New York University  
Arthur L. Carter Journalism Institute  
Syllabus JOUR-GA 1182 015  
SPECIALIZED REPORTING: PHOTOJOURNALISM  
Fall 2019  
Professor: Grinker, Lori  
T 9:15 AM-12:55 PM  
20 Cooper Square, 655

Course Description

This is an introductory course in photographic storytelling. It is a workshop style course about the development of knowledge through photography. Working on assignments and a semester long project we will look at new storytelling possibilities in a variety of platforms such as multimedia, smart phone documentation, audio slideshows and journalism websites. Besides imparting an understanding of the technical process, this course poses the question: How will you document the social, political, economic, and cultural issues of today and cultivate a narrative with still images?

How will you document a neighborhood of your city; how will you interpret what you see when you look through your viewfinder? What knowledge emerges when you discuss and edit your work? And most basically, how do you begin?

Learning Objectives

Upon completion of this course, students will meet the following goals:

• Understand how photographs communicate visually in a story and individually  
• Gain better understanding of camera techniques  
• Learn basic editing and digital management with Adobe Lightroom  
• Demonstrate critical thinking, independence, and creativity appropriate to the role of journalism in a democratic society  
• Interview subjects, conduct research, and evaluate information  
• Work ethically in pursuit of truth, accuracy, fairness, and diverse perspectives  
• Use technological tools and apply quantitative concepts as appropriate

Course Structure

Focusing on the social issues and cultural life of New York City, students will work individually or collaboratively on a photographic project while studying traditional and contemporary documentary/photojournalism, and fieldwork practices. Class sessions will examine the issues: defining a theme, research, personal vision, editing, technical knowhow, and critique. Students will help critique each other’s work; discussions will focus on technique, light, composition; what makes a good photograph.
Class sessions may be held outside, field trips to see exhibitions and meetings with professionals will be scheduled.

**Readings**
The required text for the course is:

- **Basic Photography**, Jeff Curto (posted to class site)
  http://www.cod.edu/photo/PDF/BasicPhotographyBook.pdf
- **Witness in Our Time: Working Lives of Documentary Photographers**, Ken Light

**Optional and recommended text:**
- The Digital Negative: Raw Image Processing in Lightroom, Camera Raw, and Photoshop (2nd Edition) by Jeff Schewe (this can be rented through Amazon for one semester or purchased for a Kindle)
- Photojournalism: The Professionals' Approach, Kenneth Kobre
- Photography Changes Everything, Marvin Heiferman
- The Nature of Photographs, Stephen Shore
- Believing is Seeing, Errol Morris
- The Photographer's Eye, John Szarkowski

(the list continues at end of this syllabus)

**Course Requirements**
- Attendance: Class attendance is required and will be noted each week. No more than two absences will be allowed (except in cases of emergency or illness which must be documented). After the third absence, student may be asked to withdraw from the course or receive a failing grade at the instructor’s discretion.
- If a student misses a class, it’s their responsibility to obtain assignments, notes, handouts, etc., from other students.
- Three late arrivals (over 5 minutes) will equal one absence.
- Participation: Verbal class participation is required. The course will be a lively one with plenty of discussion and lots of great photographic work to look at each week. A critique will take place each week. All students work will be displayed and discussed. All students are expected to comment and offer observations. All differing opinions and thoughts are encouraged and expected. This is how real newsrooms and edit boards are conducted.
- Photographic assignments will be due weekly or bi-weekly. During the semester you will have to manage some of your assignments around other people’s schedules. As in all journalism, there are deadlines as well as your subject’s schedule or particular events to work around. In photography, you
will also have to arrange to be in a place when the light is right, when critical things are taking place, and, in some cases, this can be all hours of day

• **Photo Manipulation** The faking of photographs, either through stage directed scenes, reenactments of moments that took place, or with set-up portraits that misrepresent the facts is unacceptable. Altering the truth of a photograph by cropping out significant elements or through digital manipulation in post-production is not permissible in this course.

**Grading Components**

Final grades will be calculated as follows:

**40% Weekly Assignments**

- **Photographing:** Weekly assignments and final photo essay (coherence, creativity, dedication, productivity, relevance, impact and execution). Failure to meet deadlines will have a negative impact on grades. Students are expected to photograph every week unless otherwise arranged in advance. All files should be named, with embedded metadata and backed up.

