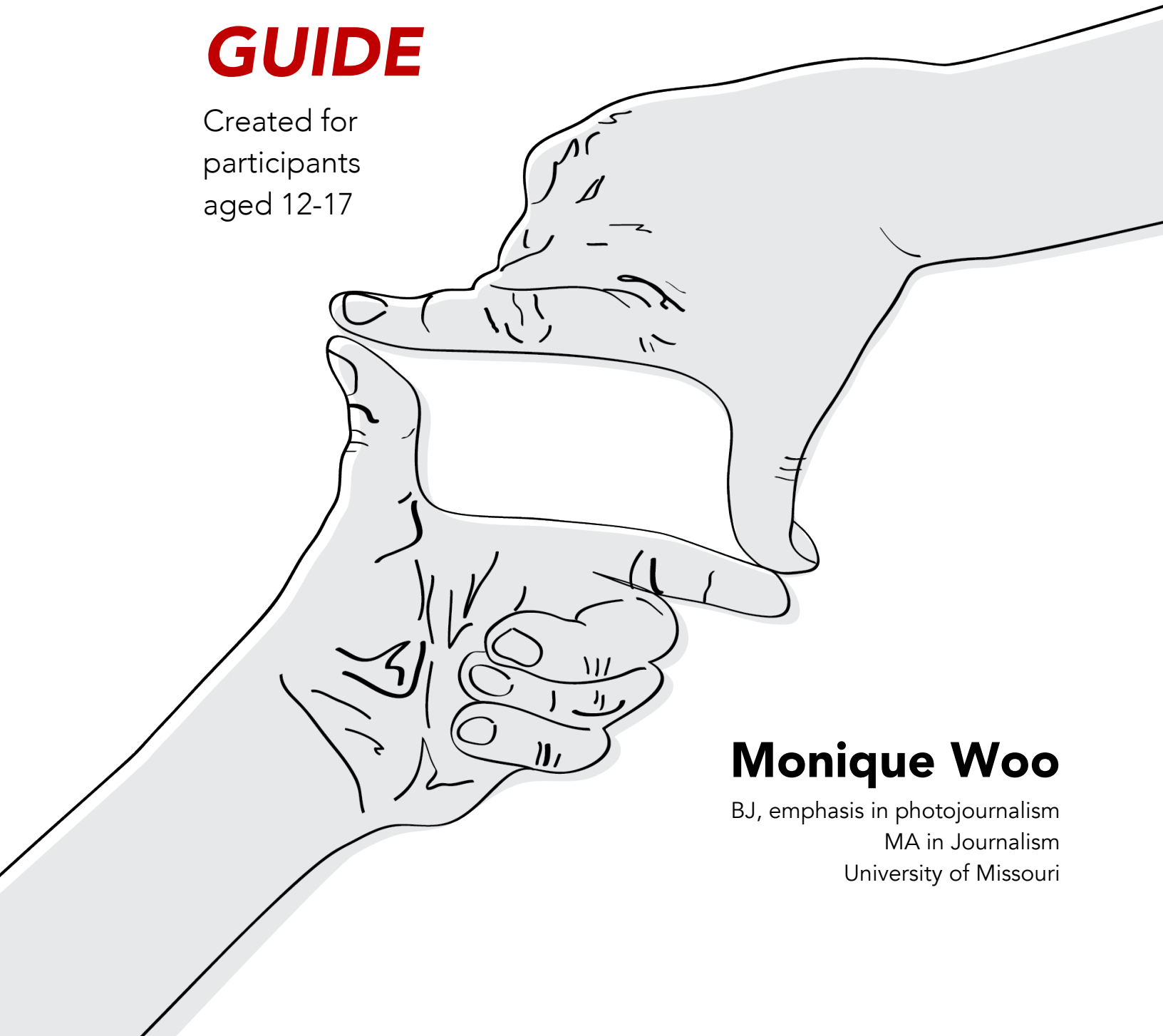


# **RUNNING YOUR OWN PHOTO WORKSHOP: *AN IN-DEPTH* **GUIDE****

Created for  
participants  
aged 12-17

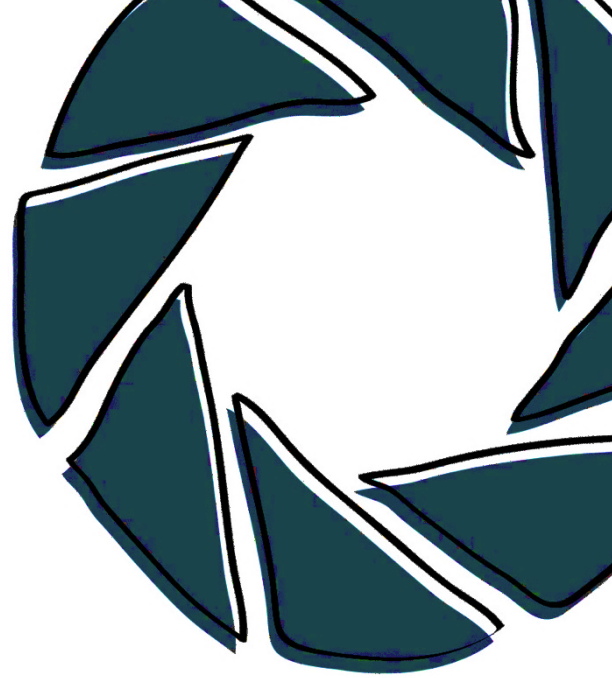


**Monique Woo**

BJ, emphasis in photojournalism

MA in Journalism

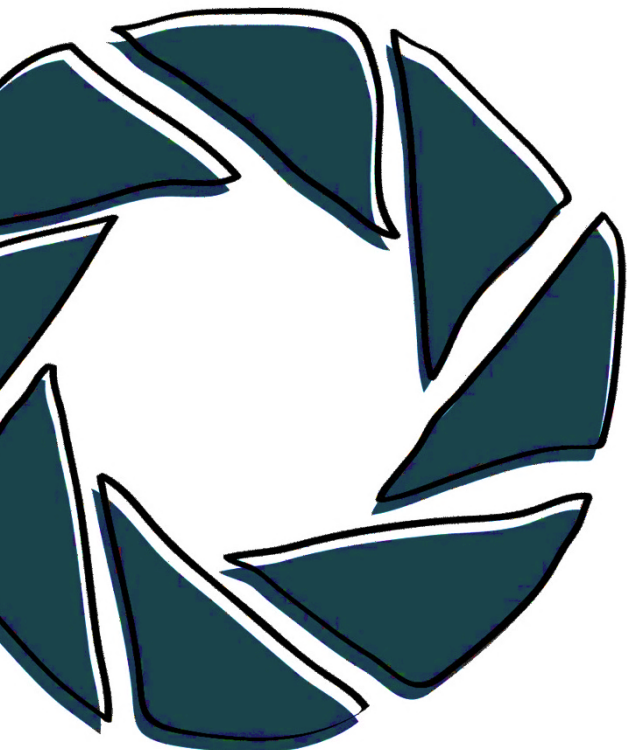
University of Missouri



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# Introduction.

Hello! My name is Monique Woo, and I am a visual editor and journalist. Originally from Los Angeles, I started making pictures on an Olympus point-and-shoot when I was 12 years old. I got a DSLR for Christmas a couple years later, and since then I was known as the “girl with the camera” at my high school. I graduated with a Bachelor of Journalism, emphasis in photojournalism, from the University of Missouri - Columbia in 2018, and I stayed at the same university to complete my master’s degree in May of 2020 (Yes, during the COVID-19 pandemic). That’s when this guide came about.

When I first got into photography, I had no idea what photojournalism even was. I didn’t realize it was an actual career until my second year of college. But even then, I was still lucky enough to fall in love with photography at a young age. I hope this workshop will give students the same opportunities I had and be able to explore photojournalism at an earlier stage in their lives.

## **WHAT**

This guide is designed to offer a curriculum that will focus on teaching photojournalism and its potential as a career path to middle-school and/or high-school-aged students from less-privileged and underrepresented neighborhoods around the country. This guide aims to give those students a voice in portraying and documenting their own lives in their own communities.

## **WHO**

It can be adapted and implemented by an individual or group such as a community center, NGO, independent visual journalist, or local newspaper who wants to increase community engagement, provide an extracurricular activity for local students or share their experiences in the industry.

## **WHY**

I want to make the idea of running a workshop less intimidating for those who don’t have as much experience teaching but would still like to get involved. My goal with this guide is to show other like-minded visual storytellers how impactful photojournalism workshops can be to young students and motivate them to be more involved in their communities.

# History behind the workshop.

This idea started from photojournalists and other visual storytellers wanting to give people a voice in telling their own stories instead of letting others tell it for them. They are giving back to communities in need and providing people a chance to become visual storytellers themselves.

Photographer [Wendy Ewald](http://wendyewald.com/about/) forged this notion of “collaborative photography,” where the subjects are given cameras and contribute to the narrative of their own stories. Since 1969, Ewald has taught children and women of communities all over the world and encourage them “to use cameras to look at their own lives, their families and their communities, and to make images of their fantasies and dreams.” Ewald hopes that her collaborative projects will give audiences the chance to see a perspective not see in “outsider” representations of those same communities. (Read more at: <http://wendyewald.com/about/>, <https://pdnonline.com/features/photographer-interviews/interview-wendy-ewald-pioneer-of-collaborative-photography/>)

Other pioneers in the practice followed a similar method and focused specifically on working with children:

## **Shooting Back**

In 1989, Jim Hubbard, a documentary photographer and photojournalist, founded *Shooting Back* in Washington D.C. It was created to “empower disenfranchised youth with the ability to describe their world: with the camera they ‘shot back’ as the experts of their lives rather than the subjects of a professional’s work.” The Shooting Back model emphasized the ideas of teaching and entrusting underserved populations to document themselves and their communities through media and provide them opportunities not usually afforded. (Read more at: <http://www.jimhubbardphoto.com/about-jim-hubbard>)

## **Fotokids**

Nancy McGirr, a former Reuters photographer, founded Fotokids in Guatemala in 1991. Originally called *Out of the Dump*, the organization started out with a group of six children who lived and working in Guatemala City’s garbage dump. Its mission is to give young people from the poorest *barrios* the chance to learn useful and employable skills “as a means to self-exploration, expression, and discovery.” Fotokids hopes to “empower an upcoming generation of

underprivileged children to escape an apparently never-ending cycle of poverty.” (Read more at: <https://fotokidsoriginal.org/about/>)

### **Born into Brothels**

Photographer and filmmaker Zana Briski spent 10 years on her project where she photographed, filmed and taught photography to children of prostitutes. While gaining the trust of sex workers in the red-light district of Calcutta, India in the late 1990’s, their children were fascinated by Briski and her camera, so she began to teach them how to use it. She then thought of how great it would be to see their lives through their own eyes. On her next visit, she brought ten point-and-shoot cameras and chose a group of kids to participate. “I had no idea what I was doing, but the kids loved it and turned up to classes every week,” she said. “And the results were amazing.” (Read more at:

<http://www.zanabriski.com/about>,

<https://www.npr.org/templates/story/story.php?storyId=4205049>)

Nowadays, this methodology is known as **participatory photography**.

Participatory photography (PP) is a tool used to engage community members in uncovering aspects of their own lives and communities through photography.

Photovoice, probably the most well-known form of participatory photography, is a research method originated in 1992 by Caroline C. Wang and Mary Ann Burris for a project around rural China women documenting their lives. It is used to empower people in underserved communities by enabling them to document their own lives through photography. It also provides them a voice and a platform to tell their story and even become advocates for their own cause. (Source: Photovoice. By: Bullard, Eric, Salem Press Encyclopedia, 2018).

Many organizations have adapted similar missions and values of the method into their own workshops:

### **Las Fotos Project**

“Founded in 2010 by LA-based photographer Eric V. Ibarra after seeing a need for teenage girls through Los Angeles to have a skill that could help build their confidence and self-esteem.” (Read more at:

<http://lasfotosproject.org/aboutus/>)

### **PhotoVoice**

This UK-based charity partners up with other charities, NGO's and community organizations to design and deliver "participatory photography, digital storytelling and self-advocacy projects for underrepresented or issue affected individuals and communities." (Read more at: <https://photovoice.org/about-us/>)

### **Critical Exposure**

Founded in 2004, this organization "trains DC youth to harness the power of photography and their own voices to fight for educational equity and social justice." (Read more at: <https://criticalexposure.org/about-us>)

### **AjA Project**

This nonprofit organization "exists to provide a platform for historically underrepresented youth and communities to utilize the power of creative self-expression" through participatory photography, where they "ask participants to reflect on and (critically) analyze their personal and social landscapes." (Read more at: <http://ajaproject.org/>)

### **Chiapas Photography Project**

Established in 1992, CPP has provided "indigenous Maya peoples in Chiapas, Mexico with opportunities for cultural and artistic self-expression through photography." (Read more at: <https://chiapasphoto.org/about/about.html>)

This how-to was created with these predecessors in mind. I would like for you to adopt into your own workshop the values that these practitioners have upheld and the opportunities that they have given their participants.

