

Press Photography J3102 — Fall 2009

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Welcome to **Press Photography, J3102**, an orientation course on how still photography is used to document our world — **Photojournalism**. To gain the most from this course 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 is a course in **visual communication**. We will use still photographs as our medium. By the course's end you will be expected to effectively tell a story through one or more photographs using current professional techniques. You will demonstrate an understanding of the photojournalist's role in the journalism profession and in society at large. You will learn the basic craft of visual communication and the legal restrictions and ethical standards of the field. You will learn to critically evaluate your own work and that of others for accuracy, fairness, cultural understanding and clarity. You will learn to write clear and concise captions and understand Associated Press style for image caption information.

Texts and Printed Materials

As well as extensive in-class handouts, we have two textbooks:

Photography, 9th or later editions acceptable
Barbara London, Jim Stone, John Upton. Pearson/Prentice Hall.

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

I expect you to read the assigned chapters, ask questions about them and prepare to be tested on the reading. The lectures will not be restatements of the text, and you will be tested on material from both reading assignments and lectures.

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

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

lens.blogs.nytimes.com

www.npr.org/blogs/pictureshow

theclick.us

Grades

You will be graded on your photographic assignments, scheduled midterm and final exams, and class participation and attendance.

I grade with a C average. **This means *typical* work will receive a C.** To receive an above average (B) or excellent (A) grade, you will need to produce better than typical or outstanding work. 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.

Your photographs will be evaluated for:

1. **Communication/News Value** (How your image tells the story. Is it newsworthy?)
2. **Craftsmanship** (Technical matters)
3. **Reader Interest** (Creativity, innovation and attraction)
4. **Caption** (Name spellings, writing and adherence to **style**. Explain the image.)
5. **Effort** (Show me you worked long and thought hard. Meet your deadlines.)

Shooting assignments will count as 60 percent of your final grade. Midterm and final exams will count as 40 percent.

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 cover the story by phone. I encourage you to be punctual and in attendance for this class and its assignments. If without prior approval you **miss three** class sessions this semester or are significantly **tardy three times**, your final grade will drop. If you anticipate attendance problems, please see me in advance.

This course meets but once a week. Plan your schedule — missing one 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.

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 for additional information.

Classroom Behavior

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 for the policy.

You will also be expected to follow the **Student Honor Code**. Please consult the honor code information at www.colorado.edu/studentaffairs/judicialaffairs/code.html#student_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.

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

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.

Your deadlines will always be 7:00 p.m. on the class night an assignment is due. This means 7:00 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. B/W prints are due on arrival at class at 7:30 p.m.

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.

Thorough verification of facts is also required. Throughout the semester assignments will be fact checked to ensure accuracy of information gathered. Fact errors will result in a failing grade for the assignment. **Fact fabrications** — invented names or information — will also result in a failing grade for the semester.

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 important 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. The common defense cited by photojournalists when confronted by a startled or unwilling subject is “if they are in a public place, anyone can see them. Therefore anyone can photograph them.” This is wholly true. But please be compassionate and considerate enough to look through their eyes. If a subject seems unwilling, and photographing that person in particular is not the specific goal of the assignment, please defer to their unease and go on your way.

In a situation where you have been invited into their private world, please balance your need to make a telling photograph with sensitivity to the subjects feelings, privacy and personal space, and you will earn trust and intimacy.

Businesses, even if they invite the public in to shop, do not necessarily invite you in to photograph. You are legally required to have verbal permission to photograph in malls, stores and business offices as well as someone’s home. Do not be surprised if the answer from a national business is “no.” They are watching their liability as you are.

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.

If you make a photograph with the subject's understanding that it is for journalistic purposes, you cannot use it any other way without **WRITTEN PERMISSION** of the identifiable subjects, or the owners of recognizable property.

You can only shoot through **WINDOWS** if you are standing on public property and the scene inside the window is easily visible from the street. Respect the privacy of those on the other side of the glass.

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 Photoshop JPEG factor of 10 (High). The standard B/W print 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 a **CD or DVD of all digital camera images** made on assignment, or all **negatives** from the assignment.

CDs and DVDs must be burned in a universal Mac- or PC-readable format with **all images on the top directory level**. Please *do not use Apple's iPhoto* to make your CDs or DVDs. Place all the assignment files in a single folder with no subfolders, then burn a disk of that folder alone. Don't make me hunt for your pictures. Label your disks clearly with your full name and the correct assignment slug. Print clearly. Present yourself professionally. Use sleeves or cases for the disks. To best coach you on your shooting, **include only unedited photos using camera-original file names**.

All finalized 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. A photo without a caption is considered incomplete and therefore failing work.

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 invaluable to you.

Captions for B/W *prints* 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 fail to correctly spell the name of a subject in your photographs, you can invite serious legal problems as well as offending the subject and the readers who know them. A libel suit can be based on a name spelling.

