Photographing New York
Spring 2016

Day: Tuesday, 2:20-6:00pm
Location: Room 655
Course ID: JOUR-GA 1182.9
Instructor: Lori Grinker

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, smartphone documentation, audio slideshows, tablet e-readers, 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?

Projects and Goals
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, 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. The final result will be an exhibition in the College halls where the course is held.

Course Objectives
Upon completion of this course, students will meet the following goals:
• Understand how photographs communicate visually in a story and individually
• Learn how to sequence a picture story for print, portfolio, web and exhibition
• Gain better understanding of camera technique
• Learn about the history of photojournalism and the impact photographs have on society
• Study how photographs are used in today’s modern digital world
• Learn basic Adobe Photoshop tools and techniques
• Discuss the legal and ethical rights and responsibilities of a photojournalist
• Write informational captions and text to accompany photographs
Grading Components

55%: Photographic Documentation Long-form project, weekly assignments (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.

25%: Written Documentation/Presentation (execution, proficiency): 8-10-minute Presentation with 3-page write-up: Each student will choose the work of a traditional or contemporary photographer or a documentary project, and present a 10-minute (maximum) presentation in class with a written report. Papers will be due upon presentation throughout the term.

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. Journals will be reviewed throughout the term.

Book Report: 2-3-page report summing up the readings, lessons learned and approach to photojournalism will be due at the end of the term.

Statement: 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 due for the photographic exhibition.

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 to 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.

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.

Please note: This syllabus is subject to change

READINGS & RESOURCES

Required Reading
- Digital Photography: A Basic Manual, Henry Horenstein
- Witness in Our Time: Working Lives of Documentary Photographers, Ken Light
- Putting Documentary Work to Work, The Center for Documentary Studies (digital PDF)

Suggested Reading
Photojournalism: The Professionals’ Approach, Kenneth Kobre
The Nature of Photographs, Stephen Shore
Believing is Seeing, Errol Morris
Photography Changes Everything, Marvin Heiferman
The Photographer’s Eye, John Szarkowski
WEEK 1: 01/26/16 What is a photo story?
1. Introduction to Course Material. Rules (listed at end of this syllabus).
2. Review students’ interests, skills, and questions.
3. Tech tools: Basic Composition:
   http://twistedsifter.com/2015/03/10-composition-tips-with-steve-mccurry/
4. What is photojournalism (+ the future of photojournalism)?
5. Overview of digital photography:
   • Review camera settings for best final output, Jpeg, Tiff or RAW, file sizes, downloading, hard drive storage, file naming, saving (including originals) and cataloging files.
   • Photoshop Basics (workflow intro to LIGHTROOM, Lynda.com link)
   • Captions & IDs, file naming
6. NPPA code of ethics: https://nppa.org/code_of_ethics
7. Presentation of documentary and photojournalism projects focused on neighborhoods/towns/people.

HOMEWORK: *
PHOTO SHOOT
Assignment 1 - Composition
During the week make 10 images that represent the tips in the video viewed today. These can be in one location or several. Post 10 selected images in an album on the class Flickr account, and a maximum of 15 outtakes if you like) by 10am day of class. Be sure to name the files as presented in class.
--Upload Images: https://www.flickr.com/groups/phoetojourno_nyu-spring-2016/

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
(Digital PDFs or handouts will be available)
Horenstein: Digital Capture
*BRING YOUR CAMERA FOR CLASS 2

WEEK 2: 02/02/16 Research, Contacts, Gaining Access
MAKE SURE TO BRING YOUR CAMERA TO CLASS
1. Discuss ideas for semester-long project work
2. Reading materials from handouts/Web
3. Review Assignment 1 (all students)
4. How does one begin? How do you cultivate contacts and gain access?
   - When “no” means maybe, “maybe” means yes -- and how to proceed.
5. Street Shoot: On the streets around Cooper Square the class will have a short exercise in camera usage including, depth of field, motion, ISO settings, focus, plus approaching subjects on the street.

