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JRNL 429.01: Documentary Photojournalism

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Journalism 429 ♦ DOCUMENTARY PHOTOJOURNALISM

Fall 2014 ♦ T/TH 2:21-3:30 p.m. ♦ classroom DAH 316

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"The role of the photographer is to witness and be involved with your subject." *Cornell Capa*, founder, Fund for Concerned Photography

COURSE DESCRIPTION AND CLASS STRUCTURE

This is primarily a workshop class in which students will produce documentary photography projects. Through discussions and readings, we will talk about historical and contemporary documentarians and discover their passions and discuss their strategies. We will study documentary photography as a social tool used to investigate contemporary issues. The class will allow you to find support for your work and discover your own style. Exploration of personal vision will be stressed.

You will work on your own on a personal project involving a **social issue**. This final project will be in compiled as a book, which you will shoot, write and design or as a multimedia project, using video and audio or stills, audio and video. We will discuss your projects in regular group critiques.

LEARNING OUTCOMES

- To learn to work with a team of photographers
- To introduce an ethnic diversity of documentary photographers
- To add a major photographic project to your portfolio
- To learn to initiate ideas and become "an idea person"
- To help establish and recognize your photographic style
- To increase your visual education
- To expand your critical and creative thinking
- To improve your technical and software skills

TEXT

Light, Ken, *Witness In Our Time: Working Lives of Documentary Photographers*, second edition, Smithsonian Books, 2010. Additional readings will be provided.

SUGGESTED READINGS

For additional information, you may find the following books and magazines helpful:

Photographers On Photography, by Nathan Lyons
Documentary Photography, by Arthur Rothstein
Doing Documentary Work, by Robert Coles
Hope In Hard Times, by Mary Murphy
and Aperture, PDN, Emerging Photographer magazines

DEADLINES

Assignments and updates must be handed in at the beginning of class on the due date. **Late assignments will be assigned a zero**. An assignment is considered late if you do not drop it in the Professors server one hour before class.

ATTENDANCE

Regular and timely attendance is crucial in this class. You will be responsible for material covered in your absence, and your assignments will still be due at their scheduled times. Class participation is an important part of this class, and unexcused absences will be noted. I expect you to come to class on time. If you are late, I will mark you absent.

Be sure to read the assigned pages and come prepared to discuss what you read.

If you know you are going to miss class or be late, please let me know in advance. An "excused absence" generally involves personal or family illnesses or

emergencies. Routine medical appointments, job obligations, computer problems, missed buses and scheduled interviews are not valid reasons for missing class.

GRADING

Each project will be given two grades, one for content and one for execution. The content grade is for what you have to say, creativity, graphic organization, and uniqueness of vision. The execution grade (which includes the captions, written portion and design/production) is for how effectively you used your technical skills to say it.

| | |
|-------------------------------|------------|
| Personal final documentary | 100 points |
| Final project Proposal | 20 points |
| Photographer report – Oct. 9 | 20 points |
| Updates (10 each) | 40 points |
| Attendance & participation | 60 points |
| Book or URL | 10 points |
| Preliminary design | 20 points |
| Photo contests (15 pts. each) | 30 points |
| TOTAL | 300 points |

| | |
|----|------------|
| A | 93 to 100% |
| A- | 90 to 92% |
| B+ | 88 to 89% |
| B | 83 to 87% |
| B- | 80 to 82% |
| C+ | 78 to 79%. |
| C | 73 to 77% |
| C- | 70 to 72% |
| D+ | 68 to 69% |
| D | 63 to 67% |
| D- | 60 to 62% |
| F | 0 to 59% |

GRADUATE STUDENTS assignment

Write down your thoughts, observations, feelings and questions **after each class**. This will be an essay on what you learned about documentary photography from our discussions and presentations throughout the semester. Assignment is worth 50 points.

ACADEMIC HONESTY

All work turned in for this class (photographic or written) must be your own. Failure to comply with this will result in an F in the class. In addition, everything that you turn in for this class must be shot for this class. In other words, it is expected that you shoot new work for this class. Any act of academic dishonesty will result in referral to the proper university authorities or disciplinary action.

