Street Photography: Capturing Fleeting Moments in Everyday Life
Instructor: Neal Menschel, Photojournalist/Photographer

This is a six-week course meeting every Monday from 7 PM to 9:30 PM beginning on March 30th through May 4th. I will be available after each class for questions, and in between sessions via email.

There will be two field trips for this class, both on Saturdays one in Palo Alto on April 11th and the second one in San Francisco on April 25th.

There are no required texts for this course, however the instructor requests that students take some time to specifically look for examples of street photography. A list of four street photographers with internet links will be emailed shortly after registration. This will be considered your first assignment.

Materials Requirements:
• A digital camera, preferably a DSLR.
• Either a wide angle to telephoto zoom or at least two lenses, a wide angle and a short telephoto. Ideally you should have the capacity of a wide angle going from at least 28mm, to a short telephoto of somewhere around 80 to 135mm. These are 35 mm film equivalents.
• Camera flash cards with at least 8 gigs of memory.
• Lap top, or access to a computer with simple photo editing capabilities. Examples might be Apple Aperture or iPhoto, Adobe Light Room, and there are many others.
• 4 to 8 gig portable thumb drive.
• A shoe mount flash is handy but not necessary.

If there are any questions or need for clarification you can email the instructor.

Requirements for a Letter Grade and/or Credit:
• No Grade Requested (NGR): This is the default option. No work is required; No credit shall be received; No proof of attendance can be provided. (Not suitable for those requiring proof of attendance/completion). Courses taken with NGR will not appear on official transcripts or grade reports.
• Credit/No Credit (CR/NC): Score will be determined by student attendance and participation.
• Letter Grade, (A, B, C, D, No Pass): Weekly assignments must be completed and reviewed.

Goals and Objectives: The main goal is to create a comfort in using the knowledge, skills, methodology and strategies of content driven visuals to create meaningful and compelling images that reflect the complexities and paradoxes of our culture.

• Man will occasionally stumble over the truth, but most of the time he will pick himself up and continue on.  Winston Churchill
* All the technique in the world doesn’t compensate for the inability to notice.
  * Elliott Erwitt

* It’s all gestures and light!  *Jay Maisel

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**WEEK ONE**

**March 30, Monday**

- Lecture: Introductory photo session, bring equipment, and questions. What are everyone’s expectations, goals and how do we get there from here. Discuss, content driven visuals.
- Discussion of fieldwork, ethics, photography and the law (cartoon)
- Introduction to Lore, how to use it between classes
- Hand out of legal aspects of photographing in public
- First Assignment: “Character study.” Results due following week, Oct. 2nd. Four photographs of “character.”
  1. Tight, VERY tight, revealing headshot in a field situation.
  2. Define character through visual clues, WITHOUT disclosing what the subject actually looks like.
  3. Give a sense of the subject through body language and/or gestures.
  4. Create a view of a person as they relate to their environment.

Slide show of examples illustrating character

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**WEEK TWO**

**April 6th, Monday**

- Discussion of first assignment experiences
- Discussion: “Activity.” Activity includes the activity itself, preparation for an activity, and the aftermath of an activity.
- 2nd Assignment given: “Activity.” Two photos illustrating two different aspects of an activity. 1. Photograph of an active scene. 2. Photograph of clues to an activity, but not the activity itself, e.g., preparation for, or the aftermath of an event.
- Two photos from the fieldtrip that either makes the viewer smile or “scratch their head!” Four photos total for the assignment.
- Slide show with examples of activity based content.
- Photo review of first assignment (character treatment).
- Conversation of the April 18th field trip (next Sunday) at the Caltrain station, 600 W. Evelyn Ave. Mountainview (meeting at 9am)
WEEK THREE

April 13th, Monday
- Discussion of the “activity” assignment experience
- Discussion of field trip
- A brief and somewhat biased media presentation on the history of street photography according to the instructor.
- Lecture/discussion of the basics of compositional guidelines, specifically what happens within the rectangle: aspects of Layering, Edges, Divisions, Space, Shape, Lines, Tone, Tonal Contrast, and Patterns.
- 3rd Assignment: composition
- Slideshow illustrating the varied aspects of composition
- Assignment: Three photographs. Each photograph must illustrate a different aspect of composition as discussed in class.
- Note: restrict the assignment to only one block!
- Review student images on Activity and the Farmers Market.

WEEK FOUR

April 20th, Monday
- Discussion of the assignment experience on “composition”
- All of our projects take place in CA, a particular place in CA, and in the present, and within fractions of a second as we press the shutter button. Our visuals should reflect that.
- 4th Assignment: “Time and Place” Two photographs, each illustrating a different aspect of time, place.
  - Photograph of Time as a place in time, e.g. (The 60’s), or passing of time (a junked, rusting auto), or as a concept (generations).
  - Photograph of Place that is specific as it relates to the peculiarities of a locale, region, or zone. It gives photos context. Sometimes that context is literal, other times it leads to paradox and/or irony.
- Two photos from the Market Street field trip that either makes the viewer smile or “scratch their head!” Four photos total for the assignment.
- Media presentation of examples of “Time and Place”
- Review of student’s assignments on composition
- Brief conversation about next Saturday’s, (May 2nd) field trip, SF, Market Street - meeting below the clock tower at the Ferry Building, Embarcadero
WEEK FIVE

April 27th, Monday
• Review the “time and place” assignment experience.
• Review of previous week’s field trip
• Discussion of “Mood and Ambiance”
• Assignment: “Mood and Ambiance” Photographs must address the differences between atmosphere and light and their impact on an image creating a strong feeling or emotion within the photograph. Please look up definitions of these terms for a clear understanding of differences, and look at the handout. Feel free to discuss this on Lore.
• Media presentation of examples of mood and ambiance
• Review of student photos of “Time and Place” and the fieldtrip.
NOTE: Next week students need to bring in a CD with six of their VERY BEST - UNUSUAL - MOST COMPELLING images taken during the course for inclusion in the on-line class gallery!!!

WEEK SIX

May 4th, Monday
• Review of the final assignment, “mood and ambiance” and review of Student photos.
• Discussion of personal style. Where does it come from does it develop.
• Discussion of publishing on demand, portfolios, websites, workshops, and other resources.
• Discussion/explanation of Student online gallery

Street photography has no specific subject matter, and instead, concerns itself with the everyday occurrences of “life in general.” The photographer has no specific agenda, plan, or pre-visualization in advance of looking for meaningful images. Street photography is about seeing and reacting to our surroundings in the moment, and recording that reaction in an instant. It builds confidence and speed in both technical and aesthetic skills. • In this six-week course students will learn the strategies of working in the field (on the street). They will learn to see and recognize the paradox and irony of everyday life, with an emphasis on images driven by content, and an empathy for their subjects. • The course will include two field trips and weekly reviews of each participant’s work. Weekly multimedia presentations will expose the students to excellent examples of the genre. In the end a website will be created to exhibit students’ final selection of images.

“My life is shaped by the urgent need to wander and observe, and my camera is my passport.” – Steve McCurry
“I am gathering evidence for history.” – Gilles Peress