- **Journal/Log:** Throughout the semester students will keep a journal/log with lists of project ideas, specific photographs you would like to include (those seen or learned about or envisioned), caption information, notes on missed photographs, technical challenges, and interview questions. Meta data will be incorporated into weekly assignments.

- **Captions:** All images must be appropriately captioned throughout the semester as per weekly assignments.

**20%: Discussion and Class Participation:**

Students, in the development of their own projects, will provide the primary material for the discussion of the course materials. Individual and group critiques will address content, technique, and approaches used in creating images. Discussion topics will address how to gain access and stay with a subject, outlining the larger project, choosing particular situations that best express the story visually, editing, sequencing and critique of other student’s work. The work of important (traditional and contemporary) documentary photographers and photojournalists will be analyzed as they relate to the aspirations for student’s generative work.

**40%: Final Photo Essay**

- **Research, Execution, Commitment:** Beginning early in the term with research, students will work on gaining access to a subject to photograph during the 2nd half of the term. The final result will be an exhibition in the College halls where the course is held.

- **Statement/Captions:** Maximum 500-word photography project statement will be reviewed in two stages; first as a draft during research and early production work, with a final statement (and edited captions) due for the final exhibition.

**Midterm Evaluation:** Review of each student’s work will be given midterm with focus on photographic assignments, technical progress, execution of the photographic project, class discussion and participation.
WEEKLY OUTLINE

Please note: *This syllabus is subject to change*

9/03/2019. Class 1 — Overview

- Course overview, syllabus, students interests and skills
- Tech: The camera (Basic Photography, Jeff Curto)
- Presentation of documentary and photojournalism projects focused on neighborhoods/towns/people.
- Donna Ferrato Women’s March: http://www.macleans.ca/why-they-marched/

**HOMEWORK:**
**SHOOT:** 36/360°

**RESEARCH**
List three issues/stories that intrigue or perplex you or that you would like to know more about. For each of the three ideas, make a list of questions for which you would like more information, and then make a list of people (whether known to you or not) that you would like to locate who could offer guidance. Begin to envision the project that you would like to work on during the semester. We will choose two of the three ideas for you to pursue.

**READING**
Basic Photography, Jeff Curto: Chapter 3, Photographic Exposure

9/09/2019. Class 2 — Camera Technique

**MAKE SURE TO BRING YOUR CAMERA TO CLASS**

- Street shoot: technical overview – depth of field and motion, ISO, histogram
- Student stories of interest
- Photoville visit date TBD

**HOMEWORK:**
**PHOTO SHOOT**
Assignment 2 – Depth-of-field, Motion, ISO

**RESEARCH/WRITING**
- Begin making contacts with your subject or authorized persons for two of your three ideas. Set up an appointment to meet with two contacts. Record all information in your journal.

**READING**
Basic Photography, Jeff Curto: Chapter 4, Lenses

**TUTORIAL:** Lightroom (adobe link will be posted in class resources)

9/17/2019. Class 3 — Composition

**BRING YOUR CAMERA TO CLASS**
Review Assignment (what did you learn) and discuss focal length/lenses
https://photographylife.com/prime-vs-zoom-lenses

**Guest Speaker (TBD)**
- QUIZ (aperture, ISO, shutter)
- What makes a great photograph?
- Discuss- Composition: Photography is a subtractive medium (see notes)
- http://jmcolberg.com/weblog/2007/03/what_makes_a_great_photo/
- Aspects of composition (street shoot)

**HOMEWORK:**
**PHOTO SHOOT**
Assignment 3 – Composition (vertical and horizontal of each)

**RESEARCH/WRITING**
Further research on your project/subjects

**READING**
Basic Photography, Jeff Curto: Chapter 5, Composition

Ken Light, Witness in Our Time: Introduction
9/24/2019. Class 4 — Portraits on Location
MAKE SURE TO BRING YOUR CAMERA TO CLASS
• Assignment 3 (all students) must be uploaded on Google Drive before 8:30AM
• Histogram and exposure settings
• Ethics of editorial photography (IF TIME: War Photographer), WP + POYi – LOOK AT FINALISTS WORK IF TIME (or next week)
• Street Shoot: Approaching strangers. Working in Tompkins Square Park, each student must get permission to photograph 3 people and collect detailed caption information: Name, Age, Occupation, Hometown.
In your notebooks also include: Why you choose this person, what was it about them that attracted you, what were your initial impressions or hesitations and did those change upon approaching and photographing this person?
• Importance of NOTE TAKING - captions, meta data – WHO, WHAT, WHERE, WHEN, WHY
HOMEWORK:
PHOTO SHOOT
Assignment 4 – *A Day in the Life*
RESEARCH/WRITING
- Further research on your project: What other approaches have been taken on this subject (bring in examples)?
TUTORIAL: Lightroom (link will be posted in resources) – You must familiarize yourself with this
READING Light: Hansel Mieth: The Depression and Early Days of Life

