assignments, scheduled midterm and final exams, and class participation and attendance. **The workload can be high.** Plan your schedule to provide time and think ahead for good journalistic content if you wish to receive an A in this class.

**A** — This grade is reserved for those the work of whom surpasses expectations. The work must show time investment in both planning and productions stages, accurate and thorough story telling, visual intrigue or inventiveness (reader interest) that does not hamper the image’s story-telling quality, meets all deadlines and satisfies *all* style requirements. Technical skills are polished. This is *professional* work.

**B** — Work earning this grade must show a better-than-average investment in time, and either very accurate and thorough story telling *or* good visual inventiveness and intrigue. All deadlines and style requirements must be met to receive a B. Technical skills are very good throughout your whole take. This is *advanced* student work.

**C** — This work will show the minimum necessary preparation and time on the job and a derivative or hackneyed visual approach. Story telling does not extend beyond the relatively obvious. Technical skills are adequate to make the images, but show need for improvement. Work meets all deadlines and style requirements.

**D** — This work shows minimal preparation and active pursuit of the story. The image’s story-telling quality is limited. This image holds very limited visual attraction for readers. Deadlines are met, but required style elements may be incomplete or incorrect.

**F** — An individual assignment may receive an F if any of the following occur: Work is late without advance approval. Work is missing. Required style is completely ignored or a caption is missing. Key human subject names are misspelled or missing. Image will not open at time of grading.

*You will receive a failing grade for the **entire course** if any of the following occur: You alter an image beyond course ethical standards. You direct a subject in a seemingly live-action moment. You invent any fact in image or caption.*

## ***Instructor Access***

I am a working professional photojournalist. Unfortunately due to the irregularities of the news schedule I cannot offer regular office hours. But I will happily make appointments as necessary to meet you when you have questions, and I will be diligent about answering inquiries by e-mail. I am also easily available both before and after class sessions for private conversations.

## ***Attendance***

Journalists who are late for their assignments send a message of disrespect to their subjects and risk losing intimacy, cooperation and goodwill. **BE THERE ON TIME.** You cannot visually cover the story by phone. I require you to be punctual and in attendance for this class and its assignments. If without prior approval you are **absent or tardy three times**, your final grade will drop by a full grade level. Each additional absence or tardy after will reduce your grade by an additional grade level. If you anticipate attendance problems, please see me in advance.

This course meets but once a week. Plan your schedule — **missing one class session is the equivalent of missing three consecutive meetings of a MWF course.** Would you miss a whole week of any class for that one evening event?

Students with **disabilities** who qualify for academic accommodations should provide a letter from Disability Services (DS) and discuss specific needs with me, preferably during the first two weeks of class. DS determines accommodations based on documented disabilities. 303-492-8671, Willard 322, [www.colorado.edu/disabilityservices](http://www.colorado.edu/disabilityservices).

Students who have conflicts between **religious observance** dates and course examinations or assignments must let me know two weeks in advance in writing. Please consult [www.colorado.edu/policies/fac\\_relig.html](http://www.colorado.edu/policies/fac_relig.html) for additional information.

## ***Classroom Behavior***

Please **DO NOT bring your dinner** to class. Food aromas are distracting. You will be asked to leave.

**Laptop use is permitted**, but only for course-related note taking or information gathering. I encourage you to find images and photographers I may mention in lecture. Take detailed notes. But please leave e-mail, chat and social networking for breaks or after class. *To succeed you will need focused attention on the course.*

**Cell phone use is NOT permitted.** You will be asked to leave if you answer calls or text message during the lectures. Save it for class breaks.

You will be expected to interact with me and your fellow students in a constructive manner. The university publishes a **classroom behavior** policy and associated procedures. Please consult [www.colorado.edu/policies/classbehavior.html](http://www.colorado.edu/policies/classbehavior.html) for the policy.

