ENGS 095: JOURNALISM: WORDS AND PHOTOGRAPHS
PICTURES WORTH A THOUSAND WORDS

COURSE DATES: July 8th through August 2nd Online

FACULTY CONTACTS AND BIOS:
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ANDREW FROST is a photographer, printer, and book maker who lives and works in Burlington, Vermont. He received his MFA from Syracuse University and has published multiple books of photographs. His work has recently been exhibited nationally and internationally.

JENNY GROSVENOR earned a BA in English from Smith College, an MA in English Education from Teachers College, Columbia University, and an MFA in Creative Writing from Bennington College. She worked as a writer, producer, and director for LIFE and Sports Illustrated magazines. Her creative nonfiction essays have appeared in Writing On the Edge, On Writing and Teaching Writing, and The Bennington Review. In addition to teaching writing courses full-time as a Senior Lecturer in the English Department at the University of Vermont, she is at work on an investigative memoir.

COURSE DESCRIPTION: In this journalism and photography course, students will explore how words paint pictures and pictures tell stories, looking closely at the interplay, the reciprocity and collaboration of writing and images: how one can spark, conjure, compliment, or enhance the other in making meaning and creating stories that matter. Writing is about seeing. Finding pictures that tell stories, images that relay powerful messages requires close observation. Life is about paying attention, about being conscious. Chance favors the prepared—and connected—mind. This making of connections happens through storytelling—with words, with pictures (moving or still), or both. Stories matter. Playing on the well-known phrase, “a picture worth a thousand words,” this course—a combination of hands-on writing and photography—will challenge students in addition to generating original ideas to use visual rhetoric as inspiration for a range of nonfiction writing: poetic, essayistic, advertorial, script-based, fact-based, journalistic. Students will study, reconsider, and imitate its subgenres: Profiles, Travel Narratives, Personal Essays, Columns, Writing About History, Narrative Investigative Reporting, Public Radio/Podcasts, Documentaries, and Photo Essays.

To see life; to see the world; to eyewitness great events; to watch the faces of the poor and the gestures of the proud; to see strange things—machines, armies, multitudes, shadows in the jungle and on the moon; to see man's work—his paintings, towers and discoveries; to see things thousands of miles away, things hidden behind walls and within rooms, things dangerous to come to; the women that men love and many children; to see and take pleasure in seeing; to see and be amazed; to see and be instructed. Thus, to see, and to be shown, is now the will and expectancy of half [hu]mankind. To see, and show, is the mission now undertaken by a new kind of publication.”

—Drafted by Henry R. Luce; refined by Archibald MacLeish
“Introduction to the First Issue of Life,” November 23, 1936
LEARNING OBJECTIVES (in keeping with the interdisciplinary Reporting and Documentary Storytelling Minor toward which this course counts for fulfillment):

- To study the practice and theory of telling socially and culturally engaged stories in journalism and nonfiction writing, photography and digital media formats
- To ground hands-on storytelling projects in inquiry, observation, research, reporting skills, photography, and immersion in a subject
- To blend careful research and documentary attention with personal expression
- To explore ideas, issues, problems, and theories related to media, journalism, and nonfiction storytelling
- To develop vital skills in media literacy, critical thinking, ethical awareness, creativity, and problem solving
- To bear witness, promote social reform, and embrace humanism
- To show readers and viewers a mirror of the times and themselves

LEARNING OUTCOMES:

*Through close and critical reading and observation,* you will learn:
  to appreciate the ability of words and pictures to illuminate universal human experiences.

*Through process and journal writing,* you will learn:
  to capture an audience in “a New York minute,” painting pictures with words and presenting photographs that tell stories, sometimes pairing both to craft stories that matter.

*Through the art and craft of photography,* you will learn:
  to build a visual narrative that communicates without written language.

Prepare for the journey. Trust the process.