# Q&A.

You might have a lot of questions during the process. Here, I have compiled a list of questions that you may have and had them answered by two veteran practitioners: Mario de Lopez and Kat Bawden

## **What is your background in the industry and your experience running photography workshops?**

**Mario:** *"I am an Art Center College of Design Photography graduate. I've been a professional commercial photographer for over 20 years, and I have been teaching photography in classrooms and workshops during these years as well. I find short-term teaching such as workshops exciting and inspirational. I get to meet new students who are also excited about photography. The workshops are platforms for self-expression and through the workshops, students get to develop ideas and visions that are executed during the length of the course. Classroom progress is essential in aiding students to keep their focus. There are always wonderful surprises from students' stories that push the workshops forward. We all get excited to see work that moves us and that it resonates on more than one level. I believe students enjoy that a lot as the work comes from their own peers and communities."*

**Kat:** *"I'm a photography artist and teacher originally from the Chicago area, and I live and work in Los Angeles. I grew up taking a lot of art and photography classes but ended up pursuing a first career as a community organizer and educator. I always practiced photography on my own, and in 2015 I decided to pursue it professionally. Now I do fine art photography and make books, zines, and photo-based installations. Since 2017 I've led after-school and summer photography workshops with youth in Los Angeles at the Los Angeles Center for Photography, the Lucie Foundation's SNAPSHOT! Program, and the Los Angeles Boys & Girls Club. I also lead photovoice workshops with adults who are in substance use recovery. I teach people how to document their lives with photography and we explore the effects of criminal justice policies and public health programs. These workshops culminate with in-person and online exhibitions of the work."*



## What has worked best when working with middle and high school students in terms of how long each session was and how many times a week?

**Mario:** "For middle and high school students a schedule of once a week for 2-3 hours works best, depending on group size. It's not too much time and it seems manageable. There's usually one class assignment per week that they must submit for a classroom critique. It is during the critique that we all get to say something constructive about their work in progress. This keeps them engaged. My workshops are structured such that every student gets to work on their own personal and final project after a few classroom exercises. If the workshops are 8-weeks long, then I would use the first 4 weeks for exercises/research/discourse/presentations and the last 4 weeks will be devoted to their personal project. Their personal project must be something that they feel very passionate about and that it's something they're capable of achieving. Their passion shapes their

personal narratives. And that's what we ultimately want. A quick break in a 3-hour session is a must."

**Kat:** "I've taught a variety of lengths, from 1.5 hours to 3 hours. In my experience, classes that are 3 hours long are best. Young students have short attention spans for lectures (though honestly, so do adult students) but remarkably long attention spans for actually photographing and doing fun, creative activities.

So, I recommend instructors offer longer classes with more dynamic, hands-on activities. Students have a lot of energy and want to photograph, so I channel their excitement into creative work. I never have to cajole my students to photograph – quite the opposite. I usually have to beg them to stop whatever activity we're doing so that I can actually end my classes on time."

## What are some of the key ways you were able to keep your students engaged in class and for out-of-class assignments?

**Kat:** "In my classes, I lecture very little and give students as much time as possible to photograph. During my lectures (which I try to keep under 20 minutes) I ask a lot of questions to keep students engaged in analyzing images and photo techniques. After the lecture, if it's a portrait class, I plan 2-3 "stations" where students can rotate through different portrait set-ups. I bring a lot of props and encourage

student to plan a photoshoot and rotate roles of photographer, assistant, and model. If it's a street photography/urban landscape class, we'll go on photo fields trips most days. I'm also a writer, so I incorporate a lot of free writing and other creativity exercises to get students to engage different parts of their brains. Some key things I've found helpful: Having multiple adults to assist me in

my classes, especially for bigger groups of students. Scheduling regular short breaks for snacks and for students to talk with each other and space out for a few minutes. Playing music during the activities is a must for me. I usually let my students choose the music so they don't make fun of my tastes and so I can learn new music.

Outside of class, I give students pretty broad assignments and ask them to email me 5-10 photos by the next class. Sometimes I'll give them more specific assignments so students can work on a particular skill or project. I make a Google Drive folder for every student and they upload their photos to me. Then I email them with detailed feedback on their work."

## **What was the most difficult aspect of the workshop to manage?**

**Mario:** "I would say that it's getting students to turn in their stories on time. In order to move forward with the workshop syllabus, students must present work each session. When there's only a few presenting work, it becomes difficult to gauge the overall workshop progress. And that's always frustrating. But we must remind ourselves not give up on any student."

**Kat:** "I love giving students feedback to help them build their skills and visual voice. But I struggle to find the best way to do this in a group setting, and I'm very sensitive and deliberate when giving students feedback. Group critiques led by the teacher are a fixture of photography classes, but I'm not a big believer in them. I think group critiques can tacitly send the message to students that they should try to make art that their teacher and peers like. I try not to teach my students to orient themselves around my approval or their peers' approval of their work. I prefer to give students very in-depth private feedback. When I give assignments, students upload their images to a Google Drive folder. I look

at the work and email them feedback. When I see them in class, I'll chat with each of them about my feedback. I try to keep my feedback technical and put aside my personal preferences. For example, I won't say, "I like the light in this photo" instead I'll say, "Your use of dark light to create a sense of mystery is very effective." If I'm trying to be constructive, I'll say something like, "I think you're going for ABC, is that right? Ok, then I suggest you try XYZ, because it'll make it stronger. Look at the work of these photographers for inspiration." This way my feedback is not a pat on the head, but an opportunity for students to further understand and explore the tools of photography. I do like to show everyone's work to the class, but when I do, I don't offer praise or critique. I'll put the images together in a slideshow and add music so it feels like a special experience. I'll invite students to speak about their work so they can get used to articulating their process. This way, everyone can learn from each other without just chasing praise. I want people to be inspired by each other and learn from each other, but not just follow praise."

## What is your advice on using DSLR's, point-and-shoots and cell phones?

**Mario:** "Since we're in the age of camera phones and they're such a big part of our daily lives, I encourage the use of cell phone cameras as a means to document our environments or be creative. Camera phones also an economic choice as well. Not everyone has the money to buy a new camera in the areas where these workshops are conducted. Students just want to learn, and cell phones are what they know best. They're in possession of them all the time. Then, why not? We just have to guide them on how to use the camera phones to take better photos. The same principles of photography apply to all cameras."

**Kat:** "I've taught workshops with all the above – cell phones, point-and-shoots, DSLRs, and mirrorless cameras – and as an artist I use all of the above in my work. They all have advantages and disadvantages.

Teachers have a very limited window in which to instill a love of the art form in their students. For an introductory photography class, and for a class that is short (1-2 hours), I think point-and-shoots and cell phone cameras are great opportunities to focus on the elements of effective images and get students excited to make photographs without being bogged down in tech issues.

As teachers of less privileged students, we want them to have the same access to nice cameras as students from well-

off communities. Anything that can be done to level the playing field is a good thing. But I think photo instructors should be wary of sending the message to students – especially students who might be from families who can't afford expensive gear – that they can only be photographers with expensive and highly-technical equipment. There are many photographers who have made successful careers without DSLRs or fancy, expensive gear. Highly technical and expensive cameras are not a requirement for good photographs or a photography career.

If you're running a workshop that has the funds to equip students with nice DSLRs for the duration of the program, I think it's valuable to encourage students to also make photos with their cell phones or whatever other camera they can get their hands on. That way, when the program is over and the students lose access to the DSLRs, they can still feel like photography is an art form within reach for them. Maybe they'll get a DSLR in the future, or maybe they'll become world-famous for their stunning cell phone or disposable point-and-shoot photography. Who knows.

I taught at an after-school program in east Los Angeles where the students only used simple point-and-shoot digital cameras, and they made incredibly compelling and technically strong work. We printed all the images and had a packed gallery show, and

many of the images sold. People couldn't believe the images weren't made using fancy cameras."

## **Do you have any advice on how independent visual storytellers can pitch funding a workshop to organizations?**

**Mario:** "I would suggest targeting the community that you want to engage and making contact with local community centers/leaders and proposing it to them first and then going after non-profit organizations to fund the workshops. Libraries are also a good starting point as they are always looking for ways to engage their

communities with outsider sources. Local municipalities might have arts program funding as well. I've been fortunate that I've been brought into existing programs with funding in place. Let's not forget local museums, they usually have community programming that might include workshops of many kinds."

## **How have you incorporated the photo voice method into your workshops with middle-school and high-school-aged kids?**

**Kat:** "If there's one thing I want my students to learn in my workshops, it's that they can make strong photos about anything. I want them to know they have a voice, they have a unique perspective, and they have life experience that is worth sharing. My challenge to them is, how do you translate your story and lived experience into strong images, using the tools and principles of photography (e.g. light, composition, color, angle, and photo-essay sequencing).

It's easy to think of a "photographer" as a sort of National Geographic-type guy who travels the world and goes to far-flung places. But some of the best art is personal and close-to-home. I always want my students to feel like they are good enough for photography – they have a camera that is good enough, they have a voice that is good enough, they have subject matter that is good enough. No matter what they want to do with it, whether a career or a hobby, I want them to feel like it's possible for them."

## **Why do you think photography workshops, especially for younger students in underrepresented areas, are so impactful?**

**Mario:** "Well, there's got to be a way to level the playing field in underrepresented communities and

teaching the young is one way to bring change. Photography can be a catalyst for change. As the young learn to

represent themselves with dignity and pride, they can project a bigger image of themselves into the world. This can impact the arts and any local activism. Photography can also help embrace students' own culture and race by bringing a local perspective into a mainstream consciousness."

**Kat:** "Whether it's fine art, journalism/documentary, or commercial: photography is about analyzing the world around you, finding your voice, visualizing an idea or goal and working hard to bring it to life. I think when people are told at a young age that their voice matters, and when they have adult mentors who encourage and challenge them, it can be life changing. Not just as an artist, but as a human being. It's even more powerful for

students to be able to show their work to an audience and learn professional skills at a young age. I think this is especially critical for young people from marginalized communities with less access to art education and guidance on how to pursue a creative career. This feeds into issues of equity and diversity in media, storytelling, and art. If people aren't told at a young age they can be artists, journalists, designers, storytellers, etc. when they grow up, then they might not explore it as adults. These professional fields are not easy to break into and not easy to sustain, and they can be even tougher for people from marginalized backgrounds. I believe opportunities to cultivate both love and professional skills in photography need to start as early as possible."

### **Any other advice you'd like to share?**

**Mario:** "Let students be free with their ideas. Let them explore and experiment. Photography has to be fun and exciting for them. They are at the age where risk-taking is a must, photographically speaking of course. Structure a workshop plan but change it accordingly to meet students' needs. Some students like to be told what to

do in order to perform but with photography it's more about being observant, creative and producing stories that are more personal. If someone signs up for a workshop is because they want to be there. So, we must make this experience worth our time. Keep it fun and interesting!!!"

# Logistics.

## **PARTNERSHIP**

Firstly, if you are not already affiliated with an organization, I would recommend developing a partnership with one that believes in your mission and will help supply you with some of the things you'll need. Although this workshop is possible for those who'd like to do it independently, it might lead you to having more challenges.

- Community centers
- Local churches
- Afterschool programs
- School-sponsored clubs

These are some of the options that might have an interest in helping you with the workshop. One of the major logistical aspects they will probably be able to help you with is providing you a **classroom** or some sort of space you can teach the workshop.

*While living in Columbia, Mo., I partnered with a local non-profit called [Centro Latino Community Center](#) to set up a photo workshop for elementary-aged students who attended their after-school program. Their mission is to support and assist Latino and other minority families in Mid-Missouri. They were able to help provide a space to teach as well as volunteers to help keep the students focused.*

*[Central Missouri Community Action](#) was another organization that used to hold Photovoice workshops as one of their community projects. When they did hold them, CMCA provided cameras and a space to hold the workshop. This is just another example of the types of groups you can reach out to.*

## **EQUIPMENT**

One of the stipulations you have to worry about when running a photo workshop is equipment. What cameras are participants going to use? If you're being backed by an organization, this might be a little easier for you because they might be able to provide some sort of funding for cameras or already have cameras you can use. However, it's still possible to run a workshop without a backing and/or without a lot of money.

One of the best ways to solve this issue is by having the **students use their own cell phones**. Although it may be beneficial for students to learn how to use DSLR's, cell phones can be more accessible and less obtrusive.

It would also be helpful to have a projector or access to one so you can have visuals during your lectures. This would also be helpful during critiques and in-class activities. There are some specific supplies you will need for certain classes, but most of it will be inexpensive or you will most likely own it already. There are also many opportunities to take pictures in class and show them in real time, so it may be useful to have a tethering cord that can connect your camera to your computer. Totally optional!

## **PARTICIPANTS**

Although the workshop can technically allow any number of participants, it's probably best to have **no more than 12**. Especially if you plan on running the workshop alone, a smaller group of participants will feel less overwhelming and still let you have one-on-one time with each student. It will also cut down on any costs you may have, since each student would have their own camera during and outside of class.

Before worrying about overloading your workshop, you'll have to *find* your students first. Again, this might come easier if you plan on partnering up with another organization. You can also go in a more traditional route and pass out flyers or ask permission to speak in middle school and high school classes.

## **CLASSES**

I have designed the workshop to have **10–14 individual classes**, which would be held once a week. The lessons provided are designed for a class to be approximately 1.5 to two hours. Lectures during that time can run from 20-30 minutes. The rest of the time will be used on going over homework assignments and in-class activities. However, don't think you have to stick with that schedule or class length. For example, class could also be held twice a week or once every two weeks for however long; just cut down or add in time during in-class activities or the lecture.

Even though I would like to provide you with a complete slides presentation for every lesson, I cannot include other photographers' work without licensing their photos. But, I have included **[downloadable PowerPoint presentations for](#)**

each lesson with a brief outline of the lecture and links to photographers' work that you can input yourself (If you're only showing their images in a classroom setting and not uploading them online, you should be fine.)