Students must be familiar with the conduct code. The code is online at <http://www.umn.edu/SA/vpsa/index.cfm/page/2585>.

You may not submit for this course any assignment that has previously, or will be concurrently, submitted for another class, unless you receive prior approval from the professor for this course. To do so without permission will result in an F for the assignment and could result in an F for the course.

STUDENTS WITH DISABILITIES

If you have a disability that you feel affects your performance in this class, please come see me and we'll seek a reasonable accommodation. Please see www.umn.edu/dss for details.

AFTER HOURS ACCESS

If you are not a professional program student you must complete an after-hour access form the first week of class. Must turn in by Fri. Aug. 29 or you will not be able to gain entry to the building after hours all semester. To complete the form enter the following URL:

<http://www.jour.umn.edu/current-students/forms>

J429 weekly schedule

Our schedule may change with notice. There may be guest speakers.

We will review our progress in early October. The quicker you get going, the more fun you'll have with your project – and the more satisfied you'll be.

ALL DEADLINES _ NOON on day assignment is due.

EXCEPTION: FINAL PROJECT is due at 10 am

WEEK 1 INTRODUCTION

Aug. 26 Review syllabus
What is documentary photography?
Student projects

Aug. 28 Kari Rene Hall: *Henry, an Unlikely Hero*
Rania Matar: *A Girl and Her Room*
Discuss personal projects

DUE: Formal Proposal/ personal project

This is the polished version. Write two to three pages. It should include one thesis sentence. Then in the body of the proposal explain your project. Provide context. Does it tie to a larger story of regional, national, or international interest? Answer the question, “Why should the viewer care?” Treat this like a proposal to an editor, and sell your idea. Give specifics based on initial research and explain shooting ideas. Describe your access at this point. *No turning back - this will be the project you will pursue for the semester.*

You change your subject after this date and you lose one letter grade.

Sign up for project discussions

Check *College Photographer of the Year* website
<http://www.cpoym.org/index.php?s=Home>

WEEK 2 YOUR PROJECT

Sept. 2 Individual project discussions with Keith

Sept. 4 Contemporary video documentaries

WEEK 3 VIDEO DOCUMENTARIES

Sept. 9 Contemporary video documentaries

Sept. 11 Contemporary video documentaries

WEEK 4 EARLY YEARS OF PHOTO DOCUMENTARY, STYLE/APPROACH, FSA

Sept. 16 William Henry Jackson, Jacob Riis, Lewis Hine, Alfred Steigleitz & others
The early years of documentary work in the United States
Read pages 24-36

Developing Your Style and Approach
Henri-Cartier Bresson, Margaret Bourke-White,
Ken Light, Annie Leibovitz, Judy Walgren, Fazal Sheikh

Hope in Hard Times handout

Sept. 18 FSA including Montana: *Documenting Depression & Recovery*
Read pages 15-23
Read Hope in Hard Times (introduction)

WEEK 5 FIRST UPDATE, APARTHEID IN SOUTH AFRICA

Sept. 23 **DUE: First update/ personal project**
Need at least seven images or 3 minutes of video.
Drop update into the J429 folder. Be on time.

Sept. 25 Peter Magubane: *South Africa*
 Read pages 54-61

DEADLINE: College Photographer of the Year contest: CPOY entry. Must enter at least TWO images. Drop images into CPoY folder
<http://www.cpoyn.org/?s=Home>

WEEK 6 CIVIL RIGHTS IN US, HISPANIC PHOTOGRAPHERS

SEPT 30 Matt Herron, et al: *The Civil Rights Movement*
 Read pages 62-71

Oct. 2 Joseph Rodriguez: *East Los Angeles gangs, 1990s*
 Read pages 140-147

Graciela Iturbide: *The Indigenous of Mexico*
 Read pages 117-123

Manuel Alvarez Bravo: *Iturbide's mentor*

WEEK 7 FRANK (SWISS), RICHARDS, SALGADO (BRAZILIAN)

