

AJEEP

Journalists Speak! A Listening and Speaking Module
for Afghan Journalism Professors

English Language
Communications

Kelly Robart

Journalists Speak! A Listening and speaking module for journalism professors

This module features six lessons built around interviews with journalism professors at San Jose State University. It was made to give you practice listening to real people speaking. The interviews were not rehearsed, so the English will not be “textbook perfect.” But the interviews do represent how people talk in real life, with small grammar mistakes, some incomplete sentences, and self-correction. That’s life!

Each lesson comprises

- listening exercises
- vocabulary exercises
- speaking practice
- answer key
- full transcript

The videos are posted on Youtube. You can get the links from Kelly Robart, kelly.robart@comcast.net or from Susan Mir, susan.mir@sjsu.edu

If you have any questions or comments about this module, please contact Kelly Robart at the email address above.

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The videos in this module range in difficulty from 1 (easiest) to 4 (most difficult).

Mack Lundstrom

Pre-listening Vocabulary

Make sure you know the meanings of the following words before watching the video.

obituary

retired

anecdote

Listening for Main Idea

Watch the video once and answer the following question.

What is Mack mostly talking about in the video?

Listening for Details

1. When did Mack start working at San Jose State University?

2. What is his full name?

3. What did he teach when he started?

4. How long did he work at the Mercury News?

5. What did he do during his last 9 years there?

6. Describe his workload over a typical week.

7. How many obituaries did he write during his career as an obituary writer?

8. How does he describe obituary writing?

9. How does Mack feel about his experience as an obituary writer?

Listening Cloze

Fill in the missing words as you watch the video.

My name is Mack Lundstrom. At the University I'm known as Charlie, which is my first name, but I (1) _____ Mack. I started here in 1978, teaching an editing class and I've been here since then in a (2) _____ capacity. And basically, I'm retired now. But I worked as an editor (3) _____ 20 years at the Mercury News and then the last 9 years that I was there I was a (4) _____ obituary writer. I basically turned about one 600, 700, 800-word obituary every day, and had to cover others too at times, but mostly it was a profile with seven, eight, nine (5) _____ whenever I could. I did most of my work on the phone. I must have done somewhere between 2 and 3 thousand because I, most weeks covered 6 days. But it's really just a feature writing job... (6) _____. And as Whitman said, "It's a slice of life..." of life and all... good things and bad things, you know, "warts and all," as he said.

You're trying to have people who were very close to the person who died try to capture that person's (7) _____ and in the process, usually if you were able to get to those closest to the person, why, you usually got some very good (8) _____. That's... basically... it became a story-telling adventure and that's clearly the best kind of writing for me, anyway. I doubt that I ... I probably had... found myself in tears with the (9) _____ sources almost every interview. And it was a really, really satisfying experience... and I'd done everything else. I'd owned my own (10) _____ and everything... and this was (11) _____ the best job I ever had on the newspaper.

Expressions

Find the following expressions (They are underlined.) in the full transcript at the end of this lesson. Try to guess their meanings first, and then look at the explanations below.

To turn out	To produce, to make E.g. <i>The factory turns out 3000 suits a week.</i>
To cover something	To report on something E.g. <i>She covers education and health for the local newspaper.</i>
Slice of life	A realistic depiction of everyday life. E.g. <i>The TV show is a slice of life drama about teenagers.</i>
Warts and all	Including both bad points (warts) and good points. Usually said when referring to a person. E.g. <i>The biography was a true story of his life and included warts and all.</i>
To be in tears	To be crying. E.g. <i>She was in tears when she heard that her son had been in a car accident.</i>

Speaking or Writing Questions

Depending on your situation, do one or more of the following.

- Record your answer and send me an audio file.*
 - Discuss the questions in a small group and then share your answers with your class.*
 - Write the answer to two questions and send them to me.*
1. Do Afghan newspapers have obituaries? If so, what is their usual format? Is it similar to Lundstrom's description of his obituaries, that is, are they written in feature profile style?
 2. Do you read obituaries? If so, why?
 3. Do you think you would like to be an obituary writer? Why or why not?
 4. If you were interviewing Mack Lundstrom, what questions would you ask him?

Answers

Listening for Main Idea

His career as an obituary writer.