## **HOMEWORK**

All homework assignments encourage students to photograph some aspect of their own lives and their own communities. They are meant to make students think more critically about their own realities and document what they want other people to see about it, giving a more "insider" perspective. The homework assignments are also meant to motivate them to want to make images and think outside the box. Each assignment should be reviewed in the following class.

It's not as important to go through students' photos at the beginning of the workshop than it is closer to the end. For the first two workshops, they are still learning how to take photos and understand what makes a good photo, so make sure that they are actually making pictures and practicing. As you start teaching them about composition, the rule of thirds, etc., it'll be good to go over their work. Once they get into making photo stories and essays, that's when critique is vital because then they can all learn from each other's mistakes and know what to do next time.

How you go over the homework assignments will depend on whether you use actual cameras or cell phones. It also depends on students' access to computers or something to ingest and rename their images. You can use a cloud drive to keep your images organized and give students access to them. The **Google Drive phone app** is a great tool because students can directly upload their photos onto it.

## **ENDGAME**

As the workshop progresses, the participants will have compiled a lot of images. The end goal of the workshop will be to have a final showcase or presentation of the work. You and the participants will go through all the images each student has taken and choose which ones will be published or displayed — depending on how you plan on showcasing the work.



# Curriculum.

The idea of creating a whole curriculum could seem discouraging; so, I have provided **14 lesson plans** in this guide. There will be **10 primary lessons** and **4 supplementary lessons** that can be incorporated into the workshop depending on if you need them (They will work best when intertwined with the primary lessons and not tacked on at the end). Each lesson plan will include:

- Summary of the topic
- Explanation of in-class activities and homework

I am also including worksheets for any activities or homework assignments that might need them in the Annex, which is at the end of this guide.

As I have mentioned before, I'm unable to provide you with complete slides presentations, but you can access the [\*\*downloadable PowerPoint presentations for each lesson here\*\*](#). I urge you to use as many visual examples as possible! Even though I can't provide you with the images themselves, I have given you tons of links to photographers' work.

Because of differing circumstances, you may not be able to use these lessons exactly how they are outlined. Some lessons are longer than others and/or have more activities than needed. Use as much or as little of them as you'd like — as long as you are still aiming for the same mission.

# LESSON 1

## GET EXCITED FOR PHOTOJOURNALISM!

[\(Download slides presentation here\)](#)

### LECTURE

#### What is photojournalism?

First off, what is a *journalist*? A journalist is someone who disseminates the news to the rest of society. You don't have to tell hard-hitting news or work at a newspaper to be a journalist either. You could work for a TV or radio station, a magazine or online news site, or work for all of them as a freelancer. A *photojournalist* is a journalist who uses photography to tell stories. Some of the most well-known and highly regarded photojournalists throughout history include:

- [Henri Cartier-Bresson](#)
- [Ansel Adams](#)
- [Dorothea Lange](#)
- [Robert Capa](#)
- [Gordon Parks](#)

Photojournalism ranged from documenting daily life, to natural landscapes and to even war. As camera technology continued to advance, photographers were able to do more and more with their cameras. Moments could be captured in a split second without the use of big, clunky gear.

#### What it looks like today

Nowadays, there are plenty of opportunities for photojournalists to use their skills in photography *and* storytelling. Photojournalism has transformed into much more than what it used to be.

- [Sports](#)
- [Wildlife](#)
- [Street](#)
- [Portraiture](#)
- [Politics](#)
- [Underwater](#)

Pictures are powerful and can tell a story on their own, when those pictures have a purpose and intention, it can really impact the people that see them.

Photojournalists are well informed about what's going on, and they try to deliver news in a creative way that gets people attention.

#### Photos of the year:

- [TIME](#)
- [National Geographic](#)
- [The New York Times](#)
- [CNN](#)

### **How do our cameras work?**

*\*This section will depend on what type of cameras participants will be using\**

On any camera, it is important to learn how to focus, point and shoot. Even on a cellphone, you have to be aware of what your camera is focusing on so your images look sharp and intentional. Play around with the different settings and understand how to hold

your cameras to improve your stabilization.

Helpful articles for cell phone photography:

- [12 mobile photography tips every photographer should know](#)
- [11 mobile photography tips: how to get better photos with your phone](#)

### **IN-CLASS ACTIVITIES**

*\*Normally, there wouldn't be as much time for in-class activities because every other class will have at least one homework assignment to go over, so the first workshop will always have more time\**

#### **"What does community mean to you?"**

Students will be asked to make a brainstorming map of what community means to them. They will start with the word "Community" and their own definition of community underneath. Then around it, they will write down what community is to them (E.g. Their parents, church, soccer team, best friend, etc.) and 1-2 sentences underneath each to explain why.

#### **Guest Speaker**

This would be a great opportunity to have a photojournalist come in — physically or virtually — to talk about their experiences in the industry. You could go over their work with students in class before so students can ask them any questions they may have about technique or access.

### **HOMEWORK**

#### **Photographing your ABC's**

Students will be asked to photograph something that is shaped like every letter of the alphabet. It gets their minds to think outside of the box and more abstractly. This will be kind of a difficult assignment, but I think it's a good one to start with just so students don't get into the habit of visualizing things so literally. (You can see some examples of it at:

<http://angelajamesphotography.com/blog>)

# LESSON 2

## DEVELOP JOURNALISTIC ETHICS & VISUAL LITERACY

[\(Download slides presentation here\)](#)

### LECTURE

#### Photo manipulation

Have you ever heard about celebrities — like the Kardashian-Jenners — “photoshopping” their photos so they have smaller waists, bigger butts, etc.? That’s called photo manipulation. Photoshop is a powerful tool for photographers, but a lot of people take advantage of what it can do to make not only the people in the photographs look better but also their photo in general. Some photographers have been caught taking things out and putting things in just so their photo is “better,” but that’s considered very unethical behavior. It doesn’t always have to be that extreme, however.

As photojournalists, it is our job to show the truth and what’s actually happening. Here’s a scenario: You’re at your friend Mary’s home to document what her life is like during the weekend. She sits in her living watching TV and she asks you, “It’s getting kind of dark in here. Do you want me to turn on the lights?” Do you say yes because it’ll make it

easier for you to photograph her, or do you say no because she wouldn’t have turned them on if you weren’t there? I would hope you say no. If she turns on the lights because of you and not because she was going to, you’re warping reality. Even asking something to move into a different spot or change clothes would be unethical.

[\*Altered Images: 150 years of posed a manipulated documentary photography\*](#) by the Bronx Documentary Center is a great resource with a collection of example imagery. It also explains how each image was falsely represented compared to reality.

#### Helpful articles:

- [\*People are posting examples of how media can manipulate the truth\*](#)
- [\*Photographer disqualified from wildlife competition after winning with picture of a 'stuffed' anteater\*](#)

- [\*The Ambiguity of Pressing the Shutter – Ethics in Photojournalism\*](#)

### **Having the right intentions matter**

There must also be a discussion on how you treat your subjects. The people you chose to photograph are also people who trusted you do it. You should always ask yourself, “Why do I want to photograph them?” Is it for the right reasons? If you’re looking to gain something out of photographing them, you’re probably not photographing it for the right reasons. The last thing you want to do it to make your subjects feel exploited and unheard.

### **Helpful articles:**

- [\*When does a photographer exploit people?\*](#)
- [\*The ethics of photojournalism\*](#)

### **Visual literacy**

Being visual literate means you’re able to “read” what pictures are saying. As a visual storyteller, visual literacy is important to have so you can better understand not only how to find meaning in other people’s images, but also how to put meaning into your own.

### **What makes a good photo?**

Photographs speak to every person differently. Whether or not it’s a “good” photo is completely a subjective opinion. However, most

photographers follow the same guidelines for what makes a good *composition*, which is how objects in a photograph are positioned and how it draws the viewer’s eye to the most interesting or significant part.

### **Factors in a “good” composition**

When looking at an image, there are some things you should look for that could help you determine whether you actually like the composition and whether or not it conveys the right message.

- **Angle:** The vantage point or direction from which the photographers take the picture.
- **Framing:** What the photographer wants the viewers to see and not see.
- **Light:** How a photographer manipulates light to convey a tone or mood.
- **Focus:** What is in focus and what is blurry in the photograph.

### **Read more at:**

<https://id.iste.org/docs/excerpts/mellit-excerpt.pdf>

### **It’s also about the connection**

Even though making a visually pleasing photo is a part of making a good photo, people also want to feel some sort of connection. Whether that be between subjects, between you and the subject or between them and the subject.

People want to see more behind the photo than just you taking it.

### **Optional book to show students**

**Joel Meyerowitz: *Seeing Things: A Kid's Guide to Looking at Photograph*** is a great resource to teach visual literacy to students who are new to it. Although it's meant for children between nine and 12 years

old, the book provides logical and simple explanations as to why we like certain photos.

Every photographic technique in the book is explained with an image and less than a page of words, so it's up to you which ones you want to focus on.

## **IN-CLASS ACTIVITIES**

### **Photo analysis**

Students will practice how to "read" a photo. They will be shown a single image without the caption. The photo you choose to show them should be pretty straightforward in terms of what is going on. They will fill out worksheet A.1 in the annex, and afterwards you'll show them the caption and discuss what they thought about the photo.

### **Ins and outs of CPOY images**

College Photographer of the Year is an annual international photography contest for students who are enrolled in college or have graduated within a year of entering. It has multiple categories that photographers can enter like general news, sports action and domestic and international picture story. Held at the University of Missouri – Columbia, the judgings for COPY are open to the public to sit in on. It gives people the chance to listen to successful people in the industry talk about what photos they like and what photos they don't like.

By raising their hand, students will be able to take turns voting images "in" or "out," and then they will collectively decide which images actually won first, second and third in the competition. You can show the students the winning images from one category like portraits, general news, etc. without the caption. There may not be enough images in one category to vote on, so one option would be to gather the images from other years of the same category that won an Award of Excellence. Then, they can still go through and vote for the top three spots and have more options. Link to all winning images found [here](#). For the first round, only 50% of the students have to vote "in," and the second round 75% have to and so on. Try to encourage discussion between them and ask them what they like about certain photos and what they don't.

## **HOMEWORK**

### **Make photos with the prompt you're given.**

Students will be given a prompt/caption, and they will have to create photos that can reflect it using the techniques talked about in class. They should aim for taking at least 10 different photographs. The prompt can be something like:

- Things aren't always as they seem
- There are many ways to show happiness
- People do things out of love

# LESSON 3

## BASICS OF PHOTOGRAPHY PART I

*\*Even if participants are using their smart phones, this is still a valuable lesson in understanding how to take better pictures\**

(Download slides presentation here)

### LECTURE

#### Aperture

You've probably seen pictures where there is one subject in focus while everything else is blurry, right? If you have one of the newer iPhones, "portrait" mode creates the same effect. But in a camera, it's what we consider the depth of field. This can be controlled by the aperture, which is the opening of a lens where light passes through to enter the camera. Think of the aperture of a camera like the pupil in your eyes. Whenever you're outside under the bright sun, your pupils are really small because there's SO much light coming through, and your eyes don't need that much. But when you're in a dark room, your pupils get really big because it needs to take in as much light as it can so you can adjust to the darkness and see. The lens of a camera has to react the same way.

#### Shutter speed

Shutter speed is the length of time the camera shutter is open. This also affects how much light is taken into the lens, which also affects motion

blur in your photos. You can sort of think of the shutter as your eyelids if your pupil is the aperture.

A fast shutter speed would be something like 1/1000, which is .001 of a second. Like two quick blinks one after another, the shutter open and closes so fast that it is able to freeze a lot of the motion that may be happening. But if it's a 3 second shutter — like leaving a 3-second gap between your blinks — whatever was moving or doing something in front of your camera for those 3 seconds will be captured in the image.

When in low light, automatic cameras like those on your cell phones will have a slower shutter speed, creating motion blur, but that doesn't always have to be a bad thing. Motion can represent movement, which can come in handy in a category like sports, where very rarely are people actually standing still. So why freeze action when you can show movement?



### **Examples:**

- [Top 10 Winter Olympic Photographs](#)
- [21 outstanding motion blur photos](#)

### **What's the point?**

When you're able to fully understand what aperture and shutter speed can do, you can use them as another technique in conveying meaning. Even though you may not be able to fully control the aperture and shutter speed on your cell phones, understanding

how they work could help you adapt to certain situations.

Dan Chung, for example, [used a smartphone to photograph the 2012 London Olympics](#) and was able to capture interesting photos — even with the limitations of camera settings on a phone.

### **Articles with fun examples:**

- [32 great examples of long exposure photography](#)
- [23 astonishing examples of light painting](#)

## **IN-CLASS ACTIVITIES**

### **Painting with light**

A DSLR will be needed for this activity unless you or your participants are willing to download an app for it (For iPhones, you can try [A1 SuperSlo Shutter Camera](#) for free or [Slow Shutter Cam](#) for \$1.99). Students will learn about long exposures and how leaving the shutter open captures a lot more information than if it were fast. You can bring in different kinds of lights or students can use their phones to paint. They can light up different objects or themselves and learn how to make shapes and letters.

## **HOMEWORK**

### **Stationary subject**

Students will be asked to choose two objects that are important to them (i.e. a stuffed animal, a favorite jacket, a watch, etc.) and photograph them separately at least 8 different ways without moving it. They will be the ones moving around it, photographing it from different angles and getting wide, medium and tight shots of it.