HOMEWORK: *
PHOTO SHOOT
Assignment 2 - Depth-of-field & Motion
Notes will be given in class.
Students must complete:
1. Select 4 total (if you are uncertain, then make a separate folder for up to 4 outtakes for each)
2. Follow “Basic Lightroom” (see Lynda.com tutorial in class resources)
3. Write complete captions; include assignment name in file name and caption.
4. ID PHOTOS FOR THIS ASSIGNMENT AS FOLLOWS:
LASTNAME-FirstInitial-AssignmentName.jpg
  - GRINKER-L-dofsharp.jpg
  - GRINKER-L-dofshallow.jpg
  - GRINKER-L-stopmotion.jpg,
  - GRINKER-L-showmotion.jpg

5. Upload images to Flickr by 10am next class

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
Handout: Putting Documentary Work to Work (PDF booklet in class resources)
Horenstein: Chapters: Camera Lens & The Shutter (selected pages will be noted during class)

* BRING YOUR CAMERA TO CLASS 3

WEEK 3: 02/09/16 Making Contacts on Location/Portraits

MAKE SURE TO BRING YOUR CAMERA TO CLASS

1. Go over list of dates for photographer presentations (2 per week beginning week 5)
2. Review assignment 2 (all students)
3. Discussion: Essentials of a good photograph & elements of a photo story
   - What to expect, how to proceed. Observe, question, photograph on location.
4. Street Shoot: The portrait on location
5. Guest Speaker: Nancy Borowick (had misspelled it in first syllabus) (subject to availability)

HOMEWORK:
PHOTO SHOOT

Assignment 3 – NEW (changed from original syllabus) A Day in the Life
This exercise will give you a sense of what it is like to be a photographic subject over a relatively long period of time. You will all pair off, and as pairs will spend a minimum of 12 hours together. For half that time, one of you will be the photographer and one will be the subject; for the other half you will switch roles. The subject gets to decide what he or she wants to spend the time doing — anything from hanging out in your jammies catching up on work (housework, school work, family chores), and catching up on Facebook, to hiking in the woods, to exploring Coney Island, to shopping for clothing — whatever you choose. The photographer’s job will be to document the subject’s “day,” and to select and sequence the 12 photos that best tell the story of that day. The final images must include each element of a photo story. Bring in 12 selected, sequenced images, plus a set of your outtakes (a maximum of 10 outtakes). Name all files as per instructions given in class.

RESEARCH/WRITING
- Begin research for your presentation on a photographer or photo-essay

READING
Horenstein: Camera Exposure & Subject Lighting

* BRING YOUR CAMERA TO CLASS 4

________________________________________
WEEK 4: 02/16/16 On Assignment

MAKE SURE TO BRING YOUR CAMERA TO CLASS

1. Update progress on project ideas
2. Review portrait assignment
3. Discuss readings
4. Using social media such as Instagram to tell stories
5. Street Shoot: Make a 3-5 picture story around the environs of the school. You will have 1 hour to go out and shoot. Keep it simple. Download and edit in class.

HOMEWORK:
PHOTO SHOOT
Assignment 4 – Small Business (this is a two-week assignment)
Document a small business. This can be related to your project or something else. Be sure to include all elements of a photo story (notes at the end of this syllabus). You have two weeks for this assignment.

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.

READING
Horenstein: Image Editing
Light: Introduction
* BRING YOUR CAMERA TO CLASS 5

WEEK 5: 02/23/16 How to Critique a photograph

MAKE SURE TO BRING YOUR CAMERA TO CLASS

1. List groups for photo critiques
2. Project updates
3. What makes a good photograph (how to critique a photograph)
4. Review: DOF and motion assignments.
5. Tech tools: Histogram (shutter speed, ISO & focus reviewed)
7. Discussion of readings

HOMEWORK:
PHOTO SHOOT
Assignment 5 – Continue with small business story.

READING
Light: Hansel Mieth: The Depression and Early Days of Life

* BRING YOUR CAMERA TO CLASS 6

WEEK 6: 03/01/16 Capturing Light

MAKE SURE TO BRING YOUR CAMERA TO CLASS

1. Discuss exposure, lighting (flash, led, ambient, window)
2. Tutorial on using flash
3. Discuss readings
4. Review assignment (Small business) - editing a sequence
5. View examples of Light & Shadow images
6. Photographer report

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 on Flickr by 10 am next class

READING
Light: Walter Rosenblum: Lewis Hine, Paul Strand, and the Photo League

WEEK 7: 03/08/16 Editing & Sequencing
Midterm evaluations one on one talks for latter part of class.
1. Project updates
2. Photo editing / sequencing; how to create a successful narrative
3. How do you keep your personal experiences from getting in the way of objective photo editing?
4. Review assignment 6
5. Photographer report

