

# Photo Essay J4872 — Fall 2009

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Welcome to **Photo Essay**, an advanced course in multi-image and multimedia 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***

In this course you will build on information and techniques learned in JOUR 3102, Press Photography. You will research, propose, photograph and produce two small multi-image projects and complete a portfolio-caliber photo essay by the end of the course. 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. At the course's end you will present a final project to a jury of professional editors and photojournalists. In that presentation you will show an understanding of the craft and techniques of multi-image storytelling and modern delivery of those stories.

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 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**, 5th 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)

[inmotion.magnumphotos.com](http://inmotion.magnumphotos.com)

[mediastorm.org/](http://mediastorm.org/)

[www.npr.org/blogs/pictureshow](http://www.npr.org/blogs/pictureshow)

[theclick.us](http://theclick.us)

## *Grades*

The object of this course is to build a compelling and job-winning essay for your portfolio. The class will be geared toward those who wish to make this their life’s work. You will be graded on your photographic assignments, class participation and attendance.

Forty percent of your final grade will come from the project presented and juried during the final exam period. Early in the course you will research and propose an idea for your final project. As the semester proceeds you will be required at least three times to present new work on this project in workshop session. Two other smaller shooting assignments and other analysis assignments will also be given, for sixty percent of your grade.

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 load can be high. Plan your schedule to provide time for excellent work if you wish to receive an A in this class.

## *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***

As **strongly** stated in J3102, 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. Missing a single session is the equivalent of missing three consecutive sessions of a MWF course. Plan your schedule. Would you miss a whole week of a class for that single evening event?

Students with **disabilities** who qualify for academic accommodations must 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, <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 [http://www.colorado.edu/policies/fac\\_relig.html](http://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](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 [www.colorado.edu/studentaffairs/judicialaffairs/code.html#student\\_code](http://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](http://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.

**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. B/W images, should you chose to make them, will be turned in as photographic prints. You may not file B/W film images digitally. In addition you will need to turn in **contact sheets** for any B/W images, but not the B/W negatives.

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.

## ***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.

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.

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:

**Fujichrome Provia 100**

**Fujichrome Provia 400**

I encourage you to experiment with any and every film and developer combination so you are fluent in many processes. Know your films and developers and how they interact. In a change from the previous classes, I am asking the J3102 students to **avoid T-Max 400** film. It is a film designed for the perfectly balanced light of the **studio** and is often difficult to use in existing light situations. As advanced students you should learn to use it, but you will probably get better results from Tri-X or Delta 400. Experiment with all of the films below:

**Kodak Tri-X (E.I. 400)**

**Ilford Delta 400**

**Kodak T-Max P3200** (E.I. 3200 for low-light photography)

**Ilford Delta 3200**

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 negative film processing, and [Photocraft](#) for color slides.

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.

As the purpose of this class is to create uniform and professional essays, I recommend that you choose a single technique for each story you pursue. Try not to mix digital and film, or black and white and color in one body of work. But please experiment with all.

## ***Workshops***

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

The formats for workshop sessions are loose. Bring prints of reasonable size — **no smaller than 4 X 6 inches** — or digital files on CD or 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.

## ***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 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.

**8/24**      **Introduction** to JOUR 4872, **The Photo Essay** — Class Expectations and Goals. Digital imaging formats — JPEG, TIFF, Raw.

**8/31**      **Classic Essays, Modern Essays** — Styles and parameters. History of the form. Exemplary essays.

**Research for and Planning of the Final Essay** — Where to find ideas for stories, how to find and engage subjects, how to plan your time and attack.

*Read: Kobre – Photo Story; Chapnick – The Great Photographic Essays.  
Read: Hurn – Selecting a Subject and The Picture Essay; Class Handouts – Eugene Richards, Mary Ellen Mark, Donna Ferrato, Joseph Rodriguez*

**9/7**      **Labor Day**

9/10      *Optional B/W Film Developing Session, Macky 1B04*

**9/14**      **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*

*Assignment: Write a one-page proposal for your final project, ideas to be **discussed in workshop 9/21**. Final proposal **due 9/28**.*

9/17      *Optional B/W Printing Session, Macky 1B04*

9/21 **Full-class *Workshop*** for final essay proposals

9/28 **Final Project Proposals Due**

*Workshop session for five students*

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

*Read: Chapnick – The Photojournalistic Book*

*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 10/5.***

10/5 **Magazine Analysis Due**

*Workshop session for five students*

**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. You may use audio or video as an element in your story if you like. **Due 10/19.***

10/12 *Workshop session for five students*

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

Tentative Guest: NPR National Correspondent Jeff Brady.

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

*Assignment: Analyze a multi-media 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 10/26.***

**10/19 Visual Profile Due**

*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.

Tentative Guest: Judy Walgren, formerly of the Rocky Mountain News

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

**10/26 Multimedia Story Analysis Due**

*Workshop session for five students*

**Guest Essayist** — Tentative Guest: Joanna B. Pinneo of National Geographic on her Grrlstories grant project.

**11/2**

*Workshop Session for five students*

**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 for a simple multi-media slide show presentation using audio as an aid in telling the story. **Due 11/16.***

**11/9**

*Workshop session for five students*

**Multimedia Tools** — What are the latest tools of the trade for multimedia production?

*Read: Class Handout – Mary Ellen Mark, The Photo Essay*

**11/16 Multi-Image Event Coverage Due**

*Workshop session for five students*

**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 12/8.***

**11/30** *Workshop session for five students*

**Guest Essayist** — Tentative Guest: Matt Slaby on his personal projects and self-generated essay assignments.

**12/7 Funding Proposal Due**

**Full-Class Workshop Session** — Your last chance for group editing of your final project. This will run very fast. Bring a tight edit. This does not count as one of your three workshop sessions.

**12/14 Jury Evaluation of your Projects.**

"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