You will also be expected to follow the **Student Honor Code**. Please consult the honor code information at [studentlife.colorado.edu/resources/honor-code/](http://studentlife.colorado.edu/resources/honor-code/)

Please review and understand the university policies regarding **harassment and discrimination** based on race, color, national origin, sex, age, disability, religion, sexual orientation, or veteran status at [www.colorado.edu/policies/discrimination.html](http://www.colorado.edu/policies/discrimination.html)

## **Deadlines**

In the working world of journalism deadlines are firm. Failure to meet a deadline without prior approval will result in a **zero grade** for that assignment. If you anticipate a problem in filing an assignment, please talk to me beforehand and we will work out an answer.

**Assignment deadlines will always be 7:30 p.m.** on the class night an assignment is due. This means 7:30 p.m. sharp. Grades will drop by one grade level for every 10 minutes you or the photo are late to class. Once again, if you anticipate problems, call in advance.

You will **workshop** three times with your classmates images intended for your portfolio. For these sessions you will need to have digital images uploaded to our FTP server by **6:30 p.m.** or saved on CD by class time. Have your negatives, contacts or digital take available for your colleagues to examine during workshops if necessary.

## **Ethics**

This class will be run like a newspaper, therefore you must be **ETHICAL** and **RESPONSIBLE** journalists. I hope when photographing for this class you will conduct yourself as a professional. Please dress and conduct yourself in a manner that is respectful to your subject.

Any respect and trust enjoyed by journalists is earned. **TRUTH** is your ally and your responsibility. Your readers will trust that any picture you make as a journalist is an honest representation of a person or event. You will be required to honor that trust by not manufacturing, altering, or unduly influencing a photograph.

***If you alter an image in the darkroom or computer beyond industry standards, or manufacture or reenact a seemingly spontaneous moment, YOU WILL FAIL THE CLASS.***

Harsh? Yes. But as a working journalist you will be bound by the ethical standards of your publication, and failure to work within them would result in your being terminated and ostracized from the profession. Note the case of award-winning Los Angeles Times photographer Brian Walski who combined two images from the war in Iraq in 2003 and submitted them to his paper as if the creation was a factual and real moment. He was fired immediately and forced to return from the overseas assignment. There will be class discussion of when it is appropriate to pose a photograph, and what degree of alteration in the darkroom or computer is acceptable.

## ***Rights***

Understand your legal rights as a journalist, but please be considerate and compassionate in their exercise.

You have the right to photograph anyone or anything seen in a **PUBLIC** place. Review the restrictions and limitations on this right discussed in J3102. Please be considerate in the exercise of your journalistic rights.

**NO LICENSE** is required to be a journalist. You do not need a credential or official approval to photograph a spot news story occurring in public, despite what an uninformed police officer or official may think. But you do not have the right to **INTERFERE** with the work of emergency personnel. **STAY OUT OF THE WAY** while you photograph.

Police do not have the right to **CONFISCATE** your equipment, film nor images. A subpoena is required. This does not mean an uninformed officer may not try to take your gear or delete your pictures. Be diplomatic and polite when dealing with someone who can arrest you, and carefully judge the value of resistance. It may be in your interest as a student photojournalist to give up your stuff and call the officer's superior to get it back. If you have nothing to do for the next few hours or days and want to stand your legal ground, I applaud you. But always avoid reacting impulsively.

## ***Formats***

Our standard digital image format for images turned in for a grade will be JPEG images, **10 inches on the long dimension at 300dpi**. Compress using optimized baseline at a JPEG factor of 10. The standard B/W photo size will be 8x10 inches, cropped for maximum **IMPACT**. Use the area of the 8x10-inch image well, meaning fill at least one of the two dimensions.

**Images must be complete and publishable**, and filed by deadline, or they will fail. Your digital images will be filed electronically, but you will also be required to turn in all **negatives** from the assignment.

All photos must be accompanied by a **CAPTION** that will answer the questions, **"who, what, when, where, and how."** Please also include **where** your subject is from, and their **age** if they are under 18. Please follow *Associated Press* style in writing your captions to keep them concise and informative. There will be an *AP Stylebook* available in the lab for consultation, but if you don't have a copy I highly recommend investing in one. It will be valuable to you. Captions for **B/W** images must be **TYPED** and attached to the back of your prints.

Reporting with the camera is the first goal of a photojournalist. Please get all the **FACTS** of the situation for your caption. All recognizable people **MUST BE IDENTIFIED**, and I want people in all your pictures. The **CORRECT SPELLING** of the subject's name is required.