HOMEWORK:
PHOTO SHOOT
Continue photographing your project
Post 10 images on Flickr by 10 am next class

READING
Light: Light: Peter Mugabe: A Black Photographer in Apartheid South Africa

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

WEEK 8: 03/22/16 Audio Content, Putting Words to Pictures
1. Discuss readings
2. Lightroom Tutorial – Basic adjustments + Metadata. Each student will upload a range of photos from their project and work on metadata, and caption info.
3. When to interview, when to take photographs
3. Story progress updates
4. Review assignment 7
5. Photographer reports

PHOTO SHOOT
Specific assignments will be given based on students’ progress and projects
Examples:
Post 10 images on Flickr by 10 am next class

READING
Light: Jill Freedman: Resurrection City & Mary Ellen Mark: Streetwise Photographer

WEEK 9: 03/29/16 Editing & Critique
1. Discuss readings
2. Review new work
3. Photographer report

HOMEWORK
PHOTO SHOOT
Specific assignments will be given based on students’ progress and projects
Post 10 images on Flickr by 10 am next class

READING
Light: Eugene Richards: Americans We & Susan Meiselas: Central America and Human Rights
WEEK 10: 04/05/16  Staying Focused in the Long Run
1. Review new work
2. Selection and sequencing – what is missing? Begin sequencing student’s work
3. Discussion: How do you know when you are done with a story or project? What does it take to keep on going?
4. Photographer report
5. Field Trip – Photo exhibit

HOMEWORK
PHOTO SHOOT
Specific assignments will be given based on students’ progress and projects
Post 10 images on Flickr by 10 am next class

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

WEEK 11: 04/12/16 Where Do You Go From Here?
1. Discuss readings
2. Discussion: project funding, various media outlets. Go to OSF to see their show and discuss/list outlets
   http://aphotoeditor.com/2008/05/05/pitching-the-photo-editor/
3. Review new work
4. Photographer report

HOMEWORK
PHOTO SHOOT
Specific assignments will be given based on students’ progress and projects
Post 10 images on Flickr by 10 am next class
* Make prints of all your selects (any cheap drug store prints or homemade are fine)

WEEK 12: 04/19/16 Preparing photographs for an exhibition and portfolio
1. How to size, adjust and upload final images for web and exhibit prints.
2. Workshop style, we will select all final images
3. Photographer report

HOMEWORK
PHOTO
Organize all your selects and fill in any blanks Post 10 images on Flickr by 10 am next class

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

WEEK 13: 04/26/16 Final texts and captions
1. Review project statements and captions
2. Book reports due
3. Review captions and text
4. Photographer report

WEEK 14: 05/03/16 Final class
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
Kindly turn off your cell phone ringers during the class session, and refrain from email, phone conversations, social media, and text usage during class. Please be considerate and respectful of others. If it is an emergency, please excuse yourself and take it out into the hallway. There will be a strict, zero-tolerance policy, failure to comply will result in student being asked to leave the room.

Course Requirements
• Attendance: Class attendance is required and will be noted each week. No more than two absences will be allowed. 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 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 photos 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.
• Cell phones, texting, and social media usage are not permitted in the classroom during class time. A zero-tolerance policy will be enforced, failure to comply will result in student being asked to leave, or withdraw from the course.
• 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.
FILE NAMING:
LASTNAME_FistInitial_[YYYYMMDD]-[Subject/Story/Assignment]-[Sequence#].
Example: GRINKER-L-20160126-DonaldTrumpRally_01.dng
(jpeg, dng, tif, nef,cr2, etc.)

ELEMENTS OF A PICTURE STORY
(Elements of a good picture):
• Light
• Color (goes with light) or good tonal range for b/w
• Composition (Framing in the camera)
• Moment, emotion, interaction (instinct when to click the shutter)
• Distance and placement of photographer (which lens) to subject – where do you stand and what is
  your vantage point (move around, get down, lie down, stand on something, shoot through things –
  objects, people, windows)

(The picture story):
• The lead photo: an emotional event or dramatic image to draw in the viewer
• The scene: wide shot to establish location, scene of the story
• Portraits – key people
• Details : specific elements. Think of a place, building details, objects - think of these as portraits
  of an object that help explain the story or place.
• Action: movement, something happening between people or among a group
• Close-ups: like details but with emotion – a tear, hands clenched, gestures
• The Closer: An emotion – joy, sadness, anger, the mood you want to leave the viewer with