10/01/2019. Class 5 — On Assignment
MAKE SURE TO BRING YOUR CAMERA TO CLASS
Essentials of a good photograph & elements of a photo story (see examples from links)
• Update progress on projects and review examples
• Review: Day in the Life and Street Portraits
• Street Shoot:
Make a 5-picture story around the environs of the school. You will have 1.5 hours to go out and shoot. Keep it simple. Download and edit in class. Try to stay in one place or do one block
HOMEWORK:
PHOTO SHOOT
Assignment 5 – Small Business begins
RESEARCH/WRITING
Begin making contacts with your subject or authorized persons for two of your three ideas. Set up an appointment to meet with two contacts. Visit the area of your project. Record all information in your journal.

10/08/2019. Class 6 — How to Critique a photograph
MAKE SURE TO BRING YOUR CAMERA TO CLASS
• Review first Small Business Photographs
• Project updates
• What makes a good photograph (how to critique a photograph- view classic photojournalism/doc work)
• Discussion of readings Light: Hansel Mieth: The Depression and Early Days of Life
HOMEWORK:
PHOTO SHOOT
Assignment 5 – Small business story continues
READING Light: Walter Rosenblum: Lewish Hine, Paul Strand, and the Photo League

10/15/2019. NO CLASS
Classes meet on a Monday schedule
10/22/2019 Class 7 — Capturing Light
MAKE SURE TO BRING YOUR CAMERA TO CLASS
• Discuss exposure, lighting (flash, led, ambient, window)
• Tutorial on using flash
• Discuss readings
• Review assignment (Small business) - editing a sequence
• View examples of Light & Shadow images
• Lightroom Develop module

STREET SHOOT: Take note of light and shadow on the streets around the school, in the subway station looking up from the stairs, etc. Use flash on subway and LED light as well. Work on technical issues

HOMEWORK:
PHOTO SHOOT
Assignment 6 – Light & Shadow
This exercise must be done in relation to your project, (notes will be given in class).
Post 10 images in NYU Google Docs class folder by 9:00 am next class
READING Light: Peter Magubane: A Black Photographer in Apartheid South Africa
WRITE-UP your final project proposal and approach

10/29/2019. Class 8 — Editing & Sequencing
• Midterm evaluations one on one talks for latter part of class.
• Project updates
• Photo editing/sequencing; how to create a successful narrative
• How do you keep your personal experiences from getting in the way of objective photo editing?
  One on Ones: any tech questions: Camera flash, Histogram, Focus
• Review assignment 6

HOMEWORK:
PHOTO SHOOT
Assignment Continue photographing your project
Post 10 images in NYU Google Docs class folder by 9:00 am next class
READING Light: Jill Freedman: Resurrection City & Mary Ellen Mark: Streetwise Photographer

11/05/2019. Class 9 — Post Production
• Discuss readings
• Lightroom Tutorial – Basic adjustments + Metadata. Each student will upload a range of photos from their project and work on metadata, and caption info. CAPTIONS – read notes to them!
• When to interview, when to take photographs
• Story progress updates
• Review assignment 7-• Flash work and go over any tech issues, Images from project work

HOMEWORK:
PHOTO SHOOT
Specific assignments will be given based on students’ progress and projects
Examples:
Post 10 images in NYU Google Docs class folder by 9:00 am next class
READING Light: Eugene Richards: Americans We & Susan Meiselas: Central America and Human Rights
Bring in one photographic series/story/project from each photographer to discuss in class

11/12/2019. Class 10 — Editing & Critique
• Discuss readings
• Review new work
• Field Trip – Photo exhibit

HOMEWORK:
PHOTO SHOOT
Specific assignments will be given based on students’ progress and projects
Post 10 images in NYU Google Docs class folder by 9:00 am next class

**READING** Light: Donna Ferrato, Living with the Enemy: Domestic Violence & Joseph Rodriguez, In the Barrio

Bring in one photographic series/story/project from each photographer to discuss in class

**EDITING** Prepare selections of all the work you’ve done so far on your project.

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**11/19/2019. Class 11 — Staying Focused in the Long Run**

- Review new work
- Selection and sequencing – what is missing? Begin sequencing student’s work
- Discussion: How do you know when you are done with a story or project? What does it take to keep on going?