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. Know the difference between to, too and two; there, their and they're; its and it's; and affect and effect. I have my problems with spelling and grammar, but I overcome them by careful proofreading. Please use a dictionary and stylebook. A well-written caption will earn you the respect of your colleagues.

Second to factual reportage, the 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.

Supplies and Lab Time

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

A **single lens reflex** camera with interchangeable lenses and manual exposure and focus control is required. This applies to both film and digital 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.

NO FLASH use will be allowed in this course. You must first learn to use exposure and light to your advantage even in what may seem like impossible circumstances. Any use of flash for assignment work will receive a low grade for failure to follow the assignment. Flash photography will be a major part of the advanced photojournalism course, J4102.

I require at least one completely exposed roll of **36 exposures, or at least 36 digital frames** for each assignment. The more frames you shoot the better chance you have to improve your work and examine your subject.

For those of you with 35mm film cameras, I recommend the following **color negative** films. 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.
Fujicolor 800 A fine grain, high-ISO negative film for indoor and night use.
Fujicolor 1600 for indoor sports.

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), or Jones on The Hill, for the above materials. Or look online with B&H Photo and Freestyle Photo.

Consider [Boulder Pro Photo](#) for your color film processing.

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.**

Expect to spend two hours per week in the lab. The photo/imaging lab will be open for 15 hours per week during the semester, and by appointment. Scanning and completing one image will take at least two hours the first couple times. B/W film developing will require two hours. B/W print making will require another two hours. Plan ahead to make deadlines.

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.

Essay

The final assignment for the class will be a **PHOTOGRAPHIC ESSAY** or picture story in which a complex story is told through multiple pictures. Subjects can include such things as the day-to-day life of an interesting individual, an issue that is multifaceted and demands more than one image to be adequately examined, or a process made up of a series of distinct events.

This assignment will be due on the last regular class period but please start watching for subject matter now. You **MUST HAVE APPROVAL** of the idea from Kevin before you start shooting to ensure that your essay project fits the guidelines. You're not in any of this alone. I will be available for you to bounce ideas, discuss approach and subject. Take advantage of that.

Extra Credit

EXTRA CREDIT can be earned by writing a brief 2-3 page report (typed, 12-point Times, standard double spaced, 1-inch margins) on a **BOOK OF PHOTOGRAPHS** listed below or found on your own. These books must be meant to display photographs in the documentary tradition and not be "How-to" books of photography. They are often monographs of the work of a particular photojournalist or documentary photographer. I recommend those listed below — all found at Norlin — though you may write a report on one you have found that interests you if you get my approval. I want you to give me your impressions of the way these photographers approach their art and craft, and the way they tell the story. I have little interest in their biographies.

Though I prefer the better reproduction and contemplative nature of books, you may *with prior approval* review an online multimedia production. Consider one of the productions at *Magnum in Motion*: inmotion.magnumphotos.com

You may submit one extra-credit paper. They are **due by the last regular class session of the semester**. Extra credit **will not** be accepted at the final exam.

Some Extra Credit Books:

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

Karsh: The Art of the Portrait

TR575 K34

Henri Cartier-Bresson: Photographer

TR647 C3613

Living with the Enemy, Donna Ferrato

TR140.L3 D67 1994

André Kertész

TR647 K4713

Women Photographers at National Geographic

TR139 .N49 2000

Stay This Moment, the photography of Sam Abell

TR654 A222

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

TR681.C5 G74 1997

W. Eugene Smith

TR654 S57

Witness to Our Time, the photographs of Alfred Eisenstadt

TR680 E34

Other Americas, Latin American photographs of Sebastião Salgado

TR820.5 S3313

A Visual Life, Dorothea Lange

TR140.L3 D67 1994

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

TR681 .W65 S35

Hot Light/Half-Made Worlds, Third World photographs of Alex Webb

TR820.5 W43

Leonard Freed: Photographs 1954-90

TR654 .F74

Marc Riboud: Photographs at home and abroad

TR820 R5313

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

DG869.3 .B37 1999

Self Portrait with Cows Going Home, by Sylvia Plachy

TR647 .P535 2004

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

The Last Resort: Photographs of New Brighton, by Martin Parr
TR820.5 .P32 1998

Then Palestine, by Larry Towell
DS119.7 .T68 1998

Bruce Davidson
TR654 .D359513 1986

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

Dancing on Fire: Photographs from Haiti, by Maggie Steber
F1928.2 .S74 1991

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

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)**

The Decisive Moment, The most important photography book of the 20th century, by Henri Cartier-Bresson
DHT 649

Personal Exposures, Elliott Erwitt
DHT 1034

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

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 six 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. 10, at 7:30 P.M. In Macky 1B04.

B/W Printing will be held Thursday, Sept. 17, at 7:30 P.M. In Macky 1B04.

8/25 Introduction to Press Photography 3102 — What is Photojournalism?

9/1 The Camera and Lens — Aperture, shutter and depth of field. Read "Camera" and "Lens" London and Upton.