For photo shoot assignments:
• Shoot in RAW
• Download your images, edit your selects and 2- best, Rename but keep in RAW (NEF, CR2, Etc. Save 2
  copies on 2 separate hard drives.
• Edit your best images and save in a folder called “SELECTS – RAW”, then resize those images at no
  more than 1100 pixels on the long side and save a copy as a jpeg. Label your images as follows:
• Save these jpegs in a folder called “SELECTS – JPEG”

SUGGESTED EQUIPMENT
• 24-70mm zoom lens
• Small LED light panel from the cage or your own (such as: Manfrotto ML360H Midi-36 Hybrid or
  others mentioned here: http://www.bhphotovideo.com/indepth/photography/hands-
• 2 hard drives (one for back-up, 750gigabytes-1 terabyte each, such as G-Tech G-DRIVE USB 3.0 Mobile
  Hard Drive or OWC Mercury On-The-Go Pro)
Readings and Resources

Web Links
Visual Language:
http://www.newsu.org/courses/language-image
Photographers on Photography:
http://proof.nationalgeographic.com/2013/09/15/the-photographers-on-photography/
Photo Essays/Stories/Multimedia:
http://lightbox.time.com/
http://lens.blogs.nytimes.com/
http://mediastorm.com/
https://instagram.com/worldpressphoto15/

Films:
Born into Brothels, by Zana Briski:
Milton Rogovin, The Forgotten Ones, by Harvey Wang
The Bang Bang Club, by Steven Silver
The Salt of the Earth, (Sebastio Salgado) by Wim Wenders and Juliano Ribeiro Salgado
War Photographer, (James Nacthwey) by Christian Frei

Photographer’s books (partial list):
Debbie Fleming Caffery: The Spirit and the Flesh
Vincent Cianni: We Skate Hardcore
Bruce Davidson: East 100th Street
KayLynn Deveney: The Day to Day Life of Albert Hastings
Jessica Dimmock: The Ninth Floor
Mitch Epstein: Family Business
Greg Girard: Phantom Shanghai
Brenda Ann Kenneally: Pictures of My Neighborhood
Ken Light: Coal Hollow
Danny Lyon: Memories of Myself
Susan Meiselas: Kurdistan
Catherine Opie: In and Around Home
Bill Owens: Suburbia
Richard Misrach: Desert Cantos (series)
Eugene Richards: The Blue Room
W. Eugene Smith: Minimata
Alec Soth: Sleeping by the Mississippi
Larry Towell: The World From My Front Porch
James Perry Walker: The Reverend
The Photobook: A History, Vol. 1 and 2

Photography Websites/Articles/Web links (partial list):
Shelby Lee Adams: http://shelby-lee-adams.blogspot.com/
Juliana Beasley: Last Stop Rockaway, www.julianabeasley.com
Edward Burtynsky: http://www.edwardburtynsky.com/WORKS/Oil/Oil_Fields/Oil_Fields_01.html
Alejandro Cegarra http://www.alecegarra.com/about/
Robin Hammond: http://www.robinhammond.co.uk
Kenneth Jarecke: http://www.kennethjarecke.com/
Mary Ellen Mark: http://www.maryellenmark.com/
Regina Monfort: http://pixelpress.org/contents/regina_fs.html
Simon Norfolk: http://www.simonnorfolk.com/
Eugene Richards – War is personal: http://www.thenation.com/doc/20060327/richards
Allesandra Sanguinetti, Magnum blog: http://blog.magnumphotos.com/2008/10/a_unique_man.html
Fazal Sheikh: www.fazalsheikh.org (see online editions)
Sebastião Salgado: http://www.nytimes.com/specials/salgado/home/
Laura El Tantawy: http://www.lauraeltantawy.com
http://www.pdngallery.com/legends/legends10/
Harvey Wang: http://www.harveywang.com/
http://inmotion.magnumphotos.com/essays
http://www.photomuse.org
http://www.mediatorm.com
http://www.therawfile.org
http://www.masters-of-photography.com
Adobe Photoshop Tutorials: http://www.good-tutorials.com/
http://www.blurb.com