

Fear is a liar.

ADVANCED PHOTOJOURNALISM

480.1

Spring TR 11:00-12:45 CA60

“There are some things which cannot be learned quickly, and time, which is all we have, must be paid heavily for their acquiring. They are the very simplest things and because it takes a man’s life to know them, the little new that each man gets from life is very costly and the only heritage he has to leave.”

— EARNEST HEMINGWAY

All right, it’s time for the journey to begin. The incubation time is over. Time to come out of the cocoon and spread your wings. Remember, as always, attitude is everything. Our goals this semester are:

- 1) To develop the process of telling stories with images.
- 2) To develop skills in gaining access and connecting with your subjects.
- 3) To use picture stories as a tool to develop and improve all aspects of your photography.
- 4) To recognize the importance of preparation and organization in the picture story process (research and time management).
- 5) To begin to learn the intricacies of proposal writing to promote your own story ideas in publication settings and for grants.
- 6) To develop your portrait skills.
- 7) To continue developing your writing skills.
- 8) Simply...to continue learning, to continue seeking growth, and to continue our commitment to truthful CONTENT.

Weekly Projects (these are possible story prompts)

- ◆ Caregiver
- ◆ Farmer
- ◆ 13
- ◆ Second Amendment
- ◆ Teacher
- ◆ Child in need
- ◆ Migrant worker
- ◆ Teen parent
- ◆ Volunteer
- ◆ Coach
- ◆ Gender Inequality
- ◆ Trailer Park

I am giving you this list of possible story ideas ahead of time so you can work on the idea process. Be aware and listen when you are working on other stories. Take advantage of this time and you will have more time for shooting during the week it is due. You are on your honor to not start shooting the story until the week it is assigned.

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[Overburden Documentary](#)

◆ OFFICE HOURS:
Tuesday -2:30-4:30

◆ Please contact me for a specific appointment time. I am happy to do it.

◆ Your final grade will be determined out of a 1000 point scale:

Weekly Story Projects = 200
Zipcode Project = 200
Team Essay =200
Singles = TBD
Final Project =400

◆ This syllabus is flexible. Be prepared for change.

◆ ATTENDANCE IS VITAL TO SUCCESS IN THIS CLASS.

◆ Cell Phones: Please turn off your cell phones for class. BE RESPECTFUL.

◆ IMPORTANT DATES:
[MLK Day](#) - 01/18
SPRING BREAK - 03/12-20

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Long-term Projects

- ♦ Zipcode (based on the National Geographic Magazine series)
- ♦ Photographic Essay (High School sports team)
- ♦ The Final Project

In addition to these assignments there may be single-picture assignments and possible event coverage. Be prepared at all times for anything and everything. To clarify, bring your gear to class. Always be prepared.

Grade Determination

Grading will be done with the help of our Teaching Assistant (who you will meet in the first week of classes). We will do our best to be fair and accurate, but to do this there must be some very specific guidelines and boundaries. Here they are: 1) Assignments are due at the very minute class begins! 2) Any assignment not turned in will, obviously, receive zero points. 3) Reshoots. You will be allowed to reshoot 2 assignments, but not Zipcode, Sports Team Essay or your Final Project. Reshoots due date: TBD. 4) You must submit captions and metadata with every assignment. Captions must utilize AP style and contain quotes from your subjects.

Although this is a subjective world (how do you define quality?), there still must be a final say, and that is where I come in. I am the editor. The vital element that must be included in any assignment: Does this communicate to the viewer? Much of the feedback for your projects will occur during class critiques. If you want more feedback, be proactive during class and/or come see me for one-on-one feedback. Grading will be tough. Expectations are high.

Grading Specifics

THE CONTENT: Idea, Storyline and flow, Focus, Connection to the viewer, Editing

THE TECHNICAL: Toning quality, Workflow, Keywording, Metadata, Captions and Layout (if required).

Critiques

During class critiques we will discuss these specifics in relation to your stories/assignments. Our goal: to discover what makes a good picture, to uncover the highs and lows, the good and the bad, to prepare you to go out and make images that communicate the next time. Critiques are essential to growth. We may rank assignments in class during the critique (and the best will be displayed in the lab), but the final grade will be determined by me.

One reminder about critiques in class. I want involvement from everyone and the critiques need to be constructive. You can be tough without tearing each other apart. Find the balance, and, when in doubt take the higher road.

When receiving a critique of your work, you need to maintain a similar balance. There is a fine line between defending your position and making excuses. Don't be so connected to your work that you lose sight of how it could be better. Liken critiques to weight lifting. The act of lifting weights actually tears muscles. It hurts and it's not all that fun. But when the muscles heal they are stronger.

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Idea Book

You are required to maintain a list of possible story ideas. As I said earlier, be aware and listen when you are working on other stories. At some point in the semester you may be required to draw from the source for your weekly story. This is your opportunity to do the stories you want. Take advantage.

Excuses

Here is my policy on excuses: They are unnecessary. I believe in defending your position during critiques, but issues unrelated to improving your photography are not vital. Remember we are all going through the same trials here. We all have money issues, time issues and the like. These are a given; there is no need to state them. If you give me excuses of why this or that did not work, my reply will be: “Okay, tell me what you learned from this? How can you avoid this in the future?”

