Humans are self-narrating animals. Since the days of cave paintings, we have shared our stories, whether fictional, true, sacred or secular, using whatever technology we possess. In this course we will explore the way we tell stories via print, photography and audio. What’s more, you will learn how to report, research, record and create multimedia nonfiction stories of your own. What kinds of stories? Any you like, as long as they are true. NYC is a cornucopia of subcultures, and whether you are fascinated by art, music, fashion, literature, sports, or particular ethnic or economic communities, you will find it here.

Inspiration will come from many sources. We’ll read chroniclers of New York City’s nineteenth century immigrant poor like Nellie Bly, Jacob Riis and Stephen Crane. We’ll listen to audio from StoryCorps and Radio Diaries. We’ll look at photographs by Riis, Walker Evans, and Margaret Morton. We’ll read the oral histories of Studs Terkel and Marisa Bowe, and the journalism of Joseph Mitchell, Susan Orlean, Lillian Ross, and Gay Talese.

The final assignment is a multimedia essay, combining print, photography and audio. Here are the projects from 2017, and here are those from 2018 (https://wp.nyu.edu/tellingstories2018/) (http://projects.nyujournalism.org/tellingstories/).

Assignments
- Written
  - Critical response (3-5 paragraphs) to each week’s readings, photographs or audio. All responses must be posted by Tuesday at midnight
  - Short essay (1,200 words)
  - One page project pitch
  - Character sketch/oral history, due with final project
- Photography
  - A narrative photo essay, consisting of at least 8-10 related photos
- Audio
  - The rough version of a “vox pop” interview
  - A three minute, edited version of “vox pop”
- Final project - Five minute slideshow, with audio, text, and minimum of 25 photos

Grading
Weekly responses: 20%
Class participation: 10%
Essay: 10%
Character sketch/oral biography: 20%
Photographic essay: 10%
Final project: 30%
Class Participation
You must complete the reading/listening/viewing assignment before class and come prepared to
discuss it. Joining the discussion occasionally will earn a “B” for class participation. Active
engagement will earn a higher grade. Missing a class without an excused absence will reduce
your final grade. NYU recognizes the following excused absences: documented illness, family
emergency, and religious observance. Email me in advance if you will be absent.

Academic Integrity
You are members of a community of scholars in which academic integrity is a primary value. All
work must be your own. Ideas and quotations must be properly sourced. Students who plagiarize
will fail the course and possibly be expelled.

Electronic Devices
Turn off all devices. Laptops remain closed unless you need to find material related to the course.
No email, tweets, messaging, or other communication during class.

Disability Disclosure Statement
Academic accommodations are available for students with disabilities. The Moses Center
website is www.nyu.edu/csd. Please contact the Moses Center for Students with Disabilities
(212-998-4980 or mosescsd@nyu.edu) for further information. Students who are requesting
academic accommodations are advised to reach out to the Moses Center as early as possible in
the semester for assistance.

Diversity & Inclusion
NYU is committed to fostering an inclusive learning environment. We embrace a notion of
intellectual community enriched and enhanced by diversity along a number of dimensions.

Readings
Marisa Bowe, *Gig: Americans Talk About Their Jobs*
Stephen Crane, *The New York City Sketches*
Joseph Mitchell, *Up At the Old Hotel*
Susan Orlean, *The Bullfighter Checks Her Makeup*
Jacob Riis, *How the Other Half Lives*
Lillian Ross, *Reporting*
Gay Talese, *The Bridge*
Studs Terkel, *Working: People Talk About What They Do All Day and How They Feel About
What They Do*
Jennifer Toth, *Mole People: Life in the Tunnels Beneath New York City*

Photography
Margaret Morton, *The Tunnel: The Underground Homeless of New York City*
David Isay, *Flophouse: Life on the Bowery*
Jim Goldberg, *Rich and Poor*
10 Composition Tips
*New York Times Slideshows*
Humans of New York, *Series*
PBS, *American Photography: A Century of Images*

**Audio**
Hindenburg Academy (Instructional videos)
*Radio Diaries, Joe Richman*
*This is Actually Happening, Whit Missildine*
*StoryCorps, David Isay*

**Schedule**
**Week 1 - Introduction**
- Read: Scott Korb, “The Soul-Crushing Student Essay,” *New York Times*, April 21, 2018
- Browse: Reading Narrative Journalism Boston College website

**Week 2 - Jacob Riis: From Print to Photography**
- Due: Reading response
- Read: Riis, *How the Other Half Lives* (1890), Introduction, chapters 1-4, pages 1-47
- View: Riis’s photos
- View: “The Other Half ... Revisited” (59 min, log in to NYU to view)
- In Class: Introduction to Hindenburg and audio editing, part I (Ryan Sweikert)

