

OPPORTUNITY AND CRISIS

"Opportunity is always present in the midst of crisis. Every crisis carries two elements: danger and opportunity. No matter the difficulty of the circumstance, no matter how insurmountable the situation may seem ... at the heart lies a tremendous opportunity. Great blessings lie ahead for the one who knows the secret of finding opportunity within each crisis”

ADVANCED PHOTOJOURNALISM 480.1

Fall 2014 MW 11:00-12:50 CA60

“You want to know how I made it? I made it inch by inch.”

-JAMES NACTHWEY

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 every- thing. Our goals this semester are:

1) Increased self-awareness, understanding your purpose on a macro/ micro level, answering the simple question, “Why am I doing, what I’m doing?”

2) 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.

9) Finally, to better understand predictive behavior both within yourself, others and social systems.

“Be not afraid of growing slowly, be afraid of only standing still.” - Chinese proverb

Professor: Ross Taylor

office: CA 75

Mobile: 919.412-8558 [ross@rosstaylor.net](mailto:ross@rosstaylor.net) [http://rosstaylor.com](http://rosstaylor.com/)

u office Hours: Tuesday -2-4

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

u Your final grade will be deter- mined out of a 1000 point scale:

Quiz/on time arrival = 50

Weekly Story Projects = 150

Zipcode Project = 200

Team Essay =200

Final Project =400

u This syllabus is flexible. Be prepared for change.

u ATTENDANCE IS VITAL TO SUCCESS IN THIS CLASS.

u Cell Phones: Please turn off your cell phones for class.

BE RESPECTFUL.

u Important dates:

last day to add:

08/25 labor day

09/01

last day to drop

10/15

T-Day break

11/26-28

Long-term Projects (work you can start now)

u Zip code (based on the National Geographic Magazine series, also akin to Community Awareness in POY)

u Photographic Essay (High School sports team)

u 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

I will do my 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 Zip code, Sports Team Essay or your Final Project. Reshoots due date: 11/26. 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 (work must be done this semester).

THE TECHNICAL: Toning quality, Workflow, Key wording, Metadata and Captions. All work must be done this semester, do not turn in work taken before class. You will fail if you do.

Critiques

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. In the end, great photography doesn’t need a defense, it stands on it’s own. It will usually be clear by the classmate’s reactions what works and what doesn’t.

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. We will on occasion ask you to show and talk about your idea book, so take that seriously.

Excuses

Here is my policy on excuses and late arrivals. They are unnecessary. I believe in defending your position during cri- tiques, 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?” I also don’t tolerate being late, it reflects poorly on you and shows a lack of respect for your classmates. It will have an impact on your final grade if you’re consistently late.

I also consider it imperative to be on time and ready to work, after all isn’t this why you’re here? I will on occasion give a quiz at the beginning of class, and if you miss the quiz you will be unable to make it up. Being on time and responsible for yourself is one of the easiest things you can do to separate yourself from your peer group.

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 watch Season 2 of Game of Thrones). The only exception to this will be a serious medical condition.

How to succeed in this class

u Be on time ... be prepared to learn, participate and contribute u Listen and respect what I and your fellow students say u Manage your resources - your money and your time. It is not easy but not impossible u Be honest. Admit your errors. No excuses u Be positive u Bury your pride. Now is the time to learn, and most learning occurs in difficult times. u Help each other u Do not fear success

“No is yes by another means.”

– BRUCE STRONG

DETAILS COUNT

“I don’t have any expectations of what the business owes me, I just work.”

PROJECTS

480.1

Bryan Cranston

WEEKLY DUE DATES

For much of the semester you will be assigned a weekly photo story. We will pick a theme or an idea for each. Some possible ideas we may explore are:

A Fairy Tale

This American Life Phrases (thisamericanlife.org - story archive)

Metaphors (cliche generator is also a good website for arbitrary phrases)

Caregiver

Farmer

Emotional State

Second Amendment

Fears (irrational or rational)

Someone in a transitional state (going through something actively)

Migrant worker

Teen parent

12 Feet of Space

Waitress or a waiter

Coach

Trailer Park

Weeklies are an excellent opportunity to get your camera in your hand and your feet in motion. Don’t be afraid to use this as portfolio building opportunities for singles as well, for often our singles come from smaller stories we work on. Remember, stories are all around you. Even the seemingly smallest can have the most opportunity. We will also have some shootouts as part of the weeklies.