REQUIRED TEXTS AND MATERIALS:


**ISBN: 978-0231190015**

Camera equipment (digital is fine)

Online access to: 100 Photographs: The Most Influential Photographs of All Time

Access to The Nieman Foundation
  Online subscriptions to NiemanStoryboard and NiemanLab (free)

Access to Humans of New York video stories via Facebook

Access to Blackboard for Syllabus, Detailed Schedule of Assignments, Daily Writing Prompts, and your Photojournalist’s Notebook

A portable “Daily Observations Journal” (DOJo)—one you love to write in and carry with you
HIGHLY RECOMMENDED:

An online subscription to The New York Times (check for student rates)

COURSE REQUIREMENTS:

Daily/Weekly Writings (1,000 words), Photography Projects, and Peer Workshops
Midterm Portfolio and an online Photojournalist’s Notebook
One Student-led Best American Magazine Writing Discussion
Writing and Photography Portfolios and Reflections

METHODS OF EVALUATION:

Online class presence and participation: 50%
   Includes: Discussion Board, Photojournalist’s Notebook, and Peer Workshops
   Daily Writings/Revisions and Photography Projects/Lab and the Midterm Portfolio
      (to be completed online)
   Student-led Online Journalism/Reading Discussion

Final Writing and Photography Portfolio (done collaboratively and digitally over the second 2
   weeks of the summer semester): 50%

EXPECTATIONS (HOW TO SUCCEED):

Keeping up with readings and photography assignments. Reading well precedes writing well
   (Donald Hall). This course—in which reading, thinking, observation, discussion, photography,
   writing, and response are closely interconnected—requires critical exploration, discernment,
   and effective modeling through exposure to a variety of assigned readings and study of photographs.

Submitting work on time. Due dates are rigorous and unyielding. For each day that elapses from
   the time a journal entry, essay, draft of final paper is due, 5 points will be deducted from the final
   grade. Assignments will no longer be accepted one week beyond the due date. Absences from class
   or lost files are not valid excuses for missing deadlines. Be sure to make back-up copies of all your
   writing and don’t throw anything away during the semester. All work submitted must be printed
   and stapled. NO work accepted via email. If you are absent, put your essay in the box outside my
   office door or bring it to the next class. NOTE: The deadlines are absolute: half a letter grade will
   be deducted for every day a paper is late, e.g., A to A-minus, B+ to B, etc.

Class presence, punctuality, and preparedness. This is not only appreciated, but expected. The
   vitality of the online classroom environment and peer workshops, and your personal progression as
   a journalist depend on your effort and proactive involvement. Three or more unexcused absences
   from class (not showing up in online discussions and peer workshops) each incur a penalty of one
   letter grade. Active posting and sharing and, most importantly, the respect of others’ ideas (agreeing
   to disagree) is at all times required.

Periodic (minimum one, ideally two or three) individual writing conferences. It is imperative
   that we meet with each of you one-on-one at least once during the semester, not only to share ideas,
   but also to evaluate personal growth in your thinking and writing. These will be scheduled during
   regular class meeting times.
THE PHOTOJOURNALIST’S NOTEBOOK: Here, you will record thoughts and ideas (some as “freewriting” instant reactions, some as “double-entry” responses to a direct quote or posted image, others in reflection) in reaction to: happenings, images, stories you’ve encountered through course readings, your Nieman Storyboard or NiemanLab online newsfeeds, 100 Most Influential Photographs, Humans of New York Stories, digital newspapers/magazines, or daily encounters. You will be expected to upload or create entries daily. This will be “shared” (available to our community of journalists only) so that your responses may inspire peers, so that they can learn from your posts and ideas and you from them. On occasion, you will be asked to “talk about” favorite postings with peers in an online forum.

DAILY OBSERVATIONS JOURNAL (DOJO): In addition to an online Photojournalist’s Notebook, you are expected to keep and carry with you to capture and record story ideas and to complete, for occasional postings online, a “Paying Attention” Daily Warm-up (What’d you see? Why’d it matter? What questions does it raise?).

DAILY OBSERVATIONS, THINKING, READING, PHOTOGRAPH-TAKING, REVIEWING, WRITING, AND REWRITING WORKSHOPS: Daily, you will brainstorm, take photographs, write, or rewrite (depending on the specific assignment and point in the process) to share in the virtual classroom: photographs, a hard copy of a short (1,000-word) essay; a synopsis (list, questions) of your thinking; a draft addressing a question or issue generated by the previous week’s readings, class discussions, and other activities; or a rewrite (revision) of a previous week’s draft. We will not collect these pieces every week, but you must come to online class prepared to share and read your ideas, photographs, draft, or revised essay with peers in small groups. We will review and comment on these essays mid-term (during the second week), in one-on-one video conferences, and periodically throughout the summer semester. Some process pieces will culminate in final essays; others will fuel your contribution to our Final Collaborative Project and Reflection: The Storytelling Power of Words and Photographs (to be completed online during the second two weeks of the semester). Be sure to save all thinking pages, photographs, drafts, and revisions. Process matters.