Media: "The Photographers," National Geographic photographers.

9/8 Sensors, Film, and Exposure — How to correctly expose for digital sensors and film. Read "Light and Film" and "Exposure" in London and Upton.

Shoot a 36-exposure roll of film or at least 36 digital frames in three different lighting situations — broad daylight, bright indoor light and at night. B/W Due for processing during lab session on 9/10. Digital scans or files **due 9/29**.

Media: "Kansas," Brian Lanker, on his news work at the Topeka Capitol-Journal

Thursday

9/10 *Optional B/W Film Development course — How to process a roll of black and white film. Read "Developing the Negative" in London and Upton. (This session required if you want to work in B/W). 7:30 P.M., Macky 1B04*

9/15 Digital Imaging Technique — Using computer technology in photojournalism. Read chapters "Digital Camera" and "Digital Darkroom" in London and Upton, and "Digital Darkroom" in Kobre.

Scan the best frame from your processed film and file the image electronically according to specs in your Photoshop guide. Follow caption style rigorously.

Due 9/29. *Do not forget your color film, B/W contact sheets, or if using an approved digital camera, a CD of original, unaltered digital camera files, on deadline night.*

Media: "The Searching Eye," Mary Ellen Mark, on her freelance documentary work.

Thursday

9/17 *Optional B/W Printing course — How to make a contact proof sheet and positive print. Read "Printing the Positive" in London and Upton. (This session required if you want to work in B/W). 7:30 P.M., Macky 1B04*

9/22 Midterm Exam 1 — Technical

Wild Art and Features — The photo as story, the photo as history — Making images that document life in your community without a direct tie to news issues. Read "Features" in Kobre.

Shoot a found situation on campus or around town that presents a graphic or interesting view of daily life. Images **due 10/6**. Do not forget a caption, written in class/AP style, and negatives for color, original files for digital or contact sheet for B/W.

Media: "The Decisive Moment," Henri Cartier-Bresson on his work.

9/29 First image due, 7:00 P.M.

Digital Imaging Ethics — What digital maneuvers are or are not acceptable. Study handout reading material.

Media: "Voyages of Self Discovery," Bruce Davidson on his work and essays.

10/6 Wild art photos due, 7:00 P.M.

Sports Photography — How to capture peak action. Read "Sports" in Kobre.

Shoot a 36 exposure roll at an organized team sports event. Use medium-speed film outside or high-speed film indoors. Images **due 10/20**. Remember captions, negatives, CDs or contact sheets.

10/13 The Portrait — Making telling images of an individual. Read "Portraits" in Kobre.

Shoot a 36-exposure roll of journalistic or environmental portraits. Images **due 10/27**.

Media: "Sharing the Dream," Brian Lanker, about his book, "I Dream a World."

10/20 Sports photos due, 7:00 P.M.

The photo essay — Using multiple pictures to tell a complex story. Read "Photo Story" in Kobre.

Script your anticipated photo essay. **Scripts due by 11/3**. Shoot, process and print or scan your essay photos. **Essays due 12/8**.

Media: "Between Birth and Death," W. Eugene Smith on his journalistic work.

10/27 Portraits due, 7:00 P.M.

Spot News Photography — Managing the fast-changing, sensitive and sometimes dangerous news situation. Read "Spot News" in Kobre.

Media: "Moment of Impact — The Pulitzer Prize Photos" a documentary on the making of six of the Pulitzer Prize-winning spot news photographs.

11/3 Essay Scripts due via e-mail before 7:00 P.M.

General News photography — Illustrating important issues with advance planning. Read "Assignment," "General News" and "Covering the Issues" in Kobre.

Shoot, process and scan your ASSIGNED news photos. Images **due 11/17**.

11/10 Midterm 2 — Assignments

Essay Progress Consultations — Talk with me one-on-one about how your final project is progressing.

11/17 News photos due, 7:00 P.M.

Ethics in Photojournalism — A discussion of a photojournalist's responsibility. Read "Ethics" in Kobre. Study handout material.

11/24 Fall/Thanksgiving Break

12/1 **Photojournalism and the law** — Overview of a photojournalist's rights and restrictions. Read "Law" in Kobre.

12/8 Photo essays, extra credit due, 7:00 P.M.

More on Ethics in Photojournalism — Discussion of prior week's case studies.

12/15 Final Exam — Philosophies

"I prowled the streets all day, feeling very strung-up and ready to pounce, determined to 'trap' life — to preserve life in the act of living. Above all, I craved to seize the whole essence, in the confines of one single photograph, of some situation that was unrolling before my eyes."

— **Henri Cartier-Bresson**

"Seeing is not enough. I don't photograph what I see. I photograph what I feel. The camera can see but that is not enough. You have to feel what you photograph. If the feeling is not there, why bother?"

— **André Kertész**, a few months before his death at age 91.

"But for me, the point of being a photographer was to get close — close enough to hear people talking in their sleep."

— **Donna Ferrato**