

Photojournalism Portfolio — Spring 2012

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Welcome to **JOUR 4102/5102**, an advanced course in the craft of photography and **Photojournalism**. To be a poet you must know your language thoroughly.

In this course you will build on information and techniques learned in JOUR 3102, Press Photography. You will use current professional photojournalism standards and techniques to tell stories. You will critically evaluate your own work and that of others for accuracy, fairness, cultural understanding and clarity. Assignment work for this course is largely about the technique and craft of photojournalism. With those assignments you will demonstrate a thorough understanding of each technique as it is used in making journalistic photographs. At the course's end you will present a final portfolio to a jury of professional editors and photojournalists. In that portfolio you will show an understanding of the craft and techniques of photojournalism and visual communication, and skill in information and image gathering and presentation.

This will be a workshop course in which you will present some of your work to the whole class for discussion and evaluation. Expect to revisit this work after an evaluation to improve it for your final portfolio.

Texts and Printed Materials

Most 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, excellent work by students, and links to other relevant information.

<http://www.colorado.edu/Journalism/photojournalism/>

We have three textbooks:

Photography, Barbara London, Jim Stone, John Upton. Pearson/Prentice Hall.

Photojournalism: The Professional's Approach, Ken Kobre. Elsevier/Focal Press.

On Being a Photographer, David Hurn and Bill Jay, Lenswork Press. Available online from: <http://www.lenswork.com/obp.htm>

Most of you will have the first two books from J3102. This class will deal with subjects we did not discuss in the first class. The third book is an outstanding guide to starting out as a photojournalist.

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, “**Professer Kev.**” Put it in your RSS feeds, with a few others of use to the class below.

blog.KevinMoloney.com

lens.blogs.nytimes.com

www.aphotoeditor.com

theclick.us

www.americansuburbx.com

Supplies and Lab Time

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

A professional or advanced-amateur camera with ***interchangeable lenses*** and manual exposure and focus control is required. A variety of lenses is recommended in this course to produce professional portfolio work. 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.

There will be assignments requiring the use of a **hot-shoe flash**, with an **off-camera cord** to be able to use the flash away from the camera. See Kevin in advance of a purchase or to see if your flash is suitable.

In this course I will expect **at least 100 frames** (or two 36-exposure rolls of film) 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:

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 A brand-new fine grain high-speed film balanced for accurate flesh tones. High speed for low light and night use.

Fujicolor X-tra 800 An inexpensive, fine grain, film for indoor and night use.

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

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.

Your TA will be on hand during scheduled **lab hours** to assist you, and Kevin will try to offer some lab hours as well. Lab sessions will be announced early in the semester. See us if you have a problem scheduling lab sessions. One and a half hours are required, but you should try for **two to three hours per week** to do good work.

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. (Don't make up names. I check them.)*

Grade sheets for your photo assignments will discuss the following:

- 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 30 percent of your final grade. Midterm will count as 20 percent, workshops 10 percent and Final Portfolio 40 percent.

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 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.

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

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 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 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 <http://www.colorado.edu/studentaffairs/studentconduct/training.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** four 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 or DVD 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 COURSE.

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. 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 film. A subpoena is required. This does not mean an uninformed officer may not try to take your film. 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 the film 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, **at least 10 inches on the long dimension at 300dpi**. Compress using optimized baseline at a JPEG factor of 10. All submissions will be digital, however if you would like to make B/W prints, please see me about best practices for digital conversion of those prints. Refer to the B/W processing handout on the course website.

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 should you use film as you capture medium.

All photos must be accompanied by a **CAPTION** that will answer the questions, **“who, what, when, where, and how.”** Please also include **from where** your subject is, 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.

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.

Portfolios

The final goal for the class will be a **PORTFOLIO** or collection of your best images designed to convince someone to hire you. They will be due on final exam night. What makes a good portfolio will be discussed in detail throughout the semester, but here at the starting point, think of filling these general categories:

Sports (action, sidelines, jubilation and dejection)

Wild Art (found feature photos)

Portraits (make them *journalistic* as well as commercial and artful)

Breaking News (fires, accidents, disasters, serious crime...)

General News (issues, politics)

Feature Stories (soft news, fashion, humor)

Photo Essays (documentaries of *real* issues)

This assignment will be due the final day of class, but please start reviewing what you have now. It will take time to shoot **top quality** images for these categories.

I do not advise that you procrastinate on this. Good work **TAKES TIME** to complete, and many retries. Start thinking now about where you need to go, and what you need to do to gather the material.

Due to the shooting workload, **I'm not offering extra credit.** Improve your grade by reshooting weak material to polish your final portfolio.

Workshops

For the first hour of most class sessions, we will have workshops for new images from at least five students. You will need to sign up in advance for three sessions. There will be two other workshop sessions involving the whole class on the second week of regular classes and the last week of regular classes.

On week two you will need to bring current portfolio material so we as a class can determine what holes need to be filled and what work needs to be perfected by the end of the semester.