*If you incorrectly spell the name of a subject, or make a factual error that would require a correction in a newspaper, you will fail the assignment.* You will also be required to write a letter of explanation to the journalism school dean. On a newspaper staff, journalists who make such errors are required to explain in writing to the executive editor why the error was made. These letters usually wind up in their personnel file.

For decades photojournalists have fought the image of being “illiterate button-pushers,” not journalists or colleagues of reporters and editors. Write your captions well. Poor grammar or spelling in your captions will adversely affect an editor’s opinion of you like it will affect your grade in this class. Please use a dictionary and stylebook. A well-written caption will earn you the respect of your colleagues.

The second goal of the photojournalist is craftsmanship. Know your technical processes well. Watch the way light changes through the day and in various situations so you can use the **QUALITY OF LIGHT** to your advantage.

Study the wealth of information in the London book to make well-crafted photographs. Like a poet cannot be successful without a great command of his or her language, a photojournalist cannot be successful without developed skills in exposing film and printing or toning images. Know and use appropriately all the tools available to you.

As Vincent van Gogh said, “Art, like algebra, has fixed laws that one must learn.” None of you is more talented than another. Your better colleagues have simply been more observant.

## ***Equipment, Supplies and Lab Time***

In addition to the textbooks, you will need the following materials and equipment:

- **A digital or film SLR camera**
- **Two USB thumb drives**
- **9X12 Manilla Envelopes**

A **single lens reflex** camera with interchangeable-lens capability and **manual** exposure and focus control is required. This applies to both digital and film formats. **No point-and-shoot cameras are allowed.** If you don’t own the appropriate camera, try to borrow one. You can buy affordable used equipment at many locations in town or online. If you are unsure of the suitability of your camera, please consult with Kevin.

We have professional-quality digital and film cameras available for use. These Nikon cameras are available for **48-hour checkout** from the TA in our lab. Use them and learn with them, but do not rely on them for every assignment. There are currently only a few camera bodies for two classes.

For those of you with 35mm film cameras, I recommend the following **color negative** films, though any color print film will do. This is the film designed to give you a print, not a slide:

**Kodak Ektar 100** This is a new-in-2008 film from Kodak with remarkable fine grain and fabulous color depth. About 25 megapixels of resolution with our lab scanners.  
**Kodak Portra 800** or **Fujicolor Speria 800** A fine grain, high-ISO negative film for indoor and night use. This is now the highest ISO color film available, so for indoor sports please check out a digital camera from the lab.

Your film will need to be processed by a lab using C-41 chemistry (this includes nearly all of them). Prints will not be required, and to save money I recommend you have only the film developed. This is simply called “develop only,” and you’ll need to ask for it at the time of the order. Each roll should cost around \$4 to develop this way.

Ask at Mike’s Camera, 2500 Pearl St. (at Folsom) for the above materials. Or look online with [B&H Photo](#) and [Freestyle Photo](#). Consider [Boulder Pro Photo](#) or Mike’s Camera for your color film processing, though Walgreens and Target both offer this service last I checked. **Scans** made by processing labs will not be accepted for an assignment. You will scan yourself using our professional film scanners.

If you are brave you are welcome to use **slide film** (aka transparency or chrome film). It is more expensive and exposure is much more critical, but its perfect-exposure needs will make you a better photographer. I recommend the following. See [Mike’s Camera](#) in Boulder for E-6 slide film processing.

### **Fujichrome Provia 100**

### **Fujichrome Provia 400**

Though it may seem complicated or dated, I encourage you to experiment with chemical B/W photography. As a professional you should have every available tool in your belt, and every possible visual inspiration available to you. Optional sessions will be held early in the semester to learn these skills, and information is available from Kevin at any time.

A **9X12 manilla envelope** is **required** to turn in all assignments. Your work will not be accepted without one. Your name should be printed in the upper left corner only.

B/W film processing is an option you have for this course, though a minimum of two assignments completed in color, using digital or scanned images, is required. **You must attend the optional lab sessions for B/W developing and printing — despite prior experience — to be allowed B/W lab time.** Film and processing info will be provided then.