Rely on local news sources, your classmates and your friends for sources. Remember, those who are great, work great amounts of hours to achieve this. I encourage you to think outside of the box as well as think how you can achieve intimate works that reveal behavior in a surprising manner. Start now to make the connections you will need throughout the semester. Don’t wait, the expectations are high so start today after class.

I know this is a lot of work, but I want you to know I’ve found that in fighting my own fears, I often create my best work. It’s also when I’ve struggled the most and felt the most insecurity that I’ve created the most significant work of my career. Don’t be afraid to fight your fears, your own insecurities, with your best work.

We’ll also talk about moving with purpose, self-awareness and intent. These are the keys, I

believe, to great success. **There are no late acceptances and have to be done the week they are assigned, just like if you were hired professionally.**

TEAM ESSAY

Due: 10/29

Digital Slideshow Captions must be included

No reshoots

No late allowances

ZIPCODE ESSAY

Editing Session: 11/10

Due: 11/17

Captions must be included

No reshoots

No late allowances

FINAL PROJECT

Still or Multimedia

Idea List Due: 09/29

Proposal Due: 10/01

Pitch Session: 11/03

Shoot Feedback:11/12

Shoot Feedback:11/19

Rough Edit: 12/01

Final Due: 12/03

No late acceptance

Each Deadline with be graded

You have freedom to explore unique presentation options if you desire, but you must first talk to me for approval.

**Sports Team Essay**

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.

You have two options:

**1)** A high school football team and follow through the playoffs. Football state championships is Dec. 13, but the project will be due before this date. If you are working with a team that goes to State, we will work out a way for you to continue shooting the team.

**2)** A women’s high school volleyball team and follow through playoffs. Volleyball state cham- pionships is Nov. 1. If you are working with a team that goes to State, we will work out a way for you to continue shooting the team.

This essay is about intimacy, not just the action on the court and field. The goal is to show 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.

**Zip Code Essay**

This is an assignment based on the National Geographic Magazine series that featured a photo- graphic essay on a different zip code throughout the country in each edition. Early in the semes- ter you will be assigned a unique zip code 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 liv- ing, 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 the theme of family. Realize, to show hope, you have to show struggle. You will be required to write a one-page proposal concisely stat-

ing 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 will reflect 14 weeks of work instead of one week.

The Accrediting Council on Education in Journalism and Mass Communications (ACEJMC) requires that, irre- spective of their particular specialization, all graduates should be aware of certain core values and competencies and be able to:

• Understand and apply the principles and laws of freedom of speech and press for the country in which the institution that invites ACEJMC is located, as well as receive instruction in and understand the range of systems of freedom of expression around the world, including the right to dissent, to monitor and criticize power, and to assemble and petition for redress of grievances;

• Demonstrate an understanding of the history and role of professionals and institutions in shaping communications;

• Demonstrate an understanding of gender, race ethnicity, sexual orientation and, as appropriate, other forms of diversity in domestic society in relation to mass communications;

• Demonstrate an understanding of the diversity of peoples and cultures and of the significance and impact of mass commu- nications in a global society;

• Understand concepts and apply theories in the use and presentation of images and information;

• Demonstrate an understanding of professional ethical principles and work ethically in pursuit of truth, accuracy, fairness and diversity;

• Think critically, creatively and independently;

• Conduct research and evaluate information by methods appropriate to the communications professions in which they work;

• Write correctly and clearly in forms and styles appropriate for the communications professions, audiences and purposes they serve;

• Critically evaluate their own work and that of others for accuracy and fairness, clarity, appropriate style and grammatical correctness;

• Apply basic numerical and statistical concepts;

• Apply tools and technologies appropriate for the communications professions in which they work.

• Units requesting evaluation of a graduate program must also demonstrate how their master’s graduates attain this addi- tional core competency:

• Contribute to knowledge appropriate to the communications professions in which they work.