**HOMEWORK:**

**PHOTO SHOOT**

*Specific assignments will be given based on students’ progress and projects*

Post 10 images in NYU Google Docs class folder by 9:00 am next class

**READING** Light: Fred Ritchin, The Fish are Last Know about Water

**VIEWING:** Fred Ritchin, Bending the Frame

Bring in notes for discussion on both


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**11/26/2019. Class 12 — Preparing photographs for an exhibition and portfolio**

- How to size, adjust and upload final images for web and exhibit prints.
- Workshop style, we will select all final images
- Lightroom adjustments on final images

**HOMEWORK:**

**PHOTO**

Organize all your selects and fill in any blanks Post 10 images in NYU Google Docs class folder by 9:00 am next class

**WRITING**

Caption all selects and bring in a draft of your project statement

Write up project statement

**READING**

Light: Light: Larry Fink, Social Graces, Bill Owens, Suburbia

Bring in one photographic series/story/project from each photographer to discuss in class

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**12/03/2019. Class 13 — Texts and Captions**

- Review project statements and captions
- Review captions and text
- The Pitch (http://aphotoeditor.com/2008/05/05/pitching-the-photo-editor/)

**HOMEWORK:**

**WRITING**

Any new edits on captions and statement

**READING**

Dayanita Singh, A Truer India; Maya Goded, Tierra Negra

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**12/10/2019. Class 14 — Exhibition**

Layouts, Texts & Install exhibition

**Criteria for Evaluation of Photographs**

1. Ability to demonstrate a clear understanding of the assignment subject matter and its specific criteria.
2. Understanding theoretical material discussed in class and outside sources, to illustrate and execute each exercise.
3. Relevance, appropriateness and clarity of photographs.
4. Ability to demonstrate the topic to the field of documentary photojournalism.
5. Appropriate organization of images so that material is appropriately referenced, and submitted.
6. Ability to write clearly, precisely in all captions and reports.
Cell phones and Computers
Cell phone ringers must be turned off and phones put away (if there is a journalistic related need to have a cell phone on that will be permitted with advance notice). There will be no use of computers in the class except for particular photographic work. Chatting, Emailing, using any Social Media is strictly prohibited. COURSE NOTES MUST BE TAKEN BY HAND IN YOUR JOURNAL/NOTEBOOK. Please be considerate and respectful of others. There will be a strict, zero-tolerance policy; failure to comply will result in the student being asked to leave the room.

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• PLAGIARISM and PHOTO MANIPULATION By taking part in this course you agree to maintain the highest standards of honesty and ethics. Attempting to pass off someone else’s work, whether photographs, words or ideas as your own without proper attribution or acknowledgment is plagiarism. Making up information, falsifying quotes, captions or any type of data, will be not be tolerated.
• The faking of photographs, either through stage directed scenes, reenactments of moments that took place, or with set-up portraits that misrepresent the facts is unacceptable. Altering the truth of a photograph by cropping out significant elements or through digital manipulation in post-production is not permissible in this course.

SUGGESTED EQUIPMENT
• 50mm fixed lens, 24-70mm zoom lens
• Small LED light panel from the cage or your own (such as: Manfrotto ML360H Midi-36 Hybrid and/or small flash.
• A small or mini tripod
• 2 hard drives (one for class, one for back up). You can also back up on the cloud. If you lose your work, you fail the class.
Suggested: Western Digital Black Passport (500 GB, 1 TB, 2 TB)
Extra memory or compact flash cards (at least 64 gb each)
Extra camera batteries
ADDITIONAL READING/VIEWING

NY Times LENS: https://lens.blogs.nytimes.com/
TIME LightBox: http://time.com/section/lightbox/
https://blog.feedspot.com/photojournalismblogs/

A partial list of some Important Photography Books to familiarize yourself with:
Walker Evans, American Photographs
Robert Frank, The Americans
Larry Clark, Tulsa
Susan Meiselas, Carnival Strippers, and Nicaragua
Jim Goldberg, Rich and Poor
Taryn Simon, An American Index of the Hidden and Unfamiliar
William Eggleston, W.E.’s Guide
Nan Goldin, The Ballad of Sexual Dependency
Gilles Peress, Telex Iran
Leonard Freed, Black in White America
Jill Freedman, Street Cops
Gary Winogrand, Public Relations
Diane Arbus, Diane Arbus
Eugene Richards, Dorchester Days
Alec Soth, Songbook, and Sleeping by the Mississippi
Arlene Gottfried, Midnight
Weegee, New York Photographs
Graciela Iturbine, Images of the Spirit
Tim Hetherington, Restrepo
David Goldblatt, Fifty-One Years