Listening for Details

1. 1978
2. Charlie Mack Lundstrom
3. Editing
4. About 20 years
5. Wrote feature obituaries
6. He usually wrote one 600-800-word obituary every day, and covered 6 days, so he did 6 obits each week.
7. 2000-3000
8. It's a feature writing job, like writing profiles.
9. It was very satisfying for him. It was the best job he had at the newspaper.

Listening Cloze

- | | |
|--------------|--------------|
| 1. prefer | 7. character |
| 2. part-time | 8. anecdotes |
| 3. for about | 9. various |
| 4. feature | 10. weekly |
| 5. sources | 11. clearly |
| 6. profiles | |

Transcript

My name is Mack Lundstrom. At the University I'm known as Charlie, which is my first name, but I prefer Mack. I started here in 1978 teaching an editing class and I've been here since then in a part-time capacity. And basically, I'm retired now. But I worked as an editor for about 20 years at the Mercury News and then the last 9 years that I was there I was a feature obituary writer. I basically turned about one 600, 700, 800-word obituary every day, and had to cover others too at times, but mostly it was a profile with 7, 8, 9 sources whenever I could. I did most of my work on the phone. I must have done somewhere between 2 and 3 thousand because I most weeks covered 6 days. But it's really just a feature writing job... profiles. And as Whitman said, "It's a slice of life, of life and all... good things and bad things, you know, warts and all as he said.

You're trying to have people who were very close to the person who died try to capture that person's character and in the process, usually if you were able to get to those closest to the person, why, you usually got some very good anecdotes. That's... basically... it became a story-telling adventure and that's clearly the best kind of writing for me, anyway. I doubt that I ... I probably had... found myself in tears with the various sources almost every interview. And it was a really, really satisfying experience... and I'd done everything else. I'd owned my own weekly and everything... and this was clearly the best job I ever had on the newspaper.

Samantha Mendoza – Student

Pre-Listening Vocabulary

Familiarize yourself with the following words before you watch the video.

Major	The subject that one specializes in at university. <i>Noun: Her major is Persian literature.</i> <i>Verb: She is majoring in Persian literature.</i>
Minor	Secondary field of specialization at university. <i>Noun: Her minor is Urdu.</i> <i>Verb: She is minoring in Urdu.</i>
Tech	Short form of the word, <i>technology</i> . <i>e.g. He works in the high tech industry.</i>
Ad	Short form of the word, <i>advertisement</i> or <i>advertising</i> . <i>e.g. Have you seen the new ad for Herat Saffron?</i>
PR	Initials for public relations. <i>e.g. He works for a PR firm in Mazar-e-Sharif.</i>

Instructions

For the next three exercises, which are listening exercises, do **not** look at the transcript. **After** you have listened at least 3 or 4 times, then you should read the transcript as you listen.

Listening for Main Idea

Watch the video once to get a general understanding of what Samantha says. How much do you understand?

Listening for Details

Read the following questions before you watch the video clip for a second time. Answer the questions as you watch the video.

1. Why did Samantha choose Magazine Journalism as her major?

2. Why is she minoring in Business?

3. What did the Magazine Club recently do in San Francisco?

4. Samantha talks about many different magazines and states their subject matter. Match these magazine titles to their content. There is one extra.

- | | |
|-----------------|------------------------------|
| a. Wired | 1. Array of different things |
| b. Mother Jones | 2. Technology |
| c. Sierra | 3. In-depth reporting |
| | 4. Environmental issues |

5. How much time does Samantha spend outside of the classroom working on hands-on projects?

6. What does Samantha compare the program to (especially all the hands-on work)?

7. What did Samantha learn to use in her New Media class?

8. Samantha mentions that the students are able to use an Adobe product for free for three years. Why does she like this arrangement? (In addition to the fact that it's free.)

9. In your own words, describe what Samantha finds the most challenging about being a journalism student.

10. What are some of the opportunities in the Journalism program that Samantha wants to participate in?

Vocabulary

Match the words to their definitions. It's helpful to find the words in the transcript to see how they are used in context. Try guessing their meaning first, before you look them up in a dictionary.