PHOTOGRAPHY PROJECTS/LAB: In the lab portion of the course, you’ll spend time making photographs out in the world, editing them through online tools and instruction, and then sequencing them to build narrative. We’ll spend time on camera technique, on photographic strategies, as well as on editing and workflows. What happens when photographs are placed next to each other? How do they build on one another? How are photographs honest and more importantly, how are they not?

STUDENT-LED PHOTOJOURNALISM AND BEST AMERICAN MAGAZINE WRITING DISCUSSIONS: What’s happening in the world of journalism? What’s interesting? What’s developing? What’s something interesting that you’ve read, seen, or discovered about reporting and documentary storytelling? What themes are emerging from all we’ve discussed, read, contemplated, and produced? Look at this! you’ll tell your peers as you share an idea and instruct the class. Think of this more as a casual discussion than a “presentation.” Just be sure to make it stimulating, entertaining, interactive, and informative. Think of ways to engage peers in the material and get them talking. Some of these will revolve around readings from The Best American Magazine Writing 2019.

ESSAY SUBMISSION GUIDELINES: All submitted work must be typed/word-processed, 12-point font, double-spaced, thoroughly spell-checked and proofread. Please include your name, professor’s name, course, and date, flush, upper left (MLA-style heading); insert page numbers and a header (your last name). Give each final piece a compelling title. Include all “process” pieces and drafts. Submissions will not be accepted electronically and are to be handed in at the end of class on the due date. Page requirements vary with each writing project. Be sure to defer to quality over quantity, depth over length.
PHOTOGRAPHY SUBMISSION GUIDELINES: Photographs will be submitted via UVM File transfer in a zipped folder labeled with the assignment name. Each photograph should be named with your last name and a sequential number: “smith001.jpg”

ACADEMIC INTEGRITY: College students are expected to be honest in all academic endeavors. Any acts of dishonesty will not be tolerated. Cheating only hurts you, the student. Plagiarism—“borrowing” work from another source, another student, author, or the internet without proper acknowledgment and/or citation—is not only morally wrong, but impinges directly upon your own learning and personal growth. Such actions will result in an immediate failing grade, and could lead to expulsion from the learning institution.

ABBREVIATED COURSE OVERVIEW:

First 2 Weeks of the Summer Academy Semester:

- Writing Photojournalism Questionnaire
- Pictures Worth a Thousand Words
- Stories Matter
- Photography Projects
- Delving into Private Lives
- The Narrative Idea
- Difficult Journalism

- A Passion for Writing and Photography
- Not Stopping: Time Management for Writers and Photographers

Finding, Researching, and Reporting Topics

- A Writer’s Questions
- An Editor’s Questions
- A Photographer’s Questions
- Interviewing
- Being There

Exploring Subgenres

- Profiles
- Travel Writing
- The Personal Essay
- Columns
- Writing About History
- Narrative Investigative Writing
- Public Radio and Podcasts
- The Photographic Narrative Essay

Constructing a Structure

- Learning from Screenwriters
- Beginnings
- Narrative Distance
- Hearing Subjects’ Voices: Quotes and Dialogue
- Keeping It Real and True
- Story Structure
- Summary Versus Dramatic Narrative
Weaving Story and Idea
Endings

Building Quality into the Work

Character
Details Matter
Reconstructing Scenes
That Re- Prefix
   Re-porting, Re-searching, Re-constructing, Re-vising (seeing again)…
Handling Time and Sequencing
Writing Complicated Stories
What’s the Point?
What’s the Emotional Core of the Story?
Telling the Story, Telling the Truth
On Voice

Ethics and Editing

The Line Between Fact and Fiction
Toward an Ethical Code for Narrative Journalism
Playing Fair with Subjects
Securing Consent
Truth and Consequences
Dealing with Danger:
   Protecting Subject, Story (and Self)
The Immersion Dilemma
Ethics in Personal Writing and Photography
The Ethics of Attribution
Endnotes

On Style in both Writing and Photography
Revising—Over and Over Again
Cutting: from 100 Notebooks to 1,000 words
Narrative Subgenres:
   Nano-, News-Driven, True, and Serial

Last 2 Weeks of the Summer Academy Semester:

Final Collaborative Online Writing and Photography Projects:
   The Storytelling Power of Words and Photographs

Building a Narrative Team of Writers and Photographers
Team Storytelling

NOTE: A DETAILED SCHEDULE OF ASSIGNMENTS AS WELL AS ALL SORTS OF LINKS TO TOOLS AND CONTENT WILL BE POSTED IN THE COURSE BLACKBOARD SITE.