**Week 3 - Stephen Crane and Nellie Bly: Stories of the Ordinary Man and Woman**
- Due: Reading response
- Due: Vox Pop audio exercise
- Read: Stephen Crane, “Men in the Storm,” (pages 662-667) “When a Man Falls,” (1-5); “Experiment in Misery” (1-4) “An Experiment in Luxury” (1-5)
- In Class: Introduction to audio editing, part II (Ryan Sweikert)

**Week 4 - Profiles: Writing about People**
- Due: Reading response
- Due: Edited audio “Vox Pop”
- Read: Joseph Mitchell, “The Old House at Home,” “Mazie,” “Lady Olga” (20-30)
- Read: Susan Orlean, “The American Male, Age 10” (1-9)
- Read: Asking Good Questions
- In Class: Introduction to audio editing, part III (Ryan Sweikert)

**Week 5 - Working: What People Do All Day**
- Due: Essay comparing how Riis, Bly, Crane, Orlean and Mitchell profile people (1,200 words)
- Read: Studs Terkel, *Working*, (pp 126-158) (Link to audio)
- Read: Bowe, *Gig*, selections
- Read: “Diaries and Detritus, Joe Richman
Week 6 - StoryCorps: Talking to Each Other
- Due: Audio editing assignment
- Due: Project pitch (1 page)
- Listen: *Listening is an Act of Love*, (51 min) *On Being*
- Listen: David Isay, *The Sunshine Hotel* (36 minutes)
- Read: David Isay, Harvey Wang, *Flophouse: Life on the Bowery* (1-19)
- Read: David Isay, “Radio Documentaries Take Listeners Into Dark Corners”
- Watch: David Isay, “Everyone around you has a story the world needs to hear” (21 min)
- In class: Michael Garofalo, editor-at-large, StoryCorps
- In class: Discuss project pitches
- In class: Critique select audio editing assignments (Ryan Sweikert)

Week 7 - Audio Plus Photography
- Due: Outline the structure of one NYT slideshow
- View: One in Eight Million, NYT Slideshows
- Look at: Jim Goldberg, *Rich and Poor*
- Watch: “Jim Goldberg on his documentary practice,” SFMoma
- Read: Peter Henry Emerson, “Hints on Art” (4 pages)
- In Class: Discuss Slideshows and Jim Goldberg’s methods (Devin Curry)

Week 8 - Narrative Photography, I: How to Tell A Story With Pictures
- Due: Photo essay
- In class: Devin Curry critiques student work
- Watch: Why use the iPhone for photography?
- Watch: Photo Composition 101
- Assignment: Studying the masters of the photographic essay, you will learn to convey a person’s life through a 6 picture photo story made during a 2-week period.
- What Makes a Great Portrait? Joerg Colberg
- Read: Lewis W. Hine, “Social Photography” (3 pages)
- Sample Portrait Photo Essays
  - War is Personal, Eugene Richards
  - Exploding Into Life, Eugene Richards
  - Country Doctor, W. Eugene Smith
  - The Boat Dweller, Todd Heisler
  - Firefighter-9/11, Andre Lambertson
  - Afterwar, Lori Grinker
  - Occupy, August Bradley
  - James Nachtwey on drug resistant TB
  - Graying of AIDS, Katja Heinemann
  - Girl Culture, Lauren Greenfield

Week 9 - Narrative Photography, II
- Due: Respond to Morton and Toth
- Look at: Margaret Morton, *The Tunnel: The Underground Homeless of New York City*
- Watch: Margaret Morton’s *Fragile Dwellings*
- Read: Jennifer Toth, *Mole People: Life in the Tunnels Beneath NYC* (pp. 1-48)
- In class: Margaret Morton
- In class: Slideshow and Photoshop basics

**Week 10 - Gay Talese’s “Human History” of the Verrazano Bridge**
- Due: Respond to Talese
- Read: Gay Talese, *The Bridge* (chapters 1, 2, 4, 5)
- Watch: Gay Talese: A Man of Record, *The New Yorker* (3 min)
- Watch: A conversation with Gay Talese, NYU (90 min)
- In class: Project checkpoint

**Week 11 - Narrative Photography, part III**
- Due: Draft of audio interview, transcript, photos, list of subjects
- In class: Devin Curry and Ryan Sweikert critique student work
- Read: Bernice Abbott, “Photography at the Crossroads” (3 pages)
- Read: Walker J Evans, “The Reappearance of Photography” (4 pages)

**Week 12 - Photography update**
- Due: Selection of project photos
- In class: Workshop photos
- In Class: Slideshow 101 (Devin Curry)
- Read: Robert Coles, “Doing Documentary Work” (pages 1-30)

**Week 13 - Audio update**
- Due Draft project audio
- In class: Workshop audio
- In Class: Slideshow 102 (Devin Curry)

**Week 14 - Last Class**
- In class: Workshop final projects