- | | |
|-----------------------|--|
| 1. Initially | a) At first, at the beginning |
| 2. In-depth reporting | b) A group or collection of things |
| 3. Editor-in-chief | c) To improve the quality of something |
| 4. Managing editor | d) In the end, finally |
| 5. Array | e) Doing something rather than talking about it |
| 6. Enriching | f) Stories that are longer and more thoroughly researched that seek to interpret complex topics or trends. |
| 7. Ultimately | g) The head of a publication who oversees all departments, policies, operations, and delegates tasks and assignments. The top editor at a newspaper or magazine. |
| 8. Hands-on | h) Second highest editor at a magazine or newspaper. |
| 9. Episode | i) An individual program that is part of a television or radio series. |

Expressions

Find the following expressions in the transcript. (They are underlined.) Try to guess their meaning from context. Explanations follow.

1. I can't get away from it.
 2. to get one's hands dirty
 3. eye-opening
 4. you practically live in that building
-
1. She really likes it and spends a lot of time at it. This expression has the idea of habitual action, but in a positive sense.

2. To involve oneself in all aspects of a job, especially practical work.
e.g. My boss likes to get his hands dirty. He's often works beside his employees; he doesn't just stay in his office.
3. Adjective -- causing one to suddenly learn or understand something, usually of great significance. The noun form is eye-opener.

e.g. Working for the vice president was an eye-opening experience.
Working for the vice president was an eye-opener.
4. In this context, *practically* means almost. So she means she spends so time at the Journalism Department that she feels like that is where she lives.

Fillers

All languages have what are called filler words. These words don't really carry any meaning; people say them to fill silence while they think of what they want to say. Consequently, they are often used at the beginning of sentences. In English, common fillers are *so*, *well*, *um*, and *like*. In the United States, many young people use "like" as a filler. What are common fillers in Dari or Pashto?

Read paragraph 6 of the transcript. Underline all instances of *like*. Which ones are fillers, and which ones have real meaning?

Speaking or Writing Questions

Depending on your situation, do one or more of the following.

- a. Record your answer and send me an mp3 (LLL)
 - b. Discuss the questions in a small group and then share your answers with your class.
 - c. Write the answer to the two questions and send them to me. The first question could be answered in a short paragraph. The second one could be longer because you will know more about your student (I hope!) than you know about Samantha.
1. In your own words, describe Samantha. What kind of a student is she? Use two or more adjectives and refer to examples in the video clip. For example, you might say, "Samantha is a very lazy student. She only studies once a week and doesn't work on any projects." Obviously this isn't true! But I didn't want to give you the answer.
 2. Describe a good student that you know. What makes him or her a good student?

So, I'm Samantha Mendoza. I'm a journalism magazine major here at San Jose State and I also minor in business.

Well, (1) initially, I was more of a print, newspaper person at my community college but then once I wrote my first magazine article I really was attracted to the (2) in-depth reporting. And so ever since then it's just kind of... I can't get away from it.

I chose business as my minor not necessarily because I want to write about business, but because I want to run my own magazine...because I want to be the (3) editor-in-chief, well, (4) managing editor, then editor in chief. And I feel like if I have that business management in particular, business management structure, I'll know how to have a successful staff and inspire journalists and really be able to manage them as their editor as well as a writer.

I'm also president of the Magazine Club and we took industry tours actually a few weeks ago to San Francisco and we visited magazines like Wired, which is a really nationally known tech magazine, Mother Jones, which is very innovative...in-depth reporting, which is what I love, and Sierra Magazine, which is more environmental. So I really think I'd want something within the Conde Naste family, which includes Vanity Fair, Wired... it's just an (5) array of different things, but definitely something (6) enriching. (7) Ultimately, something like Time Magazine or National Geographic, so anything like that. But Mother Jones would be a great start for me.

So in the program here, there's a lot of hands-on projects, right? So what percentage of your time, how much time each week do you think you spend working on projects, how many hours a week working on projects?

Um, I mean honestly when you go to class it's not really "Let's take a test." It's "Go home and write an article." or "Go home and write a profile." So I mean it's...I'd say it's at least 20 hours a week. And then like I said, because I'm president of the magazine club, we're producing our own magazine, so last night I think I spent three hours editing, so it's very hands-on, which is nice because it takes you outside the classroom. Like, it's not just books and tests. Like you're really getting (8) hands-on and getting your hands dirty, seeing if you even like it. It's almost like an internship. So it's very eye-opening, and if it's not the field for you, you're going to find out pretty soon.

Yeah, after one class, you'll know.

One of my classes last semester was a new media class and we learned about how to use After Effects, use Adobe Premiere, and so the school was generous enough to make some sort of agreement with Adobe where we could get three years free of the program. So we could learn and develop new projects that you could use on your resume. Like it's not just limited to school. Like I could show this to a potential employer... my portfolio, and it'd be, it'd be perfect.