Oct. 7 Robert Frank: *The Americans*
 Eugene Richards: *Americans We et al*
 Read pages 90-98

Oct. 9 Sebastiao Salgado
 Read pages 108-116 + http://www.nytimes.com/2011/06/09/magazine/an-interview-with-sebastiao-salgado.html?pagewanted=all&_r=0 AND
<http://www.timeoutsingapore.com/art/feature/sebastiao-salgado-interview-on-genesis>

WEEK 8 PROJECT UPDATE, DESIGNING THE PROJECT

- Oct. 14 **DUE: Second update/ personal project**
Bring in at least 10 new images plus the first seven or new video or audio
Drop all images into the J429 folder
- Oct. 16 Designing the project
DUE: Bring a documentary photography book or email URL of an online multimedia piece that exhibits strong design and storytelling work.
Emails are due Oct. 16 at noon
Subject line on email: J429 URL

WEEK 9 AMERICAN WOMEN, HEARST, BARBARA VAN CLEVE FROM MONTANA

- Oct. 21 Discuss Hearst contest
- Mary Ellen Mark: *American Odyssey*
Read pages 79-83
- Lauren Greenfield: *Fast Forward, Girl Culture, Thin*
- Oct. 23 Barbara Van Cleve
Hard Twist: Contemporary Western Ranch Women,
Images of Montana, Holding the Reins: A Ride Through Cowgirl Life,
All This Way for the Short Ride and other books
- DUE: Hearst Competition**
- Details to com

WEEK 10 PRELIMINARY DESIGN, VIDEO DOCUMENTARIES

- Oct. 28 **DUE: preliminary design**
Cover, title page, table of contents, preface, two spreads
or your intro to multimedia doc project (*will discuss in detail in class*)
- Oct. 30 Part two of designs and intros

WEEK 11 THIRD UPDATE

- Nov. 4 NO CLASS – Election Day
- Nov. 6 **DUE: Third Update/ personal project**
Drop at least 25 images (include the five from first update, 10 from second update and at least 10 new or show at least 4 minutes of multimedia, including at least two minutes of new multimedia)

WEEK 12 WAR & CONFLICT COVERAGE, AFTERMATH PROJECT, AFRICAN AMERICANS

- Nov. 11 NOCLASS_ VETERANS DAY
- Nov. 13 War & Conflict Documentary
Read: handout (Rothstein), pp. 87-102
Robert Capa, **Larry Burrows**
Don McCullin: Sleeping with Ghosts
James Nachtwey: Inferno
Susan Meiselas
Read pages 99-107
Donna Ferrato: Living With the Enemy
Read pages 132-139
Fazal Sheikh: *Portrait of a Refugee*
Read pages 153-159
Antonin Kratochvil: *The Fall of the Iron Curtain*
Read pages 124-131

WEEK 13 AFRICAN AMERICAN PHOTOGRAPHERS & GRANTS

Nov. 18 Gordon Parks: *Half Past Autumn*
Eli Reed: *Black in America*

Nov. 20 Grants & book publishers & print exhibitions & galleries.

Sign up for Fourth Update meetings with Keith

WEEK 14 INDIVIDUAL MEETINGS (UPDATE 4)

Nov. 25 **DUE: Fourth Update/ personal project** Each student will meet with Keith to discuss projects while everyone works on the design of his or her projects. MEETINGS ON TUESDAY ONLY...if you leave early will be assigned a ZERO for this assignment.

Nov. 27 HAPPY THANKSGIVING_no class

WEEK 15 EVALUATIONS & FINAL PROJECT

Dec. 4 Written class evaluations & comments/feedback on class

Grants & book publishers & print exhibitions & galleries, part 2

Dec. 6 **DUE: Personal Project**
NOTE: projects are due at 10 a.m.
Submit Quark or InDesign document & PDF of your book design or your multimedia piece in QuickTime Movie by that time.
For book, Follow directions for collect for output or Package.

Note: *We will discuss time & place of last class meeting.*