**Our lab** in Macky 1B04 is open to you for work, but you will not be required to work there during this course. You may use your own computers and software but **NO UNREGISTERED SOFTWARE** may be used in final productions. Buy it and avoid the watermarks that advertise you are cheap. Use CU labs if you can’t afford the software.

A teaching assistant will be on hand during scheduled lab hours to assist you, and Kevin will try to offer some lab hours as well. Contact the TA (listed on page one) or Kevin if you have a problem scheduling lab sessions. We will make every effort to accommodate your needs.

## *Workshops*

For the first hour of most class sessions we will have workshops for new images from as many as five students. There will be two other workshop sessions involving the whole class.

The formats for workshop sessions are loose. Bring digital files on a USB drive for projection. **Present no more than six.**

Timing is tight, so **I ask that you not explain pictures** unless you are asked to do so by me or another student. If an image needs deep explanation in advance you already have evidence of a problem. As Paul Moloney says, “The world’s most successful people are the best listeners.” Present your photos and listen. Ask questions, but don’t argue.

The idea behind these workshops sessions is to help you improve your final project. You should be making portfolio-filling images through the semester **beyond the regular class assignments**. The course assignments are to teach you a technique and are less likely to produce portfolio-caliber material than making enterprising work on your own. Listen to advice from teachers and students regarding the first workshop session and chase those needed images.

## *Writing*

All written assignments should be double-spaced in 12-point Times or Times New Roman font, with one-inch margins. Pages must be complete to the bottom to satisfy page count requirements — i.e. 2-5 pages means at least crossing onto page three.

## *Outside of Class*

We need to build visual literacy and create new ideas by **studying what has come before**. You cannot develop unique work, your own style nor a solid career with a limited vocabulary. Study the books in the list below. Examine what makes the pictures succeed or fail. Try repeating the work of these photographers on your own.

Every image you see will enter your subconscious and reappear at some point in your own work. That is a fundamental step in learning to see.

Consume photojournalism wherever possible. Read newspapers and magazines, in print and online.

Your work must have timeliness and relevance. Know the news thoroughly so you can develop interesting and sellable ideas. Once again, read newspapers and magazines, online and in print. Listen to NPR. Watch reputable and complete television news broadcasts. Be sure you can trust your news sources.