K: So what's the most challenging thing for you about being a student in the journalism program?

There's just so much to do. You just...you... it's really hard because you want to put your hands in everything. Because like me for example, I'm a magazine person, but recently, Diane Guerrazzi found me and said, "Hey, come do an (9)episode of Equal Time for broadcast." So I was like, "Oh, I'd be interested in doing that." But I also want to write for Shift, but then I also want to learn more about PR, but then I'm also interested in the ad club. So there's just so many opportunities, it's hard to know which one you should contribute more to. So you're always busy here. You practically live in that building. You're just surrounded with journalism and it's amazing. There's so many opportunities. I moved up here from Southern California, and so my parents were a little hesitant, but when I call them every day and let them know, "Hey Dad, I'm doing this. Hey, I got published here. I just won this scholarship here," it's really satisfying.

Answers

Listening for Details

1. She likes in-depth reporting
2. She wants to run her own magazine and she thinks that knowledge of business management will be helpful.
3. They visited several magazine offices in San Francisco.
4. Wired – technology / Mother Jones – in-depth reporting / Sierra – environmental issues
5. 20 hours
6. An internship
7. How to use After Effects and Adobe Premiere
8. She can use it to make projects that she can use in a portfolio and resume.
9. There are many opportunities to get involved in interesting projects. It's difficult for her to decide which ones she should focus on because many are interesting to her.
10. Equal Time for broadcast, write for *Shift* (student magazine) learn about PR, Ad Club

Vocabulary

- | | |
|------|------|
| 1. f | 6. c |
| 2. a | 7. d |
| 3. g | 8. e |
| 4. h | 9. i |
| 5. b | |

Fillers

...like I said...

Not a filler. It is used to refer to a previous statement.
As I said has the same meaning.

Like, it's not just books...

Filler

Like, you're really...

Filler

...seeing if you even like it.

Not a filler.

It's almost like an internship.

Not a filler. It is used to make a comparison.

Diane Guerrazzi - Part 1

Pre-Listening Vocabulary

Before watching the video clip, look up definitions for the following words.

mock (adjective)

in common

steer (verb)

Listening for Main Idea

Play the video clip one time.

What is the conversation mainly about?

Listening for Details

Read the questions first and then play the video again to answer the questions.

1. Circle the correct answer.
 - a. Interviewing skills are the same for broadcast and for print journalism.
 - b. Interviewing skills are different for broadcast and for print journalism.
 - c. Some interviewing skills are the same for broadcast and print, but there are also some differences.

2. Complete the following sentence.

A sound bite should be _____

3. In your own words, explain how Professor Guerrazzi teaches interviewing skills to her students.

4. What are open-ended questions and why are they the best type of questions to use for interviews?

5. Professor Guerrazzi says that many students want to follow their list of questions, but she says students should think of an interview like a _____
-

6. What does Professor Guerrazzi say about using a list of questions in an interview? How should one use it?

7. Why are good listening skills important for an interviewer?

8. Why is it difficult to interview politicians?

Question Vocabulary

Warm-up question

To warm up means to get ready for something. Warm-up is often used when speaking of sports. E.g. Before you go jogging, you should do some warm-up stretches.

Journalists ask warm-up questions at the beginning of an interview to prepare people for more questions. Warm-up questions are easy to answer, and so the interviewee can feel relaxed. Professors and teachers often ask warm-up questions at the beginning of class as a way to introduce a topic.

Open-ended Question

An open-ended question is a question that has no defined answer. Open-ended questions begin with "why," "how," and "what do you think..." There is no specific answer for these questions.

Closed-ended Question

The opposite of an open-ended question, the closed-ended question has a definite response. Yes-no questions are closed-ended. For example, "Do you like teaching?" will be answered by "yes," or "no," (or possibly, "sometimes.") Questions that begin with "where," and "when" are also closed-ended.

Softball Question

One version of the game of baseball is called softball. The ball for this game is larger and softer than that used in regular baseball, and the game is slower and easier to play. So, a softball question is easy to answer.

Hardball Question

Hardball refers to the regular game of baseball. The ball is smaller and harder, and consequently the game is faster than softball. A hardball question, then, is a difficult one. Chris Matthews, a well-known reporter in the US, has a television show on NBC called, "Hardball with Chris Matthews."