### **Stationary photographer**

Students will then choose two places they feel the most comfortable in and stand right in the middle of them to make 8 different images. They are only allowed to turn but not take any steps.

# LESSON 4

## BASICS OF PHOTOGRAPHY PART II

[\(Download slides presentation here\)](#)

### LECTURE

#### Creating interesting compositions

For this part of learning photography, we're going to focus on how to compose our photos. When learning about visual literacy, we talked a little about what composition is and how angles and framing can affect what a picture is telling us. But I'd say it's a little more difficult to remember those techniques when you're the one behind the camera. Even though there are literally so many things to think about when photographing, we'll focus on some of the important ones.

- **Rule of Thirds:** If you can imagine splitting a photo into thirds from top to bottom and side to side, placing the main subjects where the lines intersect is what the rule of thirds means. We have a natural tendency to want to center everything but using this technique could make your photos more dynamic.
- **Centering and symmetry:** Even though you just learned about the rule of thirds telling you not

to place things in the center of the frame, it sometimes really works. If the photo you want to take is really symmetrical (i.e. if you pretend to fold the photo in half and the two sides match), then centering it would work. It creates a balance within the photo that makes it attractive to viewers.

- **Layering and frame within a frame:** Layering your photos refers to incorporating interesting parts in the background, middle ground and foreground of your photo. Framing within a frame is a way you can layer your images as well use other buildings or trees, etc. in the foreground to frame what you want people to focus on. Layering and framing gives your photos more depth, meaning it gives your eyes more to look at instead of everything being all in the same plane (everything is the same distance from the camera).
- **Leading lines:** This can be done by using paths, walls, patterns, etc. to create natural lines

within your photographs. This technique draws your viewer's attention to the important elements of a photo.

- **Rule of Odds:** When making an image, try to include an odd number of objects or subjects in them. An even number of elements distracts the viewer and makes it harder for them to decide what to focus on. An odd number is also more natural for our eyes.
- **Fill the frame:** Completely fill the frame by your subject. Get close and leave no empty space. This allows your viewers to completely focus on your subject and the small details that they might not normally pay attention to.
- **Leave negative space:** You can also do the complete opposite. Step back and leave a lot of empty space around your subject. This helps create a sense of simplicity and minimalism, allowing your viewers to focus on the main subject.
- **Rule of space:** I know...a LOT of rules! But this is the last one. When there are moving parts of your photos (i.e. a car or boat)

or when your subject is facing a direction not into your camera, you should place them on whatever direction they aren't facing to leave room on the side they are. You don't want them to be driving or looking off and out of the image because it'll seem awkward and unnatural. Giving them space implies that there's room for them to move into.

(Worksheet A.2 in the annex gives students simple graphics of techniques to help them remember what each one is. This will also come in handy during their finger-framing activity.)

**Source:**

<https://petapixel.com/2016/09/14/20-composition-techniques-will-improve-photos/>

**Photographers who religiously use these techniques in their own work:**

- [Matt McClain](#)
- [Jeenah Moon](#)
- [Sarah Silbiger](#)
- [Jovelle Tomayo](#)
- [Michael Noble Jr.](#)
- [Tom Brenner](#)

## IN-CLASS ACTIVITIES

### Finger framing

A wide-shot image will be projected on a screen, and students will create a frame by making an "L" shape with both hands. Then, they will try to frame the

subject or landscape with their hands while keeping in mind the techniques talked about in class. Students will be able to practice their skills and make deliberate compositions. Include different images where different techniques would work best for each.

### **Musical photos**

Participants will walk around while music plays. When the music stops, they have to stop in their tracks and take a photo where they stand. This activity will get the students up and moving while still letting them practice their composition skills.

## **HOMEWORK**

### **Scavenger Hunt**

With the prior week's homework assignment getting them prepared to think more in depth about that is important to them, this assignment will take it a little farther. In this community-based assignment, students will find things to photograph around their community. Almost like a scavenger hunt, they will be asked to find things like "Find something special to you in your room," or "Photograph your favorite pair of shoes next to a window during the day." Make some questions specific but then make some more vague so they can still be creative with it. (Worksheet A.3 is available with a list of more examples)

# LESSON 5

## PORTRAITURE

[\(Download slides presentation here\)](#)

### LECTURE

#### **What is it?**

Portraiture photography can simply be defined as pictures of people, but there's a lot more to it than just that. In portraiture, photographers are able to capture the true character within a person and show a deeper side to them than just what's on the outside.

#### **Posed v. Candid**

This is where we talk more about the differences between posed and candid pictures of people. Although portraits can technically be both candid and posed, we are going to focus on learning about posed portraits. Posed portraits are photographs of an individual or group that is entirely controlled by the photographer. You decide where the person sits or stands, the background, how their hands are placed, etc.

#### **Getting your subjects comfortable**

Making portraits of your subjects can be really intimate and honestly sometimes awkward. If they aren't comfortable in front of the camera, that will most likely reflect in the

images you take of them. So, you have to really connect with your subjects and get them to trust you not only as a photographer but as a person.

Just have a conversation with them. Get them to loosen up a little while you're photographing. It's okay to talk while you take their pictures, too. Even though we are focusing on posed portraiture, there are some candid moments that can be captured as well. If you make your subject laugh and you happen to get a picture of it, that might be the most genuine photo you have of that person.

Never leave your subjects in the dark. Make sure you're always communicating with them and that they understand exactly what your intentions are. You have to get them to trust you so their authenticity can shine through your images.

#### **Tips on portraiture photography**

Some things to keep in mind while making portraiture:

- Take into consideration where and when you are taking the portrait. Natural light is always a

plus but what doesn't mean taking the picture under direct sunlight at noon is the best tactic. You want to keep the focus of your portrait on the subject, so be aware of the background and make sure it's not too distracting.

- Pose your subject in a way that is flattering, and make sure they feel comfortable being in that position for a little while.
- In between the posed shots be sure to just take candid pictures of them while you talk to them or while they're distracted. This could help when your subject isn't the most comfortable in front of a camera in posed positions.
- Capture genuine emotions and expressions. You'll be able to tell the difference between a forced smile and one that's genuine. You never want the subject to look like they were forced to look to feel a certain way.

- Don't just photograph your subject one way. Photograph from a high angle and a low one. Get in close to their face and then back it up to show their surroundings a little more. Use props to frame them or use as a foreground element.

**Source:**

<https://www.pixpa.com/blog/master-portrait-photography>

**Also a good resource for additional information:**

<https://www.nationalgeographic.com/photography/photo-tips/portrait-photography-tips/>

**Photographers with simple and unique portraiture examples:**

- [Kent Nishimura](#)
- [Brinson+Banks](#)
- [Jared Soares](#)
- [Allison Zaucha](#)
- [Daniel Dorsa](#)

## IN-CLASS ACTIVITIES

### Light simulation

For this exercise, you can use the [online lighting simulator](#). It's a little outdated but still a really great learning tool. Or — if you have the means to — you could bring in strobe lights and show how lighting can change the way the face looks. It is recommended to be able to tether your camera to a computer screen so that students can see the results in real time.

### **Classmate portraits**

Students will be partnered up or put into groups and will practice taking portraits of each other. It can be a more structured exercise where you can tell them to use window light and place the subject where they are front lit, side lit and back lit. They can also practice finding a good background for their portraits and so on. Or you can let them freely try out different techniques and come back to you with questions.

## **HOMEWORK**

### **Five portraits**

Students will be asked take portraits of 5 people that are important to them. They should try to take at least five different photos of each person, posing them in different places or by making different and creative compositions. They should be really intentional with where they photograph their subjects.

This assignment will also include a little writing. Students will be asked to write 2-3 sentences for each subject. They should:

- Introduce the subject
- Talk a little bit about who they are and what they do
- Explain why chose to photograph their subject

# LESSON 6

## DOCUMENTARY PHOTOGRAPHY PART I

[\(Download slides presentation here\)](#)

### LECTURE

#### Capturing real moments

Not to say that posed portraiture doesn't capture real moments, but documentary photography is what a lot more people think of when they hear photojournalism. It's the uncontrolled and candid documentation of what is happening around us. It's what we call "slices of life" — moments in time that show what it's like to be living at that place and time. Henri Cartier-Bresson was a photographer who really embraced this idea of capturing "slices of life." Even though the subjects of the photos were ordinary and mundane, he created really cool compositions and graphic images from it.

Another more contemporary and simpler way to think about this concept is street photography. Photographing whatever you stumble across without any sort of intervention.

- [Robert Miller](#), is a deputy director of photography at *The Washington Post* and photographs during his commute to work and even out his office window.

- [Juan Cristióbal Cobo](#) is a Colombia photographer who photographs daily life in Bogota. He even uses his [iPhone](#) for some of it.

Documentary photography can also have more of a purpose behind it. Some early examples of documentary photography include:

- Jacob Riis' [How the Other Half Lives](#), which documented the living conditions in NYC slums.
- Dorothea Lange and [her work with for the Farm Security Administration](#) (FSA) during the Great Depression, including her famous "[Migrant Mother](#)" photo.
- Lewis Hine's [undercover work](#), which helped change child labor laws in the U.S.

#### What to keep in mind

Just like in portraiture photography, you have to take the time to make your subjects trust you and connect with them, so they are comfortable with being in front of the camera. You should also try to only invest yourself into documentary projects



that you are truly passionate and curious about. The more you put yourself into your work, the more relatable and empathetic it will be.

**Some other examples of documentary-style work:**

- [Marlena Sloss](#)
- [Craig Whitehead](#)
- [Alex Webb/Rebecca Norris Webb](#)
- [Calla Kessler](#)
- [Carolyn Van Houten](#)
- [Winners of CPOY's "Feature" category](#)

## **IN-CLASS ACTIVITIES**

### **Guest Speaker**

This would be a great opportunity to have a guest speaker. They could be a documentary journalist, commercial photographer, or someone who does everything just to tie into the past couple of classes.

## **HOMEWORK**

### **Honest emotions**

Students go to two different places that they normally go to in a week (e.g. home, church, park, etc.) and try to capture candid moments of what's going on around them. They must include people in their pictures but unlike the portraiture assignment, they will NOT be posing or adjusting anything about the situation. The only thing they can control is where they move themselves. Students can look for people doing some sort of action, or people having a conversation and laughing. The only requirement is that there must be people in their pictures. They will have to provide a short caption as to what is going on in the photo.

# LESSON 7

## DOCUMENTARY PHOTOGRAPHY PART II: INTRO TO PICTURE STORY

[\(Download slides presentation here\)](#)

### LECTURE

#### Picture story

We've continuously talked about how single images can tell a story, but how can a *series* of images tell a story? A single image has to be able to stand alone and tell its own story. A picture story, however, is a set of images that work together to tell a narrative. Some things are just too complex and too deep to tell in one photo. That's why photo stories are so important.

There is usually a beginning, middle and end to a photo/picture story. Each photo should tell an aspect of the story and add information, and there should always be a diverse spread of photos to choose from (a.k.a. a variety of compositions, lighting, etc.)

#### What can be a picture story?

There are so many different topics and subjects you can create a picture story on. It can be about an individual or group of people's daily life, it can document the process of something, and it can even be about yourself! The possibilities are

endless. Two of my favorite ones that are simple but really powerful:

- Adam Glanzman's "[The 75-year-old arm wrestler](#)"
- Josephine Norris' "[Becoming Cassius Tae](#)"

#### All the moving parts

With a photo story, you have to make sure you have all the parts to be able to tell the whole story. It should include — but not limited to:

- An opener and ender
- Scene setter
- Moments
- Interaction
- Portrait (occasionally)

It's not enough to just think about how you're going to make the photo anymore. You're going to have to do that but also try to think about how that image will tie in or work in your picture story.

#### Other photo story examples:

- [Domestic and International Picture Story winners from CPOY](#)

- "[Sisterly Love](#)" by Sarah Ann Jump
- "[No man's land | The world's last remaining northern white rhinos](#)" by Justin Mott
- "[Looking for a fight](#)" by Erin Hooley
- "[No funny business](#)" by Brittainy Newman
- "[Maddox Watch & Co.](#)" by Jeenah Moon
- "[Derby days](#)" by Matt McClain

## IN-CLASS ACTIVITIES

### Tell a story from one photo

Students will be split up into teams. They will all be given a single image from a photo story (they could be given different ones or all have the same), and they will have to tell an entire story from just that image in front of the class. Then, they will be given the entire picture story to see how their story compares to the actual story.

## HOMEWORK

### Photographing a process

Students will try and photograph someone *doing* something. Are they cooking a meal? Doing homework? Watching TV? Playing soccer? Provide a checklist of possible photos to try and get them to think about composition as well as moments. The list could include:

- A picture of the entire place you are in (Get as far back as you can if you are inside)
- A closeup of your subject's face
- The *process* of what they are doing (If they're cooking take photos of each step)
- A detail shot (A close up of something relating to the subject)
- Images from every angle (What are your subject's looking at? What would it look like from a low or high angle?)