## ***Some Inspiration Books:***

*A Few Good Essayists and Essays*

### **In Art and Architecture** (2nd floor of Norlin):

**Living with the Enemy**, Donna Ferrato

TR140.L3 D67 1994

**Vanishing Breed: Photographs of the Cowboy and the West**, by William Albert Allard

F596 .A378 1982

**A Time We Knew: Images of Yesterday in the Basque Homeland**, by William Albert Allard

DP302.B467 A4 1990

**Fast Forward: Growing Up In The Shadow Of Hollywood**, Lauren Greenfield

TR681.C5 G74 1997

**W. Eugene Smith And The Photographic Essay**, by Glenn G. Willumson

TR820 .W53 1992

**W. Eugene Smith: Photographs 1934-1975**

TR820 .S484 1998

**Other Americas**, Latin American photographs of Sebastião Salgado

TR820.5 S3313

**Migrations**, by Sebastião Salgado

TR820.5 .S2513 2000

**Workers**, a documentary on the demise of manual labor by Sebastião Salgado

TR681 .W65 S35

**Terra: Struggle Of The Landless**, by Sebastião Salgado

HD1531.B7 S2513 1997

**Passion, Justice, Freedom : Photographs of Sicily**, Letizia Battaglia

DG869.3 .B37 1999

**Allah O Akbar: A Journey through Militant Islam**, by Abbas

BP60 .A2 1994

**Faces of Christianity: A Photographic Journey**, by Abbas

BR99.5 .A2313 2000

**Then Palestine**, by Larry Towell

DS119.7 .T68 1998

**Bruce Davidson**

TR654 .D359513 1986

**Winterreise**, by Luc Delahaye — Post-Soviet Russia

TR654 .D443 2000

**Dorchester Days**, by Eugene Richards

TR820.5 .R53 2000

**In the general stacks:**

**The Americans**, Robert Frank's challenging depiction of 1950s American life  
E169.02 .F713

**Telex Iran**, the Iranian Revolution by French photojournalist Gilles Peress  
DS318.81 .P47

**Memories of the Southern Civil Rights Movement**, by Danny Lyon  
E185.615 L96

**Gypsies**, by Josef Koudelka  
TR681.G9 K68 1975

**Passport**, by Mary Ellen Mark  
TR654 .M34 1974

**Powerful Days: The Civil Rights Photography of Charles Moore**  
E185.61 .D94 1991

**The Bikeriders**, by Danny Lyon  
GV1060.2.A1 L96 2003

**Cocaine True, Cocaine Blue**, by Eugene Richards  
HV5810 .R5 1994

**In Sciences Library:**

**Minimata**, a monumental photo essay by W. Eugene Smith on chemical pollution in a Japanese city  
RA1231 M5 S65

**In Special Collections** (*Library use only*)

**Life Is Good & Good For You In New York: Trance Witness Revels**, by William Klein  
DHT 1869

**The Photographic Essay — William Albert Allard**, by Erla Zwingle and Russell Hart  
DHT 106

**Dream Street: W. Eugene Smith's Pittsburgh Project**  
DHT 9151

**Sahel: The End Of The Road**, by Sebastião Salgado  
DHT 9736

**Red Light: Inside the Sex Industry**, by Sylvia Plachy  
DHT 8030

**Brooklyn Gang**, by Bruce Davidson  
DHT 8688

**Ward 81**, by Mary Ellen Mark  
DHT 2235

**Falkland Road: Prostitutes of Bombay**, by Mary Ellen Mark  
DHT 2231

# Class Schedule

*I encourage anyone considering photojournalism as a profession to learn the basic craft of B/W darkroom work. You will be allowed to work in B/W, if you choose, for most of your assignments. But to ensure you stay up to date, I require at least two of the three shooting assignments to be completed in color, using digital systems (scanned film or professional digital cameras).*

*Those interested in B/W must attend two lab sessions to learn the layout and equipment of our lab, and the techniques needed in journalism.*

**B/W Film Developing** will be held Thursday, Sept. 8, at 7:30 P.M. In Macky 1B04.

**B/W Printing** will be held Thursday, Sept. 15, at 7:30 P.M. In Macky 1B04.

**8/22**      **Introduction** to JOUR 4872, **Photo Essay** — Class Expectations and Goals. Overview of projects.

Guest: Amy Marquis of National Parks Magazine and [www.thedigitalnaturalist.com](http://www.thedigitalnaturalist.com)

**8/29**      **The Story Proposal** — Writing a brief proposal to an editor to secure the assignment.

*Read: Chapnick – Ideas: The Lifeblood of the Photojournalist and Personal Projects; Class Handouts*

Guest: Amy Marquis

*Read: Proposal handouts, “Proper Pitch” (handout)*

*Assignment: Write a one-page proposal for your final project, develop a one-line elevator pitch and a 60-second live presentation of the idea to be **delivered in workshop 9/12**. Final proposal **due 9/19**.*

9/5          Labor Day — no class

9/8          *Optional B/W Film Developing Session, Macky 1B04*

**9/12** *Full-class Workshop* for final essay proposals. Final roster of subjects.

**The Photo Essay** — a review on styles and approach

*Read: Kobre – Photo Story; Chapnick – The Great Photographic Essays.*

*Read: Hurn – Selecting a Subject and The Picture Essay*

*Assignment: Analyze a printed magazine essay for how the story was shot and edited. Determine how the photographer decided to shoot for this particular delivery method. Two to five pages. **Due 10/3.***

9/15 *Optional B/W Printing Session, Macky 1B04*

**9/19 Final Project Proposals Due**

*Workshop session for five students*

**Shooting Techniques for the Printed Page, Multimedia, a Book, a Wall** — How to plan and shoot for different delivery methods.

*Read: Chapnick – The Photojournalistic Book*

**9/26** **No class** — work with your subjects on story idea, access and deadlines.

**10/3 Magazine Analysis Due**

*Workshop session for five students*

**Audio Recording Techniques** — Basic audio recording and editing concepts for use in multimedia essay presentation. Talk about music and audio editing.