Open-ended Questions -- Practice

As Professor Guerrazi said, open-ended questions are generally best for interviews. When you use open-ended questions, you will get more thoughtful and informative answers than if you use closed-ended questions. Here are a few examples of closed-ended questions:

Do you like your new job?

Do you like Dubai?

Where should they build the new train station?

As you can imagine, you would get very short answers to these questions, resulting in a short, uninteresting interview. However, if you change the previous questions so that they are open-ended, you have a chance of getting more interesting answers:

How do you feel about your new job?

What do you think about Dubai?

How will the location of the new train station affect you?

Change the following questions so that they are open-ended. (I'm sure you know how to do this in your own language, but questions always take a lot of practice in another language.)

1. Is your hometown nice?

2. Is your job challenging?

3. Do you have good students?

4. Do your students use Facebook often in the classroom?

5. Are you studying English for your job?

6. Do you like being a journalist?

7. Is it difficult to be a journalist in Afghanistan?

8. Did you learn anything at the Dubai Academy?

9. Are you looking forward to the journalism training session in India?

10. Do you want to do some sightseeing in India?

Writing Questions – More Practice

If you could interview a politician of your choice, who would it be? Write a list of possible questions you could ask this person. The hardball questions should also be open-ended.

Warm-up _____

Warm-up _____

Open-ended _____

Open-ended _____

Open-ended _____

Hardball _____

Hardball _____

Hardball _____

Speaking or Writing Questions

Depending on your situation, do one or more of the following.

- a. Record your answer and send me an audio file.*
- b. Discuss the questions in a small group and then share your answers with your class.*
- c. Write the answer to two questions and send them to me.*

1. Where and how did you learn about interviewing skills?
2. Do you teach interviewing skills to your students? If so, how do you do this?
3. What is the biggest challenge for your students when it comes to interviewing? How do you help them with this challenge?
4. Have you ever interviewed a politician or someone who did not want to answer your questions? What was that experience like? Were you able to finally get the person to answer your questions? How?

Answers

Listening for main idea – interviewing skills

Listening for details

1. c
2. short and emotional or opinionated
3. The students do a mock interview in the class, where one student is the journalist and the other is the interviewee. She teaches them about questions while they do the interview in the class.
4. Questions that can't be answered by yes or no. They give you more information.
5. conversation
6. You can use a list, but you shouldn't use it while you are interviewing someone. If you focus on your list, you won't be listening carefully to the person's answers. You can refer to your list at the end of the interview to make sure you've asked the questions you wanted to ask.
7. So that you can ask good follow-up questions. So that you know when people are trying to not answer your questions.
8. Because they often use a prepared statement and they try to avoid answering journalists' questions.

Open-ended Questions Practice

Possible answers. Yours may be different, so if you email them to me, I will check them.

1. What is your hometown like?
2. What is the most challenging thing about your job?
3. What are your students like?
4. How does your students' use of Facebook affect your teaching?
5. Why are you studying English?
6. What do you like about being a journalist? What do you dislike about it?
7. What are the challenges of being a journalist in Afghanistan?
8. What did you learn at the Dubai Academy?
9. What do you hope to achieve at the journalism training session in India?
10. What would you like to do outside the classroom in India?

Transcript

My name is Diane Guerrazzi and I'm Associate Professor of Journalism here at San Jose State. My main job is broadcast journalism, but now we're converging into a multimedia degree, so it's not just broadcast; it's print, multimedia, online... all aspects of journalism, written and broadcast.

Interviewing skills are really important because...they're important for all types of media. And there's different skills involved in print and broadcast, because of the answers that you're trying to get from people. There are certain rules that are in common and there are certain particular differences between print and broadcast in how you ask some questions.

If you're in broadcast, you want to get on tape, a sound bite that is emotional generally or opinionated, so you might ask questions that will lead to a short emotional answer (be)cause we want our sound bites to be short. Whereas a quote, you know, you can edit it down easier, a written quote. So if it's written we call it a quote; if it's broadcast we call it a sound bite.

So how do you teach the students interviewing skills?

We do mock interviews. So we'll have the student ask the questions and we'll have somebody pose as the interviewee in the class, and we'll teach them, you know, to start out with a softball question, softball meaning just a warm-up question, something that's easy for the person to answer and then we get into harder and harder questions as the interview goes on.