# LESSON 8

## PICTURE STORY & ESSAY

[\(Download slides presentation here\)](#)

### LECTURE

#### Photo Essay

Although both picture stories and essays are series of images, they are actually quite different. A photo essay doesn't exactly follow a storyline, like a photo story does. It's a collection of images that are tied together by one theme or concept. Each photo in an essay can make its own point, and there is a less strict list of shots needed in an essay compared to a story. I wouldn't necessarily say that an essay is easier than a story, because it's definitely not. However, I would say you have more of a freedom to choose how you want your essay to look like. LIFE Magazine coined the term "photographic essay" when magazines started to take advantage of photographs' storytelling abilities. In the 1940's, they published one of the most famous essays in history: "[Country Doctor](#)" by W. Eugene Smith. Although there was one specific topic being explored in Smith's essay, there wasn't a beginning, middle or end to it. It was just a collection of images that showed what the life of a country

doctor was like. That's also an example of what an essay can be.

#### Choosing between photo story and photo essay

There's a lot of preparation that goes into making well-developed a photo story and essay. You got to do your research. Learn about the topic or subject as much as you possibly can. Ask questions and really let your curiosity drive you in the direction to go in.

With your final projects, you'll have the option to choose between creating either. Documenting one or multiple aspects of your own community already gives you a leg up because you already know a lot about it. So instead of focusing on learning more about the topic, you can focus on choosing what you want to document. The more specific you are, the easier it is to see a clear vision of what you want to capture.

#### Photo essay examples:

- "[The Wall](#)" by Griselda San Martin
- "[Sun City: Life after life](#)" by Kendrick Brinson

- "[Visualizing Racism](#)" is issue of *The Washington Post Magazine* is an example of a more interpretive project.
- "[Mr. Sczelepinski](#)" by Trisk Spinski is an example of a project that's more personal.
- "[Ozark life project](#)" by Terra Frondriest is an example of work about the photographer's own community.
- "[New Orleans](#)" by Akasha Rabut

## IN-CLASS ACTIVITIES

### Categorize it

Using cards with random figures and icons on them, students working in pairs will have to categorize them into groups. Then, the teams will go through and try to guess how other groups categorized there. This will teach them what a "theme" or "topic" is and hopefully help them understand what a photo essay could be.

For this, I recommend using the cards from *Codenames: Pictures Edition* instead of creating your own. The symbols and objects are weird, so it makes categorizing them more challenging. If you don't have the means to get this game, you can always create your own cards and use different words as well!

### Final project pitches

Using the brainstorming map they created the first day of the workshop, students will be asked to photograph a story or essay on what community means to them. Then they will come up with 2-3 project ideas that you will go over in class, and they will have to choose which one they will ultimately work on. Ideas can be super specific or pretty broad, but just make sure they have a clear vision as to what they will be photographing.

## HOMEWORK

### Start on final project

Since they have now learned about both picture stories and essays, students will start working on their final project. Critiques after this workshop are critical so that they know what is missing from their project and how they can improve. Advise them to keep notes about what they have photographed so they can recollect memories better when writing captions.

# LESSON 9

## STORYTELLING CAPTIONS

[\(Download slides presentation here\)](#)

### LECTURE

#### **Why they are important**

You want your photos to speak for themselves, but you also want to provide more information about them when you can. That's where captions come in. Caption writing is an essential part of a photojournalist's job. When they are out in the field photographing current events and telling people's stories, their captions provide so much information and context that is valuable to the viewers.

A really great caption can make your photos more interesting and informative than they were before. In-depth captions also tell the viewers that you have done your research and you know what you're talking about.

#### **Basic formatting**

When writing your captions, you should basically remember your 5 W's in writing: who, what, when, where and why.

- Who or what is in the photo?
- What are they doing?
- When and where was this photo taken?

- What's the importance of this photo?

Your captions should be written in complete sentences and in present tense. Any actions that are being done in the photo should be written like they are happening while you write the caption.

You don't want to just state the obvious, though. Use this format when it's necessary, like if it's confusing as to what is happening in the photo.

Sometimes this style of caption doesn't always work, so don't try to make all your captions look like this. You ALWAYS note in the caption if a photo was manipulated or if unusual photo techniques were used. If it's not obvious you controlled the situation or changed things around in Photoshop, you have to label your photo as a "photo illustration." If you created an image using time-lapse capabilities on cameras, you should mention that in your caption. Something like "In this photo illustration..."

#### **Taking your captions to the next level**

There's so much flexibility with what you can add to a caption. Normally, captions are 1-2 sentences, but they can be longer as long as it adds to the photo. Add extra details that you know about your subjects or the location. Include interesting or relevant quotes from your subjects. Include any fun or fascinating context about what's going on.

### **What not to do**

There are also a lot of things you should avoid doing.

- Don't use verbs or verb phrases like "looks on," "poses" or "is pictured above." Instead just talk about who the person is.
- Don't editorialize or make assumptions about what someone is thinking in your

photos. E.g. An angry neighbor or an excited employee.

- Don't characterize things in the photo as "beautiful," "dramatic," "horrifying," etc.

### **Source:**

<https://ijnet.org/en/resource/writing-photo-captions>

Examples projects with in-depth captions:

- "[The house autism built](#)" by Carolyn Van Houten
- "[Our own land](#)" by Zhihan Huang
- "[River dreaming](#)" by Marlena Sloss
- "[Flock of doves](#)" by Gabriel Scarlett

## **IN-CLASS ACTIVITIES**

### **Captioning photos**

Students will go through and caption some of their photographs. Now that they no more about how to write captions, they can also make sure to gather more information or keep in mind what they want to include in their captions. If every student had something to show for their project, critique should take up most of the time for today.

## **HOMEWORK**

### **Continuation of the final project**

Students will continue to make pictures for their final project. After each critique, students should know what they need to work on and get in for their picture story or essay. By this time, students should have a bulk of their work and should only need to make a few pictures.

# LESSON 10

## EDITING

[\(Download slides presentation here\)](#)

### LECTURE

#### **What is means to "edit"**

Editing your photos doesn't necessarily mean you're retouching them or making them look different. It means you're choosing the best images that fit the story or what you're trying to say. That doesn't mean you are choosing your favorite images to be a part of the story, either. It's hard to let go of images that you're deeply invested in, but sometimes your best images will only make the whole story or project weaker or less impactful.

We all take so many pictures, but only a tiny percentage of those images ever see the light of day. Editing is such an important part of the process when working on a project. You want to make sure that every photo that makes it into the final edit belongs there.

#### **The process**

When editing your project, you want to ask yourself, "What am I really trying to say with this?" Knowing and understanding that will help you edit down your images. Remember, you can't just hold onto your favorite ones. How your pictures are going to be presented affects the way you edit and sequence them. The sequence of your images is not just dependent on the narrative, it's also dependent on how the images look one after another. Normally, you want to make sure that all the similar-looking photos are spread out. You can put a variety of images in between them to get rid of any repetitiveness there may be. But if similarity, juxtapositions or repetitiveness is what you're going for, definitely commit to it.

### IN-CLASS ACTIVITIES

#### **Critique for final project – Editing and captioning**

With the final critique, students will have chosen the images for their final project and will be given the remainder of the time in class to caption their images. They will also have to think of a title for their project as well.

### HOMEWORK



**N/A**





# Supplementary lessons.

These lessons are mostly geared towards professional development and giving students the opportunity to learn about new career paths they can go down. For every lesson, there will be an opportunity to have a guest speaker. I think it's inspiring to hear from actual people in the industry and learn about their experiences.



# LESSON S1

## NEW TRENDS IN JOURNALISM

[\(Download slides presentation here\)](#)

### LECTURE

#### **An always changing industry**

There was actually a point in time when there was ONLY print journalism; it began with etchings and text and eventually included photographs. Radio and the TV became a thing, and journalists were taking advantage of its ability to broadcast the news to the masses.

The digital era of journalism came along, and it revolutionized the way we as a society intake the news.

There are tons of outlets you can get news from including online sites, blogs, podcasts, documentary/TV series and the biggest one: social media.

Through Facebook, Twitter, Instagram, Snapchat, etc., news companies are reaching more viewers than ever before. While producing and designing content specifically for those platforms, the news is catering to what the public wants and needs. Journalists are able to get information out faster and easier than ever, and the journalists themselves are now more accessible to their audiences. But we also have to remember that that comes with a lot more responsibility.

Because there's way less steps in getting things published, it's easier for errors and misinformation to reach the public.

That's why there continues to be a huge debate as to whether social media is helping or hurting our industry. Only time will really tell.

#### **Time for visual journalism to shine**

Almost everything nowadays has to be visual. It has to draw you in first in order for you to want to pay attention to it. There should always be a photo or video or graphic to accompany a text story or else no one will want to read it. Visual journalists are so incredibly important and there are so many different kinds of things they can go into or specialize in.

#### **Opportunities in getting ahead of the curve**

Being a photojournalist could mean a lot of different things. Just because you consider yourself a *photojournalist* doesn't mean you only do *photography*.

Photojournalism teaches you a lot of the fundamentals of how other

mediums work. If you learn a multitude of different skills, it'll give you a lot more directions you can do in in your future.

- You can develop your skills in video and produce micro-documentaries (short documentary videos) for news sites. Knowing how to shoot and edit video is always good to know even if you're sole job is photographing.
- Stay up to date on different technologies like drones or 360°

cameras. Learning how to use them or getting specialized certifications will make you stand out.

- Work on and master your social media skills. Journalism doesn't just mean being a reporter. You could work for a newspaper or magazine and solely focus on their social media presence. Check out *The Washington Post's* [TikTok](#) presence! It's run by Dave Jorgenson.

## IN-CLASS ACTIVITIES

### Learn how to use TikTok

Their homework assignment will consist of making 3 different TikToks, so students should familiarize themselves with it if they aren't already to learn about how to make and edit their videos.

### Guest speaker

The guest speaker could come from any sort of background that deals with new trends in visual journalism.

- Journalist with their drone license
- Multimedia/convergence journalist
- A freelance visual journalist
- Social media photo editor
- Digital photo editor

## HOMEWORK

### Make TikToks

Students will be asked to create three different TikToks using the software the app provides them. This gives them an opportunity to shoot and edit a video with a software that provides them with all the tools. I would provide them with some sort of prompt so there's more direction. You could ask them to make TikToks of a process so that they have to cut, sequence and add text. Some examples could be:

- A family member cooking dinner
- Them getting ready for school in the morning
- Their sister or mom doing their makeup
- A friend getting ready for football practice

# LESSON S2

## UNDERWATER PHOTOGRAPHY

[\(Download slides presentation here\)](#)

### LECTURE

#### What it takes

The thing about underwater photography is that you have to learn how to scuba dive first before doing anything.

You first start with classes that teach you basics, then you practice what you learned in a swimming pool, and then you have to do four dives in an actual body of water just for your basic certification. From there, you can climb the ladder and continued to get even more advanced certifications. It definitely takes more time and resources to get your certification.

Once you do that, you'll still have to get all the gear you need to do underwater photography and learn how to use it. There are a lot of similarities to photographing on land when you are underwater, so learning the general basics of photography will still definitely help you.

Using artificial light like flashes or strobes are also a must when doing underwater photography. So, that is something else you'll have to keep in mind.

It can be pricey and take a lot of time for you to get to a point that you're confident in your abilities, but it really is worth it if you want to make a career out of it. There are some photographers who incorporate underwater photography into their specialties, and there are some who only focus on underwater photography. It's ultimately up to you.

#### Opportunities in underwater photography

Underwater photography is definitely a niche. If you do specialize in it, however, there are a lot of really cool and fulfilling jobs you can explore. You could:

- Be a part for an organization that focuses on conservation and marine life.
- Photograph for specialized publications like *Sports Diver*, *XRay Magazine*, or *Ocean Realm*.
- Become a dive master and teach other people how to do underwater photography.
- Work on a dive boat and take pictures for other divers.

- Work for big television stations like Discover Channel or Animal Planet.

There are so many others on the list, but this is good start. If you love the water and want to be a part of conservation, this could really be for you.

Photographers working underwater:

- [Ralph Pace](#)
- [Thomas Peschak](#)
- [Alicia Ward](#)
- [Matej Bergoč](#) (less marine life photography)

## IN-CLASS ACTIVITIES

### **"Tales By Light" on Netflix**

From its IMDB page: *"Behind every powerful image is a powerful story. Uniting exploration, photography and the natural world, Tales By Light follows photographers from Australia and around the world as they push the limits of their craft."* This Netflix show has multiple episodes on underwater photographers. I think it provides a good look into the educational and exciting reality of being an underwater photographer.

### **Guest Speaker**

If time permits it, having an actual underwater photographer talk about all their experiences could be really informative and inspiring.

## HOMEWORK

### **Shoot through**

Students will make 8 images where they have to photograph through something. For example, they can shoot through a window, a glass cup, sunglasses, or even a sheer blouse. With these images, they are allowed to control the situation, and move things around if need be. This will get students to think about how they can make more creative compositions without sticking to basic techniques.

# LESSON S3

## LIGHTING

[\(Download slides presentation here\)](#)

### LECTURE

#### **A photographer's tool**

Without light, there wouldn't be pictures. Light is so important because it not only determines how bright or dark your photos are going to be, but it can also affect the quality, composition and tone of them. It's something photographers ALWAYS have to think about because of how much of a difference good and bad lighting can make on a photo.

#### **Natural vs. Artificial**

Let's understand the difference between the two. Natural light is the available light that you have no control over, aka the sun and the moon. Artificial light is basically any other light source on this planet. That includes a flash, LED light, lamp, etc.

It's important for beginner photographers to first master natural light and understand how it works before they even dabble in artificial. If you can't figure out how to use natural light, you definitely won't understand how to use artificial in your pictures.