Honor Code

Students will operate within the requirements of the honor code. All work must be your own, must be done specifically for this class, and should be done with the high level of honesty and integrity that this University demands.

Attendance

Here’s the deal folks, the field of journalism is going to require more of your mind, body and spirit than you can even fathom at this point. The rewards are great, but the demands are high. It is critical that you attend every class. You CANNOT miss a class in order to shoot an assignment. You must be in class to present your work for critique. Turning in an assignment on the server alone does not count as a turn-in. Part of your completion of the assignment is the critique. You will be allowed 2 un-excused absences; after that 2 percentage points will be deducted from your FINAL GRADE. If your semester average is 91% and you miss 3 classes, your final average would be 89%. Etcetera. Use your 2 wisely (save them for any unfortunate illnesses, not to binge-watch Game of Thrones). The only exception to this will be a serious medical condition.

ACEJMC

The School of Journalism and Mass Communication’s accrediting body outlines a number of values you should be aware of and competencies you should be able to demonstrate by the time you graduate from our program. Learn more here:

<http://www2.ku.edu/~acejmc/PROGRAM/PRINCIPLES.SHTML#vals&comps>

No single course could possibly give you all of these values and competencies; but collectively, our classes are designed to build your abilities in each of these areas. In this class, we will address a number of the values and competencies, with special emphasis on points 5-10 and 12, under “Professional values and competencies” in the link above.

“Saturate yourself with the subject and the camera will all but take you by the hand.” ← DETAILS COUNT

— MARGARET BOURKE-WHITE

“You know, so often it’s just sticking around and being there, remaining there, not swooping out in a cloud of dust; sitting down on the ground with people, letting children look at your camera with their dirty, grimy little hands, and putting their fingers on the lens, and you let them, because you know that if you will behave in a generous manner, you’re very apt to receive it, you know.”

DOROTHEA LANGE

PROJECTS ^{480.1}

This project is meant to further your skills in shooting sports: action, emotion and the culture of sports. This is an access-building exercise. Shoot some practices, give some prints, BUILD A RELATIONSHIP WITH THE TEAM AND COACHES. This is the secret.

Find a high school basketball team (men’s or women’s) and follow your team through the playoffs. Basketball state championships is March 12 (men and women). (This date is the first Saturday of Spring Break. Plan ahead). The project will be due soon after the championships.

This essay is about intimacy, not just the action on the court. The goal is to reveal the camaraderie of the team, the action, the reaction, the leadership, the struggle, the defeat, the victory. It’s up to you to find a team starting NOW and build that relationship. Pace yourself, you will also have other story assignments at the same time. If you wait to the last minute on this project, you will be up a creek.

Zipcode Essay

This is an assignment based on the National Geographic Magazine series that featured a photographic essay on a different zipcode throughout the country in each edition. Early in the semester you will be assigned a unique zipcode in the area, and it will be your job to create an intimate photographic essay on that region, to capture the essence, the character the personality of the place and the people. Keep in mind who the people are who live there, how they earn their living, how they care for their families, how they relax, how they love, how they fight. How does the landscape define the place? How do the people shape the landscape? This is an in-depth project that takes research and requires a lot of time in the field.

The Final Project

Your final project in APJ has the potential to be the best work of your documentary career. Make it count. Make it relevant. Make it something you care about.

Your assignment is to document an issue critical to this upcoming election. This is a great example of LOCALIZING and HUMANIZING a national issue. Make it real, intimate, universal.

Realize, to show hope, you have to show struggle. You will be required to write a one-page proposal concisely stating the story you intend to tell and how you plan to approach it. Convince me that you can do it. Push the limits here folks. This is an opportunity. Take the time. Do the research and talk to people. You will be required to have an actual subject AND ACCESS for the proposal stage of your project. Come and talk to me about progress, obstacles, etc. Communication is key here.

Since we are shooting stories a good part of the semester, I know that you understand the story process. The only difference with this story is the depth. Your work should reflect 14 weeks of work instead of one week.

TEAM ESSAY

DUE: 03/24
DIGITAL SLIDESHOW OR
MULTIMEDIA
CAPTIONS MUST BE INCLUDED
NO RESHOOTS
NO LATE ALLOWANCES

ZIPCODE ESSAY

EDITING SESSION: 03/29
DUE: 04/05
DIGITAL SLIDESHOW
CAPTIONS MUST BE INCLUDED
NO RESHOOTS
NO LATE ALLOWANCES

FINAL PROJECT

STILLS OR MULTIMEDIA
IDEA LIST DUE: 02/09
PROPOSAL DUE: 02/23
PITCH SESSION: 03/10
SHOOT CRITIQUE: 04/12
ROUGH EDIT: 04/21
FINAL DUE: 04/26
NO LATE ALLOWANCES

EACH DEADLINE WILL BE
GRADED

YOU HAVE FREEDOM TO
EXPLORE UNIQUE PRESENTA-
TION OPTIONS IF YOU DESIRE,
BUT YOU MUST FIRST TALK TO
ME FOR APPROVAL.