So that's the progression, what about what types of questions would be the best?

Open-ended questions. So, you know, "What was your reaction when the train caught fire?" "How do you feel about something?" "Why do you think this situation exists?" You don't want to ask questions that begin with like, "Do," like, "Do you agree?" You'll get, "Yes," or "No." and there it goes. Open-ended.

So what's difficult for the students? Is there an aspect of interviewing that they find difficult or does it depend on the student?

Well you know, a lot of them want to come in with a list, and they want to ask you know, their 20 questions that they had on the list. And that's a really bad idea. They should just approach it like a conversation. So, they ask a couple of logical questions to start out with and continue listening to what the person says and then your next question can be based on their answer. So you know you can follow up with a question that reflects what they just said, but you're looking for more information. So, keep it like a conversation. And you can have that list going in; that's fine, but don't look at it during your interview. Look at it when your interview is almost over and you can tell the person you're interviewing, "Wait. I have a ... just made a list, I

want to make sure I have all these questions answered.” And that’s fine. But if you go in with a list and you’re, you know, you’re just concentrating on what you’re going to ask next; you’re not, you’re not listening and it’s not a logical flow of conversation.

What happens if the person takes you in another direction? Does that happen sometimes?

All the time. And you just have to remember why you’re there. And you’ll say, “Yes, but what about...” and go back to your question. So steer the conversation back to where you want it to go. You’re the driver in the conversation. And sometimes people that you interview will on purpose not answer your question and take you somewhere else, and it’s up to you to be listening to know that you’re going somewhere else and you have to bring it back to what you need.

Politicians will have a prepared question and answer, ...They don’t prepare the questions; they prepare the answers. So they’re like, “Well if she asks me about the budget, I’ll give her my prepared answer about the economy in general.” But it’s up to the reporter to say, “Well that’s interesting about the economy, but I asked you about the budget, and what is your response to...” You have to bring him back to the question.

Diane Guerrazzi – Part 2

Part 2 has two sub-sections, Section A and Section B.

Section A

In this section, Professor Guerrazzi tells a story about a challenging interview she once had.

Pre-listening Information and Vocabulary

Here are some key terms you should know before listening.

Mayor Willie Brown	former mayor of San Francisco, 1996-2004
Treasure Island	small island in San Francisco Bay, belongs to San Francisco
Fleet Week	a large celebration in San Francisco (and other cities) involving the US Marines, Navy and Coast Guard
Admiral	a naval officer of very high rank
Former	occurring in the past. E.g. Willie Brown is a former mayor of San Francisco.
Rent-free	without rent When you add <i>free</i> to a noun, it means without that noun. If you say, "I'm worry-free," it means you have no worries. If you live somewhere rent-free, it means you do not pay rent.

Comprehension Questions

Listen once to get a general idea of the story and then listen two or three times to answer the following questions.

1. Why did Guerrazzi want to interview Mayor Willie Brown?

2. Where did she interview him?

3. Where was Mayor Brown going and why?

4. Explain how and why the attitude of the mayor changed throughout the interview.

5. What does Guerrazzi say about explosive questions? When should you use them in an interview?

6. Why does Guerrazzi say it's okay to throw explosive questions at politicians?

7. Does she think it's okay to do this to ordinary citizens?

8. What does she mean by the term, *sandbagging*.

Listening Cloze

Watch the clip again and fill in the blanks as you listen. Answers are at the end of this lesson.

We were interviewing Mayor Willie Brown... we wanted to interview Mayor Willie Brown, but we didn't have a _____¹ interview. In the newspaper that day there was an article that said Willie Brown had used Treasure Island for his own purposes, that he wouldn't let these retired admirals go on the island to watch the fireworks during Fleet Week, which is a big _____². So I called up his office and his office said, "Well he's going to fly to Japan today." But we figured out that there was only one flight for Japan that morning, so we met him at the airport. He's getting out of the limousine, with a couple of _____³, and we said, "Oh, Mayor Brown, why are you going to Japan?" And he said, "I'm getting an award." Well that was perfect because all of a sudden he was talking about