Yes, lighting is a very advanced technique to learn. But hopefully this makes you think more about how understanding light can make you a better photographer.

#### **There are pros and cons to both**

With natural light, there is no need for any extra equipment and there's a lot of it. When you need to shoot, all you really need is your camera and that's it. During dusk and dawn, there is a time we call "golden hour," when the sun is at the horizon and casts the most warm, soft light. That's a big pro when it comes to natural light. But, sometimes it's unreliable. Natural light depends a lot on mother nature and the time of day, and you can only really control one of those things.

With artificial light, you can control pretty much every aspect of it. You can make artificial light look natural, but you're able to manipulate it exactly how you want it to be. It doesn't always have to be a complex set up, but it does cause you to have more gear and stuff. It also can be sort of finicky if you don't fully understand how to use it.

**Source:**

<https://digital-photography-school.com/natural-versus-artificial-light-which-do-you-prefer-working-with/>

**Opportunities in knowing lighting**

Nonetheless, there are good and bad things to using both, but knowing how to use them to your advantage will benefit you if you plan on going into photography/photojournalism. When natural light isn't available, knowing how to manipulate artificial light can really come in handy. Not every situation you photograph will bless you with amazing natural light at golden hour. So, it's good to learn how to use artificial light. It's definitely way too complicated to teach right now but knowing the differences in natural and artificial is a good start. There are some really cool things you can do with it, though.

**IN-CLASS ACTIVITIES****Guest Speaker**

Getting to hear a freelance photographer that does journalism and commercial work would be beneficial for students so they know they can do in lot so directions. But it also shows them how important knowing and understanding light is.

- Painting with light — which we do in Lesson 2 — is a great technique to set you apart from other people. We do it at a small scale, but imaging being able to do it on a massive scale.
- In portrait photography, knowing how to light is ESSENTIAL. If you get really good, you could be hired on by publications to photograph big celebrities and other famous people.
- It's also extremely important in a lot of different types of photography like fashion and wedding photography. Knowing how to use the light in your favor will make clients choose you over others.

Photographers with unique lighting techniques:

- [Amy Lombard](#)
- [Peter Fischer](#)
- [Steffenie Burns](#)
- [Danielle Levitt](#)
- [Calla Kessler](#)



## **HOMEWORK**

### **Differences in light**

For one day, students will make the same photo at different times of day. When they wake up in the morning, before they go to school, when they get back from school, before dinner and then nighttime. This will show them how the sun's rotation really affects how the photos look. The times they photograph can change accordingly to make sure they do photograph one time during golden hour.

# LESSON S4

## SPEAKING IN FRONT OF AN AUDIENCE

\*If you're having a physical showcase of the student's projects, this could be useful if you wanted them to present their work\*

[\(Download slides presentation here\)](#)

### LECTURE

#### **Becoming a better public speaker**

Your final projects will be showcased in front of your friends and family in the community, and you're going to be talking about your work in front of them. It is difficult for you sometimes to give presentations in front of your classes? You might have some trouble public speaking, but that's okay because a lot of people have issues with it. Or you're great at it and just need some tips on how to be better.

Public speaking is a great tool to learn and know how to do it because you'll probably be doing it the rest of your life. Some of you may not, but a lot of you will have to know how to communicate with people and speaking in front of an audience is not any different. Here are things to remember:

1. Practice and prepare what you are going to say. If you know

what's coming after each sentence, you'll be less anxious than if you had no idea what you were going to say.

2. Admitting your nervous to the crowd is not a sign of weakness but will help calm you down and make you feel more comfortable.
3. Remember that the people who are listening to you speak want you to succeed. Your peers are probably just as nervous as you to speak, so know that everyone is there to support you.
4. Pay attention to your body language. Always stand up straight because it'll subconsciously boost your confidence too!
5. Tell yourself you're going to kill it!

### IN-CLASS ACTIVITIES

#### **Create your own speech about your project**

Students will write a 2-3 paragraph speech about their projects and will help other students if needed.

## **HOMEWORK**

### **Practice speech**

Students don't necessarily have to memorize it, but they should be able to look up once in a while and know what to say next.

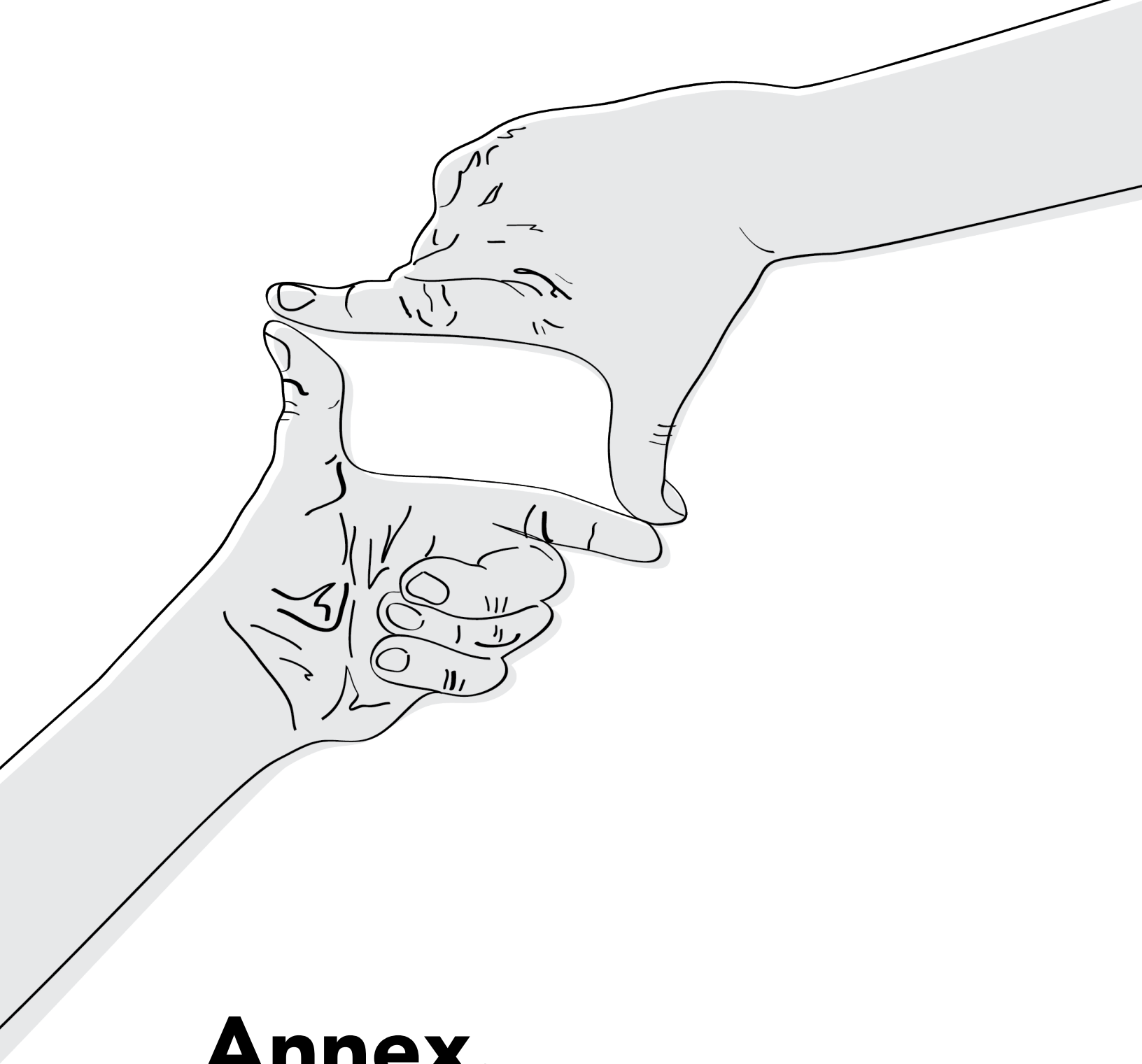
# Afterword.

The reason you're doing this is not for the fame or money. The reason you're doing this is because you want the younger generations to know how impactful visual storytelling can be. You want them to know that what they have to say is meaningful and valuable. You're giving students a voice that they wouldn't have otherwise.

Creating and running your own workshop is scary. Believe me, I have tried. But I don't want that to be the reason you don't do it. I hope that this guide has helped push you forward in following through and I hope it makes the whole process a little easier for you.

I know you'll enjoy sharing your love for visual storytelling as much as I do.





# Annex.

This is where you will find the worksheets you'll need for some of your lessons. If there are any changes that need to be made, you can also download the [editable Microsoft Word documents here](#). You will also find the previews to the [downloadable PowerPoint presentations](#) for each lesson.

# A.1 ANALYZE THIS PHOTO

What type of photo do you think this is? (check all that apply):

- |                                      |   |                                 |
|--------------------------------------|---|---------------------------------|
| <input type="checkbox"/> Portrait    | <input type="checkbox"/> Family           | <input type="checkbox"/> Other  |
| <input type="checkbox"/> Event       | <input type="checkbox"/> Selfie           | <input type="checkbox"/> Action |
| <input type="checkbox"/> Documentary | <input type="checkbox"/> Aerial/Satellite | <input type="checkbox"/> Posed  |
| <input type="checkbox"/> Landscape   | <input type="checkbox"/> Panoramic        | <input type="checkbox"/> Candid |

What do you see?

PEOPLE	OBJECTS	ACTIVITIES

Write one sentence summarizing the photo.

**Where** do you think this was taken?

**When** do you think it was taken?

What do you think this photo is trying to tell you?

What does it make you feel? (E.g. Angry? Happy? Sad?)

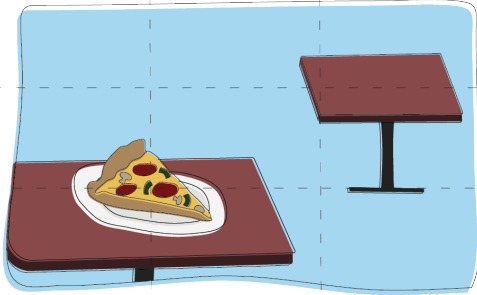
What do you like about the photo? (check all that apply)

- |                                      |                                   |                                       |
|--------------------------------------|-----------------------------------|---------------------------------------|
| <input type="checkbox"/> Composition | <input type="checkbox"/> Colors   | <input type="checkbox"/> Complexity   |
| <input type="checkbox"/> Angles      | <input type="checkbox"/> Emotions | <input type="checkbox"/> Simplicity   |
| <input type="checkbox"/> Lighting    | <input type="checkbox"/> Subjects | <input type="checkbox"/> Other: _____ |

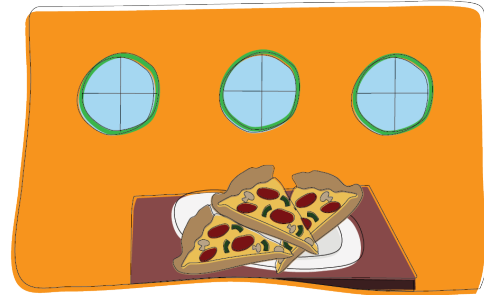
Explain why.

(Worksheet adapted from the [National Archives](#))

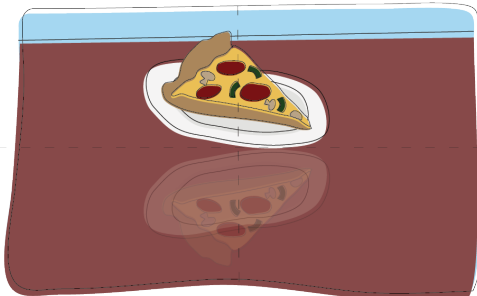
# A.2 COMPOSITION CHEAT SHEET



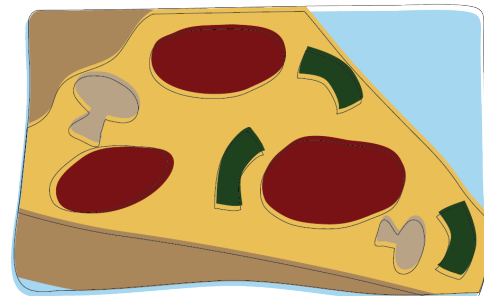
**Rule of Thirds**



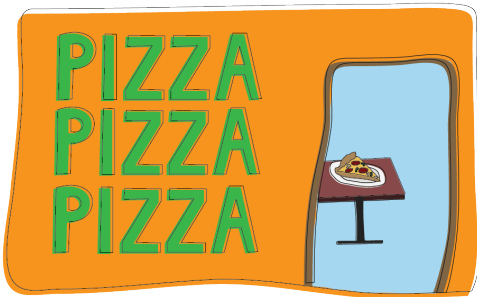
**Rule of Odds**



**Centering/Symmetry**



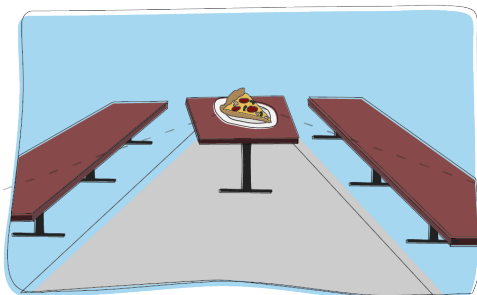
**Fill the Frame**



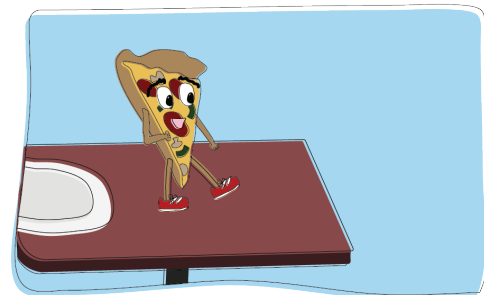
**Layers/Frame within a Frame**



**Leave Negative Space**



**Leading Lines**



**Rule of Space**

## A.3 PHOTO SCAVENGER HUNT

For this assignment, you will be given specific things to find and photograph. The things, however, should be special and unique and to you. When photographing, try to keep in mind the techniques discussed in class.