A few more readings on photography:
John Berger, Ways of Seeing
Susan Sontag, On Photography
Robert Adams, Beauty on Photography
John Szarkowski, The Photographer’s Eye
Teju Cole, Blind Spot
David Levi Strauss, Between the Eyes
David Hurn, On Being a Photographer
Martha Rosler, Culture Class
Harold Evans, Pictures on a Page
Henri-Cartier Bresson, The Mind’s Eye
In addition to looking at photographs, looking at art, film, poetry, music all contribute to our ability to observe, feel, respond and reflect on the world around us.

**A Few Essential Films to Watch:**
Werner Herzog, *Aguirre, The Wrath of God*  
Francois Truffaut, *400 Blows*  
Debra Granik, *Down to the Bone*  
Vittorio De Sica, *Bicycle Thief*  
Charlie Chaplin, *Modern Times*  
Gilo Pontecorvo, *The Battle of Algiers*  
Akira Kurosawa, *Stray Dog*  
Martin Scorsese, *Raging Bull*  
Albert and David Maysles, *The Salesman*

**A Few Very Visual Essential Books to Read:**
William Finnegan, *Cold New World*  
Lawrence Wright, *The Looming Tower*  
Adrian Nicole Leblanc, *Random Family*  
James Baldwin, *The Fire Next Time*  
Jill Leovy, *Ghettoside*  
Primo Levi, *Survival in Auschwitz*  
Anthony Lukas, *Common Ground*  
Rick Perlstein, *Nixonland*  
Norman Mailer, *The Executioner’s Song*  
Zora Neale Hurston, *Their Eyes Were Watching God*  
Robert Caro, *The Path to Power*  
Roland Barthes:  
*S/Z*  
*Image Music Text*  
*Camera Lucida*  
Michelle Bogre, *Photography as Activism: Images for Social Change*  
Emmanuel Guibert, *The Photographer* (graphic novel)  
Fred Ritchin, *Bending the Frame*  
*Photojournalism, Documentary, and the Citizen*  
YouTube Lecture In Transition. [https://www.youtube.com/watch?v=541UY8jgkxU](https://www.youtube.com/watch?v=541UY8jgkxU)

**10 PROJECTS OR PHOTOGRAPHERS YOU SHOULD KNOW:**
**Vivian Maier**  
http://www.vivianmaier.com/  
**Jim Goldberg**  
Raised by Wolves (and other projects) [https://saintlucy.com/conversations/jimgoldberg/](https://saintlucy.com/conversations/jimgoldberg/)  
[https://casemorekirkeby.com/artist/jimgoldberg/](https://casemorekirkeby.com/artist/jimgoldberg/)  
**David Guttenfelder** North Korea  
[https://www.nytimes.com/interactive/2015/06/09/world/asia/northkoreaeverydayobjects.html?_r=0](https://www.nytimes.com/interactive/2015/06/09/world/asia/northkoreaeverydayobjects.html?_r=0)  
https://www.instagram.com/dguttenfelder/ (artifacts, small side project iphone only) https://www.pri.org/stories/20150615/whathedgehogspinetoolethicksreveaboutnorthkorea

Tim Heatherington
Sleeping Soldiers: https://www.youtube.com/watch?v=B5gl4z6BQs https://pro.magnumphotos.com/Package/2K1HRG77RYJ8 http://time.com/11170/standingclosetotimhetheringtonssleepingsoldiers/

Rob Hornstra, Arnold van Bruggen The Sochi Project
http://www.thesochiproject.org/en/chapters/thesummercapital/
Brenda Keanneally
Upstate Girls http://www.upstategirls.org/upstategirls/
Ruddy Roye
Mark Peterson
http://markpetersonpixs.com/
Anastasia TaylorLind
Square: https://anastasiataylorlind.squarespace.com/maidan
Stay http://www.anastasiataylorlind.com/stay/
Welcome to Donetsk: http://www.welcometodonetsk.com/
James Whitlo Delano
The Global Rainforest Crisis Project: https://www.rainforestcrisis.org/
Everyday Climate Change https://www.instagram.com/everydayclimatechange/?hl=en