himself and he was happy to talk about himself. So that was perfect, he _____⁴ to us. So then we said, "Tell us about the award." "Oh, it's for business that San Francisco did in Japan." So that was perfect again because he was opening up to us. And then, you know, we said, "Well have you seen today's paper? What about these _____⁵?" And he's like, "No, I haven't seen the paper. I have it right here." So we started asking him about the particulars. "Well, they said you kept the _____⁶ off the island and they couldn't see the fireworks." And he's like, "No, that's not true. They _____⁷ come on the island." And then, I asked him, "Well the article also says that you have a former _____⁸ living rent-free on the island." And he said, "I have no former girlfriends." And then, I forget what ... I asked him a couple of other things and finally he had _____⁹. Because it got more difficult (the questions), for him to answer. And so then he held up the paper and he said, "The Examiner (or Chronicle, I can't remember which one it was), is not worth using as toilet paper!" And he _____¹⁰; he left. So you save those really, really explosive questions that you know he'll react to, to the very end. Because we already had all the other parts to the interview done by then. That's great. And then you drop the bomb at the _____¹¹ and then if he walks off, then it's not the end of the world, cause you already have... But I must that it's not fair to do this to people who _____¹² politicians, you know. He's a politician, he's an elected official. He knows how the game is played. It's okay to do something like that to that type of person. But I wouldn't do it to just _____¹³. I wouldn't do it to, you know, Kelly Robart, the English teacher that I'm interviewing. All of a sudden, you know, change the subject, and start making accusations and get you to _____¹⁴. That's not fair. And they call that sandbagging. You know, you throw a bag of sand on someone. You don't want to do that. So, that's really not fair. But for politicians, _____¹⁵ officials, eh. You know, politics can be _____¹⁶, and they know how the game is played.

Diane Guerrazzi Part 2 - Section B

Pre-listening Vocabulary

Be sure you understand the following words before you watch the video.

Distraught

Three-alarm (fire)

Approach

Cliché

In essence

Obvious

Insensitive

Integrity

Sensational (as it relates to journalism)

Weave

Listening Comprehension

Watch the video clip once to get a general idea, then listen two or three more times to answer the following questions.

1. What are Professor Guerrazzi's three main points for people starting out? Her answer is long, so you may have to listen a few times to pull out three key points.

1. _____

2. _____

3. _____

2. When putting together a story, which sound bites should you choose?

3. What does Guerrazzi do if she is reporting and someone is distraught?

4. How does Guerrazzi feel about reporters who interview people when they are distraught?

5. What example does Guerrazzi give of a reporter interviewing a distraught person?

6. What is the cliché question that reporters sometimes use?

7. What does Guerrazzi think about using this cliché question?

8. Why do young reporters sometimes want people to cry on camera?

9. What does Guerrazzi say that reporters should think about?

Speaking or Writing Questions

Depending on your situation, do one or more of the following.

- a. Record your answer and send me an audio file.
 - b. Discuss the questions in a small group and then share your answers with your class.
 - c. Write the answer to two questions and send them to me.
1. Have you ever had an interview similar to Professor Guerrazzi's, where you had to interview a politician about an accusation or about something they didn't want to talk about? Describe that situation.
 2. Have you ever been in a situation where you had to interview someone who was distraught? How did you do it?
 3. What is meant by sensationalist journalism? Can you give an example?
 4. Guerrazzi speaks about integrity at the end of her interview. In the preamble to the Society of Professional Journalists' code of ethics, it says, "Professional integrity is the cornerstone of a journalist's credibility."
<http://www.spj.org/ethicscode.asp>
What does this mean? Why is professional integrity important for journalists?

Answer Key

Section A

Comprehension Questions

1. A newspaper article made accusations that Mayor Brown had used Treasure Island for his own purposes and that he wouldn't let retired admirals on the island to watch the fireworks for the Fleet Week celebrations. She wanted to ask him about those accusations.
2. At the airport.
3. To Japan to receive an award.
4. At the beginning he was happy to talk to Guerrazzi because he was talking about getting an award, something he was proud of. At the end of the interview he got angry because the questions got difficult; Guerrazzi asked him to respond to accusations of wrong-doing.
5. Use explosive questions at the end of an interview because then you will have the rest of your interview finished.
6. Because they are politicians and they expect it – it's part of the game of politics.
7. No
8. You suddenly change your questions from very easy to very difficult. In the case of Mayor Brown, the questions were initially about something positive – his award. He was happy to talk about that. Then Guerrazzi changed the subject to ask questions about accusations – something he definitely did not want to talk about. As Guerrazzi says, "It's like throwing a bag of sand in someone's face." Not pleasant.