Find these things to photograph:

- A space in your home that you feel the most comfortable in
- Your favorite meal at home
- Your favorite part about your neighborhood
- Something you've had for over a year
- Something you've had for over 5 years
- Something you've had since you a baby
- Your favorite view out a window
- Your favorite thing about a friend
- Your favorite part of school
- Your favorite thing to do on the weekends
- Something that made you laugh
- Your favorite extracurricular activity
- Your favorite thing to do with family
- Your favorite thing to do with friends
- Your reflection in something other than a mirror



# A.4 Lesson 1

## Week 1: Welcome!

### Introductions

- Who am I?
- Who are you?

### What are we **doing** here?

- Photo workshop geared towards teaching you the fundamentals of photojournalism.
- You learn the basics of photography and through those skills tell your own story.
- We will be focusing on documenting your own lives and your own communities.

### What/Who is a **photojournalist**?

- **Journalist** = someone who reports the news
- **Photojournalist** = someone who reports the news through pictures

### Links:

- [Henri Cartier-Bresson](#)
- [Ansel Adams](#)
- [Dorothea Lange](#)
- [Robert Capa](#)
- [Gordon Parks](#)

### How it **started**

- Ranged from documenting daily life, natural landscapes and even war.
- As technology got better, photographers could do more with their cameras and capture moments in split seconds without the use of clunky gear

### What it looks like **today**

- There are **so** many different things you can do as a photojournalist today.
  - Sports, politics, wildlife, portraiture, etc.
- Photojournalists are knowledgeable about current events and document history in a creative way

### Links:

- [Sports](#)
- [Wildlife](#)
- [Street](#)
- [Portraiture](#)
- [Politics](#)
- [Underwater](#)

### Photos of the year:

- [TIME](#)
- [National Geographic](#)
- [The New York Times](#)
- [CNN](#)

### How to use our **cameras**

- \*will depend on type of cameras being used\*

### Helpful articles for cell phone photography:

- [12 mobile photography tips every photographer should know](#)
- [11 mobile photography tips: how to get better photos with your phone](#)

### In-class **activity**

- This class will not only teach you photography but also give you a chance to tell your own story.
- Through the workshop, we will be focusing on documenting your community.
- Who/What is your **community**?

### Brainstorming Map

1. Define what community is
2. Write down **who** or **what** is a part of your community
3. Keep them! We will be using them in a later class



### Homework

- For the next week, you will be photographing your ABC's.
- You will have to think not so literally to find things that are **shaped** like every letter of the alphabet.
- [Example](#)

# A.5 Lesson 2

## Journalistic ethics & visual literacy

## Photo manipulation

- The idea of “photoshopping” images to make them more appealing or interesting
- Out job as photojournalists is to document **reality**, so distorting the truth is unethical

## Scenario:

- You’re at your friend Mary’s home to document what her life is like during the weekend. She sits in her living room watching TV and she asks you, “It’s getting kind of dark in here. Do you want me to turn on the lights?”
- Do you say yes because it’ll make it easier for you to photograph her, or do you say no because she wouldn’t have turned them on if you weren’t there?

## Answer:

- Short answer is no
- If she turns on the lights because of you and not because she was going to herself, you’re warping what is real

## Links:

- [People are posting examples of how media can manipulate the truth](#)
- [Photographer disqualified from wildlife competition after winning with picture of a ‘stuffed’ antelope](#)
- [The Ambiguity of Pressing the Shutter – Ethics in Photojournalism](#)
- [Altered Images: 150 years of posed a manipulated documentary photography](#)

## Having the right intentions matter

- Treating your subjects well and with respect is extremely important in an industry like this
- Ask yourself, “Why do I want to photograph them?”
- Is it for the right reasons?

## Visual literacy

- Developing visual literacy will teach you how to “read” what pictures are trying to say
- It’s important for visual storytellers so you can find meaning in other people’s images but — more importantly — in your own.

## What makes a good photo?

- What makes a “good” photo is subjective
- But most photographers follow the same visual techniques to create interesting photos.
- They use angles, framing, light and focus as some of their main ways they control what their photo conveys and to make good compositions
- **Composition** = How objects in a picture are positioned and how it draws the viewers’ eye to the most interesting part.

## Connection is key

- A big part about making a “good” photo is what it looks like, yes.
- But viewers also want to see and feel a **connection** between:
  - Them and your subjects
  - You and your subjects
  - Subject and subject

## In-class activity

- To better understand all the different aspects of a photograph, we will be analyzing one
- You will be answering the questions on the worksheet, and we will discuss it at the end.

## Directions

- I will show you a photo, and without knowing the caption or any information on it, you will fill out the worksheet.
- Then, we will all come together, I will read out the caption and we will talk about what you all noticed

## In-class activity

- **College Photographer of the Year** is an annual photo contest for university students.
- Every year, the judges sit in a row and are given buttons to either press “in” or “out” for an image.
- As the rounds of judging continue, the number of judges who say “in” to the photo increase.
- Today, we will become the judges for the competition

## Directions

- I will be showing you images from a single category in the contest. Three will have won 1<sup>st</sup>, 2<sup>nd</sup>, or 3<sup>rd</sup>, and others will have won “award of excellence,” which means the judges acknowledged they liked them but not enough to award them higher.
- You will vote either “in” or “out” by raising your hand, and each time we vote for a photo, the number of students who vote “in” will increase.
- You will have the chance to discuss with one another who you think wins gold, silver and bronze.

## Homework

- You will be given a specific prompt
- With the prompt in mind, you must create photos that can reflect or convey it.
- Aim for around 10 different images.

# A.6 Lesson 3

## Basics of photography: Part One

### Parts of a camera

- Cameras are a lot like our eyes
- **Shutter speed** = how long the camera's eye stays open
- **Aperture** = how big the pupil is

### Aperture

- Controls the depth of field in the photos.
  - Normal mode to portrait mode on an iPhone, for example, is imitating what aperture does in a camera.
- Think of it as the pupils in your eyes
- The lens of a camera reacts the same way as your pupils do in bright and low light.

### Shutter speed

- The length of time the camera shutter is open.
- It affects how much light is taken into the lens, which also affects motion blur
- This of the shutter like your eyelids if your pupils are the aperture

### Links:

- [Top 10 Winter Olympic Photographs](#)
- [21 outstanding motion blur photos](#)
- [Dan Chung used a smartphone to photograph the 2012 London Olympics](#)
- [32 great examples of long exposure photography](#)
- [23 astonishing examples of light painting](#)

### Why does it matter?

- You could use them as another technique to convey meaning if you know how they work.
- Even on your phones, understanding them could help you adapt to situations.

### In-class activity

- We will be practicing a technique that would be possible without knowing how to control shutter speed and aperture.

### Painting with light

- With the use of different lighting sources, we will be creating long exposure images.
- We will literally be **painting** with light.

### Homework #1

- Find TWO things that are meaningful to you (i.e. a necklace from your grandma, your favorite jacket, etc.)
- Without moving it, photograph each one 8 different ways.
- You will have to move around to get different angles and distances.
- Go high and low, close and far, left and right. Get creative!

### Homework #2

- Find TWO places that you feel the most comfortable in.
- Stand right in the middle and make 8 different images.
- This time, YOU aren't allowed to move around. You can only turn but not take any steps.
- Try bending down, going high up. Get creative.

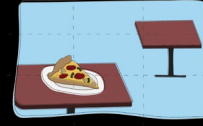
# A.7 Lesson 4

## Basics of photography: Part Two

### Creating interesting compositions

- We're going to be focusing on learning more about the techniques in making "good" composition.

### Rule of Thirds



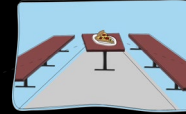
### Centering & Symmetry



### Layering & Frame within a Frame



### Leading Lines



### Rule of Odds



### Fill the Frame



### Leave Negative Space



### Rule of Space



### Photographers who religiously use these techniques in their own work:

- Matt McClain
- Jenni Mason
- Sarah Schlegel
- Jovelle Tomayo
- Michael Noble Jr.
- Tim Stewart

### In-class activity

- We will be practicing our techniques first without using our cameras and then an activity that will get your blood flowing

### Finger framing

- Using your hands, you're going to make a rectangle by making "Ls" with your pointing finger and thumb
- I will show you different images, and you'll have to figure out the best way to frame the main subject.

### Musical photos

- You will be walking around the while music plays.
- When the music stops, you will have to stop and take a photo of whatever is in front of you.
- Try to find a main subject and practice the composition skills you we just talked about.

### Homework

- We're going to take the same idea as last week's homework and make it a little more interesting.
- You will be given a list of things to find and photograph, just like a scavenger hunt.
- The things listed are all things that are personal to you
- Make sure you're practicing the composition techniques!

# A.8 Lesson 5

## Portraiture

### What is it?

- Basically, it's pictures of **people**, but it's also a lot more than that
- Great portraiture photographers capture the true character within a person and show what's inside and not just what's on the outside.

### Posed vs. Unposed

- Portraits can technically be both posed and unposed (which is what we call **candid**).
- Right now, we will be focusing on **posed**
- Posed portraits are entirely controlled by the photographer
- You get to decide what everything looks like

### Getting subjects comfortable

- Portraiture is intimate style of photography, where your subjects are able to trust you behind the camera.
- If they aren't comfortable or feel awkward, that'll most likely be conveyed in your images.

### Solution:

- Establish a rapport with your subjects just by having a conversation with them.
- It's okay to talk to them while your taking pictures too.
- Getting them to laugh at something you said could bring a genuine tone to your posed portrait.

### Tips on being a good portraiture photographer

- Take into consideration where and when you're taking the portrait
- Pose your subject in a way that's flattering
- Let your subjects loosen up in between posed shots and continue to photograph through the candid moments
- Try to capture genuine emotions and expressions
- Always try new things with your subject in terms of different angles, distance, props, etc.

### Photographers with simple and unique portraiture examples:

- [Kent Nishimura](#)
- [Binson + Banks](#)
- [Jared Squires](#)
- [Allison Zuehl](#)
- [Daniel Dossa](#)

### In-class activity

- We will be looking at an [online light simulator](#) to show you what it looks like to have different directions of light on your subject's face.
- Also, you will be taking pictures of each other!

### Classmate portraits

- You will be partnered up or put into small groups and practice taking portraits of each other.

### Homework

- Find FIVE different people that are important to you.
- Take at least FIVE different photos of each person, posing them in different places or making different compositions.
- You will also be writing 2-3 sentences about each subject. Include:
  - Who they are, who they are to you and any other information about them.
  - Why you chose to photograph them

# A.9 Lesson 6

## Documentary Photography: Part One

### Capturing **real** moments

- Documentary photographer is what most people think of when they hear "photojournalism."
- It is the uncontrolled and candid documentation of what is happening around us.

### "Slices of **life**"

- Moments in time that show what it's like to be living at that place and time.
- A more contemporary way to think about it is street photography — photographing whatever you stumble across without intervention

- [Robert Miller](#), is a deputy director of photography at *The Washington Post* and photographs during his commute to work and even out his office window.
- [Juan Carlos Cely](#) is a Colombia photographer who photographs daily life in Bogota. He even uses his [phone](#) for some of it.

### More **purpose** behind it

- It's not just about capturing real moments in time.
- Documentary photographer has roots in advocacy and fostering social change.

- Jacob Riis' [How the Other Half Lives](#), which documented the living conditions in NYC slums.
- Dorothea Lange and [Gordon Parks](#) (FSA) during the Great Depression, including her famous ["Migrant Mother"](#) photo.
- Lewis Hine's [undercover work](#), which helped change child labor laws in the U.S.

### Some other examples of documentary-style work:

- [Marlena Sloss](#)
- [Craig Whitehead](#)
- [Alex Webb/Rebecca Norris Webb](#)
- [Cilla Kessel](#)
- [Gladyn Van Houston](#)
- [Winners of CPOY's "Feature" category](#)

### What to keep in **mind**

- Like portraiture photography, you must put in the time to gain your subject's trust.
- Because a lot of time goes into documentary work, only invest yourself into projects you are truly passionate and curious about.
- The more you put yourself into your work, the most relatable and empathetic it will be.

### Guest speaker

- Who is it?

### Homework

- Choose to different places that you normally go to in a week like your home, school, church, etc.
- Capture candid (unposed) moments of what's going on around you.
- You **MUST** include pictures of people, but unlike the portraiture assignment, you will **NOT** be able to control or adjust anything that is happening.
- Include a short caption as to what is going on in the photo. (Include who the person is, what they are doing, when and where it was taken.

# A.10 Lesson 7

## Documentary photography: Part Two

### Introduction

- Up until this point, we've only talked about making single images that can tell a story, but can do a **series** of images tell one?

### Picture story

- Some things are just too deep and complex to tell in a single image, that's where picture stories come in
- A **picture story** is a set of images that work together to tell a narrative.
- Each photo tells its own aspect of a story and add information to the entirety of it.
- Stories normally consist of a diverse group of photos (aka a variety of composition, lighting, etc.)