*Read: Kobre – Multimedia. Ask for a handout if you have earlier than the 6th edition. Read other class handouts.*

*Assignment: Record a 30-minute interview with a key player in your project story. Edit it to no longer than three minutes. **Due 10/17.***

**10/10** *Workshop session for five students*

**Video in a Still Photographer's World** — How still photojournalists approach video, how it is used in the modern online newspaper, and how it can contribute to a multimedia story. How does this compare with building a slideshow of still frames?

Tentative Guest: Photojournalist Matt Nager and documentary filmmaker Ivana Corsale on video storytelling

*Read: Kobre – Video. Ask for handout if you have earlier than the 6th edition.*

**10/17 Interview Audio Due**

*Audio critiques*

**The Visual Profile** — The shooting approach of a photographic portrait of a person, in three to five images.

*Read: Class Handouts – William Albert Allard Technique*

*Assignment: Produce a Visual Profile of an interesting individual related to your assigned topic. Use of audio or video as an element in your story is highly encouraged. **Due 10/24.***

**10/24** *Workshop session for five students*

**Multimedia editing** — Editing on non-linear video editors.

Tentative guest: Multimedia journalist Morgan Heim

Media: Character-based videos

*Read: Class Handouts – William Albert Allard Technique*

*Assignment: Using interview audio and any other story material so far collected to produce a 2- to 3-minute video character profile. **Due 10/31.***

**10/31** *Full-class workshop of multimedia rough cuts*

**Multi-Image Event Coverage** — How to tell the story of a planned event as it unfolds.

*Read: Class Handout: William Albert Allard, Mississippi*

*Assignment: Find an event, cover it using appropriate multimedia techniques as a piece of your overall story. Due 11/14.*

**11/7** **Multimedia Profile Due**

*Full-class workshop for Profile critiques and Event rough cuts*

**11/14** **Multi-Image Event Coverage Due**

*Event critiques, workshops for new material*

**Securing Funding for In-Depth Projects** — Where and how to find funding to complete a long-term project. Basic grant writing.

*Read: Chapnick – Workshops, Awards, Contests and Grants*

*Assignment: Find a grant or other funding source that fits your story. Write their required application proposal. Due 11/28.*

11/21 No class. Fall break.

**11/28** **Full-class Edit Workshop Session** — All shooting should be completed by this date.

**12/5** **Rough Cuts Due**

Your work should be nearly complete. Be ready for critique and making of final tweaks.

**12/12** **Final Project Deadline**

# Assignments

To facilitate planning, here is a list of your assignments. Any may be completed ahead of schedule if you choose or if a good opportunity arises. Keep your eyes out for opportunities with your subject, and read ahead if necessary. If you plan to tackle something we have not yet covered, talk to Kevin about how to approach it.

**Project Proposal** — a one-page pitch to an editor, client or subject to secure the job. **Due 9/19.** 50 points.

**Magazine Photo Essay Analysis** — dissect a piece of work. **Due 10/3.** 25 points.

**Audio Interview** — a 30-minute character interview edited to 2-3 minutes. **Due 10/17.** 100 points.

**Multimedia Essay Analysis** — dissect a piece of work. **Due 10/24.** 25 points.

**Multimedia Character Profile** — a 2-3 minute piece using audio video and/or stills to reveal a character important in your project. **Due 11/7.** 100 points.

**Multi-image Event Coverage** — Stills or multimedia of an even. **Due 11/14.** 100 points.

**Funding Proposal** — Like a story proposal, you will pitch for grant funding of a photo essay or multimedia project. **Due 11/28.** 50 points.

**Final Project Rough Cut** — due for critique a week before final deadline. **Due 12/5.** 50 points.

**Final Project** — The cumulative work of your semester. **Due 12/12.** 300 points.

Other grades: **Class and workshop participation.** 100 points.

"The wise man is astonished by everything." — André Gide

"Photography is a tool for dealing with things everybody knows about but isn't attending to. My photographs are intended to represent something you don't see." — Emmet Gowin

"Bad as it is, the world is potentially full of good photographs. But to be good, photographs have to be full of the world." — Dorothea Lange