Bring digital files on a thumb drive for projection. **Present no more than six.**

Timing is tight, so **I ask that you not explain pictures** unless you are asked 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 workshop sessions is to help you improve your final portfolio. 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.

Some Review Books:

IlIn 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

If you don't see the book you'd like to review on this brief list, please consult with me.

Class Schedule

1/23 Introduction to Press Photography 4102, **Portfolio building.**

Video: *The Portfolio*, Rich Clarkson, Rich Clarkson and Associates, Denver.

Read the *Introduction* and *About the Photographer: David Hurn* in *On Being a Photographer*.

Gather and evaluate your life's work for a portfolio workshop session on **1/30**. Bring from 10 to 40 photographs.

Find three online photojournalism portfolios, list the links and review one (best or worst) for content and functional and aesthetic design. Write a 3-5 page typed evaluation of what makes that work and design notable, fabulous or bad. *12-point Times, 1" margins, standard double spaced. Due 2/6.*

1/30 Full-class Portfolio Workshop

2/6 Review papers due.

Digital Imaging and Digital Color Management: File formats, advanced techniques and controlling display and output color.

2/13 Workshop for *new* images from five photographers.

Seeing and reacting to LIGHT: Light qualities and light angles — how they affect images.

Experiment with light. Produce images — digital, B/W prints or color scanned into the computer — using all five different qualities and angles of light: *Specular, diffuse, front light, back light, and side light*. Turn **one** in with contacts or neg sheets showing all your work. Try to make images with your portfolio in mind. **Due 2/20.**

Read *Some Definitions* and *Selecting a Subject* in Hurn.

2/20 Light photos due.

Workshop for *new* images from five photographers.

Composition: How choice of camera angle and view change an image.

Read London and Upton, *Seeing Photographs*, and *Shooting the Single Picture* in Hurn. **Read Molly Bang, *Picture This*, on reserve at Norlin.**

Shoot two 36-exposure rolls of film, **NEVER** looking at your subject from a common point of view. Experiment with odd angles, light and composition. **Be creative.** Images **Due 2/27.**

2/27 Composition photos due.

Workshop for *new* images from five photographers.

Color: Color balance, color theory, color corrections.

Read London and Upton, *Color*.

Shoot 100 **JPEG** frames with white balance frozen on the Daylight setting, or shoot one 36-exposure roll of **color slide** film. Do so in artificial lighting, making exposures in fluorescent and tungsten lights. Tone an image made in fluorescent light, correcting the color balance as perfectly as possible and file it to the FTP server. Original slides and images **Due 3/12.**

3/5 **Workshop** for new images from five photographers.

Electronic Flash, Part 1: Basic flash history, function and exposure.

Read the chapter 13, *Strobe* in Kobre.

3/12 Color photos due.

Flash, Part 2: Flash exposure ratios.

Read *Creating Contacts* in Hurn.

Work on another image for your portfolio using an electronic flash, using it both on and off the camera. Experiment with distance, angle, shutter speeds.

Demonstrate new skills with multiple techniques of low-light indoor flash and sunny-day fill flash. File the best one frame. Images **Due 4/2.**

3/19 Midterm Exam

4/2 Flash photos due.

Workshop for new images from five photographers.

Portrait Lighting: How to use artificial lights to bring drama, or to aid in communication.

Read London and Upton, *Lighting*, and *Cameras, Shoes and Other Essentials* in Hurn.

Shoot a lit portrait, or artificially light a situation to improve your photograph. Use table lamps, flashlights, any available source other than electronic flash. Images **Due 4/9**.

4/9 Portraits due.

Workshop for new images from five photographers.

Picture Editing: Determining the news and aesthetic value of the single image, and choosing the best picture for the job. Developing standards for judging your own images.

Editing the photographic essay: Determining the order and placement of images in a series. What is the lede image, what is the kicker?

Read the chapter on *Photo Editing* in Kobre, and revisit Kobre's chapter on *The Photo Story*. Examine his pointers for narrowing your focus and ensuring complete information is delivered in your essay.

Pick another book of photojournalism to review. Examine the work in it and write a 3-5 page typed evaluation of what makes that work notable, fabulous or bad. How well did the photographer do? *12-point Times, 1" margins, standard double spaced. Due 4/16.*

4/16 Review papers due.

Workshop for new images from five photographers.

Freelancing Journalism: A look at building and marketing a journalism or photojournalism business in the 21st century — business building, self promotion, pricing jobs, personal projects, places to look for the work.

Read *The Future of Photography* and *Some Photographic Myths* in Hurn.

Write a two-page marketing plan for how you will build a business as a freelance photojournalist. Where and how will you set up shop? How will you market yourself and your work in a very competitive field? **Due 4/25.**

4/23 Workshop for new images from five photographers.

The Future of Photojournalism: A discussion of what is yet to come for the art, craft and profession of photojournalism, how to prepare for it and use it to your advantage.

4/30 Marketing Plan due.

Workshop for final portfolio work for the entire class.

5/7 Jury evaluation of your portfolios.

Three professional photojournalists and/or editors will evaluate your portfolio in a job interview situation.