### What can be a picture story?

- There really is an infinite amount of topics and subjects you can produce a photo story on.
- It can be about an individual or group of people's daily life, or it can document the process of something. It could even be about yourself!

- Adam Glanzman's "[The 75-year-old amputee](#)"
- Josephine Norris' "[Becoming Cassius Tate](#)"

### All the moving parts

- With a photo story, you must make sure you have all the different parts to be able to tell the whole story.
- It should include — but not limited to:
  - An opener and ender
  - Scene setter
  - Moments
  - Interaction
  - Portrait (sometimes)

### All the moving parts

- With picture stories, it's not enough to just think about how you're going to make a photo anymore.
- You'll have to also think about how the image will tie in or work in your picture story.

### Other photo story examples:

- Domestic and International Picture Story winners from CPOY
- "[Sisterly Love](#)" by Sarah Ann Jump
- "[No man's land - the world's last remaining northern white rhino](#)" by Yaelin Vot
- "[Looking for a fight](#)" by Erin Hooley
- "[No funny business](#)" by Brittainy Newman
- "[Maddox Watch & Co.](#)" by Jeenah Moon
- "[Darby day](#)" by Matt McClain

### In-class activity

- You will be split up into teams
- Each team will be given a single image from a story
- You must tell the entire story just from that image
- After you have all presented what you think the story is, I'll show you the entire picture story and see how yours compares

### Homework

- For this assignment, you will be photographing a process
- Photograph **someone doing something**
  - Cooking a meal
  - Doing homework
  - Playing soccer
  - Fixing a car
- Be sure to get a variety of shots, like the photo stories shown to you in class

# A.11 Lesson 8

## Picture story & essay

### Photo essay

- Both essays and stories are a series of images, but they are quite different
- A **photo essay** doesn't follow a storyline but is a collection of images that are tied together by one theme or concept.
- Each photo in an essay can make its own point, and there is a less strict list of shots needed in an essay compared to a story.

### Photo essay examples:

- **"The Wall"** by Grégoire San Martin
- **"San City: Life after life"** by Kendrick Brinson
- **"Visualizing Racism"** is issue of The Washington Post Magazine is an example of a more interpretive project.
- **"Mr. Szelespinski"** by Trisk Spinski is an example of a project that's more personal.
- **"Oak life project"** by Terra Frondriest is an example of work about the photographer's own community.
- **"New Orleans"** by Akasha Rabut

### Choosing between the two

- For your final projects, you'll have to choose between making a photo story or a photo essay.
- There's a lot of preparation and research and goes into both, but lucky for you you're already pretty much an expert at the topic you'll be cover: your own community.
- Instead of having to focus on learning more about it, you can focus on choosing what you want to document
- The more specific you are, the easier it is to see a clear vision of what you want to capture

### In-class activity

- First, let's make sure we all understand the concept of a photo essay
- You will be split up into teams and given a stack of cards from the game Codenames: Picture Edition.
- You will have to create split up the card into different categories that YOU choose.

### Final project pitches

- Remember that brainstorming map we did earlier in the workshop? We will be using it now to help you figure out what you'll be working on for your final project.
- Your final project will revolve about some part of your life or your community.
- Think of 2-3 different ideas, and we will go over them together.

### Homework

- From now on, your homework will consist of going over your final project.
- Now that we have chosen what you will be working on, start photographing!
- **IMPORTANT:** be sure you keep notes somewhere about what you have photographed and things you find out so you can have information for captions



# A.12 Lesson 9

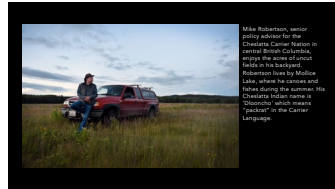
## Storytelling captions

### Why are they important?

- Although you want your photos to speak your themselves, you also want to provide more information about them when you can!
- Caption writing is an essential part of a photojournalist's job
- They provide context and information that is valuable for viewers to have
- A really great caption can make your photos more interesting and makes you look like you've done your homework and know what you're talking about

### Basic formatting

- Basic captions include the 5 Ws that you probably learned in English class: who, what, when, where and why
  - Who or what is in the photo?
  - What are they doing?
  - When and where was this photo taken?
  - What's the importance of the photo?
- Your captions should be written in complete sentences and in present tense.



### Basic formatting

- Use this format when necessary because you don't always want to just state the obvious
- If you think people won't know what's going on, say what is in the caption.
- Sometimes this style of caption doesn't always work, so don't try to always make your captions look like this.

### Basic formatting

- But you ALWAYS note in the caption if a photo was manipulated if unusual photo techniques were used.
- If it's not obvious you controlled the situation or changed things around in Photoshop, you must label your photo as a "photo illustration"
  - Example: "In this photo illustration, \_\_\_\_\_"

### Taking them to the next level

- There is so much flexibility with what you can ADD to a caption.
- Normally, captions are 1-2 sentences, but they can be long if it adds to the photo
- Include extra details that you know about your subjects or the location
- Add interesting or relevant quotes

### What not to do

- Don't use verbs or verb phrases like "looks on," "poses" or "is pictured above." Instead just talk about who the person is.
- Don't editorialize or make assumptions about what someone is thinking in your photos. E.g. An angry neighbor or an excited employee.
- Don't characterize things in the photo as "beautiful," "dramatic," "horrifying," etc.

### Examples projects with in-depth captions:

- "The house autism built" by Carolyn Van Houten
- "Our own land" by Zhihan Huang
- "River dreaming" by Marlena Sloss
- "Flock of doves" by Gabriel Scarlett

### In-class activity

- Now that you know more about caption writing, we will be working on captioning some photos we know will be in your final edit of your project

### Homework

- Keep making pictures for your final project
- You should know what you need to work on and get for your final critique.
- Be sure to continue gathering caption information though! The more information, the better.

# A.13 Lesson 10

## Editing Our final day ☺

### What is means to "edit"

- It doesn't mean that you're retouching them or making them look different.
- It means you're choosing the best images that fit the story or what you're trying to say, but that doesn't mean you are choosing your favorite images, either.
- We all take so many pictures, but only a tiny percentage of those images ever see the light of day, so it's an important part of a project's process.

### The process of editing

- It's hard to let go of images you love, but sometimes your best images will make the whole story or project weaker.
- You have to do what's best for your story when editing.
- When editing, you want to ask yourself, "What am I really trying to say with this?"
- The sequence (order) of your images is an important part of editing. Is not just dependent on the narrative but also how the images look one after another.

### In-class activity

- Today, we will be working on editing and captioning your final project
- We will be editing down your photos and sequence them
- Then, you'll have the remainder of your time to caption and think of a project title (if you haven't already).

# A.14 Lesson S1

## New trends in journalism

## An always changing industry

- Before life as we know it, people got their news through paper — with only text and some etchings and eventually incorporated photographs in the mix.
- Radio and TV became a thing, which allowed the news to be broadcasted to the masses.
- Now, in the digital era of journalism, the ways people intake news have become endless — blogs, podcasts, documentary/TV series and the biggest one: **social media**.

## The impact of social media

- Through Facebook, Twitter, Instagram and Snapchat just to name a few, news companies are reaching more viewers than ever before.
- Journalists can get information out faster and easier than ever.
- But that has also come with more misinformation being spread, which is why there continues to be a huge debate as to whether social media is helping or hurting our industry.

## Time for visual journalism to shine

- Almost everything nowadays has to be visual to draw you in. There should always be a photo or video to accompany a story, or else no one will want to read it.
- Visual journalists are so important right now, and more niche and specialty jobs are on the rise for them.

## Getting ahead of the curve

- Being a photojournalist could mean a lot of different things. Just because you say you're a photojournalist doesn't mean you **ONLY** do photography.
- Photojournalism teaches you a lot of the fundamentals of how other mediums work.
- Learning those multitude of skills will give you a lot more directions in what you can go into in the future.

1. You can develop your skills in video and produce micro-documentaries (short documentary videos) for news sites. Knowing how to shoot and edit video is always good to know even if you're sole job is photographing.
2. Stay up to date on different technologies like drones or 360 cameras. Learning how to use them or getting specialized certifications will make you stand out.
3. Work on and master your social media skills. Journalism doesn't just mean being a reporter. You could work for a newspaper or magazine and solely focus on their social media presence.

- Check out *The Washington Post's* [TikTok](#) presence! It's run by Dave Jorgenson.

## In-class activity

- Familiarize yourself with TikTok if you aren't already.

## Guest speaker

- Who is it?

## Homework

- Create **THREE** different TikToks
- Make them about a process or an action so that you have to cut, sequence and add text.

# A.15 Lesson S2

## Underwater photography

### What it takes

- The thing with underwater photography is that you have to learn how to scuba dive first.
- It can be a time-consuming and pricey feat, but if you're passionate about it, you can definitely make a career out of it.
- There are some photographers who incorporate underwater photography into their specialties, and there are some who solely do it. It's ultimately up to you.

### Opportunities in it

- Underwater photography is definitely a niche, but if you do specialize in it, there are a lot of really cool and fulfilling jobs you can explore:
  - Be a part of an organization that focuses on conservation and marine life.
  - Photograph for specialized publications like Sports Diver, XRay Magazine, or Ocean Realm.

### Opportunities in it

- Become a dive master and teach other people how to do underwater photography.
- Work on a dive boat and take pictures for other divers.
- Work for big television stations like Discover Channel or Animal Planet.

### Photographers working underwater:

- [Rajob Paço](#)
- [Thomas Peschak](#)
- [Alicia Ward](#)
- [Matej Bergovc](#) (less marine life photography)

### In-class activity

- We will be watching an episode of "Tales by Light" on Netflix.
- The series has multiple episodes on underwater photographers all doing different things around the world.

### Guest speaker

- Who is it?

### Homework

- Make 8 different images where you are photographing through something.
- I.e. shooting through a window, a glass cup, sunglasses or even a sheer blouse.
- You can control the situations and move things around if need be.

# A.16 Lesson S3

## Lighting

### A photographer's tool

- Without light, there wouldn't be pictures.
- It's so important because it not only determines how bright or dark your photos are going to be, but it can also affect the quality, composition and tone of them.
- It's something you ALWAYS have to think about because it could make or break your photos.

### Natural vs. Artificial

- **Natural light** is the available light that you have no control over, like the sun and the moon.
- **Artificial light** is basically any other light source on this planet, like a flash, LED light, lamp, etc.
- When you're new to photography, it's important to first master how natural light works before even dabbling in artificial. But understanding the differences will make you a better photographer in the end.

### Pros to natural light

- There is no need for any extra equipment, and there is a LOT of it.
- The only thing you need when shooting with natural light is your camera.
- During dusk and dawn, there is a time we call "golden hour" when the sun is at the horizon and casts the most warm, soft light.

### Cons to natural light

- It is sometimes unreliable. It depends on mother nature and the time of day, and you can only really control one of those things.

### Pros to artificial light

- You can control any aspect of it
- Make it look natural or harsh; you're able to manipulate it into what you want

### Cons to artificial light

- There is a lot more gear that is involved when using artificial light. Not always, but it's more than just your camera.
- It could also be finicky and not work how you want it if you don't fully understand how to work them.

### Opportunities in knowing lighting

- Painting with light — which we do in Lesson 2 — is a great technique to set you apart from other people. We do it at a small scale, but imaging being able to do it on a massive scale.
- In portrait photography, knowing how to light is ESSENTIAL. If you get really good, you could be hired on by publications to photograph big celebrities and other famous people.

### Opportunities in knowing lighting

- It's also extremely important in a lot of different types of photography like fashion and wedding photography. Knowing how to use the light in your favor will make clients choose you over others.

### Photographers with unique lighting techniques:

- [Amy Lombard](#)
- [Peter Fischer](#)
- [Steffenie Burns](#)
- [Danielle Levitt](#)
- [Celia Kessler](#)

### Guest speaker

- Who is it?

### Homework

- To actually see what a difference lighting can make on your images, you will be making the same photo at different times of the day.
- Find a spot you like and remember where and how you took the image.
- When you wake up in the morning, before you go to school, when you get back from school, etc.)
- Try photographing at golden hour (when the sun is by the horizon)

# A.17 Lesson S4

## Speaking in front of an audience

### Becoming a better public speaker

- Your final projects will be showcased in front of your friends and family in the community, and you will talk about it in front of them.
- If you have trouble public speaking, that's okay because a lot of people have issues with it.
- Public speaking is a great tool to learn and know how to do it because you'll probably be doing it the rest of your life no matter what career you go into.

### Things to remember

- Practice and prepare what you are going to say. If you know what's coming after each sentence, you'll be less anxious than if you had no idea what you were going to say.
- Admitting your nervous to the crowd is not a sign of weakness but will help calm you down and make you feel more comfortable.

### Things to remember

- Remember that the people who are listening to you speak want you to succeed. Your peers are probably just as nervous as you to speak, so know that everyone is there to support you.
- Pay attention to your body language. Always stand up straight because it'll subconsciously boost your confidence too!
- Tell yourself you're going to kill it!

### In-class activity

- Write a 2-3 paragraph about your project.
- Talk about why you chose to do this, who inspired you, your support along the way, and what you got out of the workshop.
- Help other students with their speeches if needed.

### Homework

- You don't necessarily have to memorize it, but try to practice your speech so you can occasionally look up at the audience.