Listening Cloze

- | | |
|-----------------|----------------------|
| 1. pre-arranged | 9. reached his limit |
| 2. celebration | 10. walked off |
| 3. Girlfriends | 11. very end |
| 4. warmed up | 12. aren't |
| 5. accusations | 13. anybody |
| 6. admirals | 14. react |
| 7. could've | 15. elected |
| 8. girlfriend | 16. dirty |

Section B

Listening for Details

1. 1. Be fair to people
2. Choose quotes that express opinion and emotion and carefully weave them into your article with the facts.
3. If someone is distraught, be respectful.
2. Those expressing emotion and opinion.

3. She waits until she thinks it's a good time and she asks the person respectfully if it's okay to talk to them.
4. She doesn't like it.
5. She talks about a recent local news story. A little boy was hit and killed by a train. The mother was crying and the reporter did not wait, but put the microphone in her face and started interviewing her.
6. How do you feel about...?
7. In situations where it's obvious how a person feels, you shouldn't ask the question. It is insensitive. The mother of the boy was crying, and her son was just killed, so of course she is distraught. No need to ask that question.
8. They feel that if they get lots of emotion in their stories, it will be good for their careers.
9. Their integrity.

Transcript

We were interviewing Mayor Willie Brown... we wanted to interview Mayor Willie Brown, but we didn't have a pre-arranged interview. In the newspaper that day there was an article that said Willie Brown had used Treasure Island for his own purposes, that he wouldn't let these retired admirals go on the island to watch the fireworks during Fleet Week, which is a big celebration. So I called up his office and his office said, "Well he's going to fly to Japan today." But we figured out that there was only one flight for Japan that morning, so we met him at the airport. He's getting out of the limousine, with a couple of women, and we said, "Oh, Mayor Brown, why are you going to Japan?" And he said, "I'm getting an award." Well that was perfect because all of a sudden he was talking about himself and he was happy to talk about himself. So that was perfect, he warmed up to us. So then we said, "Tell us about the award." "Oh, it's for business that San Francisco did in Japan." So that was perfect again because he was opening up to us. And then, you know, we said, "Well have you seen today's paper? What about these accusations?" And he's like, "No, I haven't seen the paper. I have it right here." So we started asking him about the particulars. "Well, they said you kept the admirals off the island and they couldn't see the fireworks." And he's like, "No, that's not true. They could've come on the island." And then, I asked him, "Well the article also says that you have a former girlfriend living rent-free on the island." And he said, "I have no former girlfriends." And then, I forget what ... I asked him a couple of other things and finally he had reached his limit. Because it got more difficult (the questions), for him to answer. And so then he held up the paper and he said, "The Examiner (or Chronicle, I can't remember which one it was), is not worth using as toilet paper!" And he walked off; he left. So you save those really, really explosive questions that you know he'll react to, to the very end. Because we already had all the other part to the interview done by then. That's great. And then you drop the bomb at the very end and then if he walks off, then it's not the end of the world, cause you already have... But I must that it's not fair to do this to people who aren't politicians, you know. He's a politician, he's an elected official. He knows how the game is played. It's okay to do something like that to that

type of person. But I wouldn't do it to just anybody. I wouldn't do it to, you know, Kelly Robart, the English teacher that I'm interviewing. All of a sudden, you know, change the subject, and start making accusations and get you to react. That's not fair. And they call that sandbagging. You know, you throw a bag of sand on someone. You don't want to do that. So, that's really not fair. But for politicians, elected officials, eh. You know, politics can be dirty and they know how the game is played.

So what about advice for people starting out as journalists?

I would say, be fair to people. Don't just choose sound bites or quotes that are good sound bites or quotes because they're sensational, but they don't reflect the true reality. Whatever you choose has to be in context and reflecting the spirit of the person who said it. It's really important. And don't be in so much of a hurry with choosing your quotes and everything that you just throw together your story. You really want to weave the quotes so that they add to your information. So you choose, whether you're doing print or broadcast, you choose the sound bites or the quotes that are emotional and opinion-driven and you don't use the quotes that are informational and boring. So like, for example, if you were interviewing the fire chief at the fire, and if he says, "The fire started at 2 o'clock and it went to three-alarms and it was put out by 4:30," you could say all of that better than he can. But if he's saying, "This is the hardest fire we've ever fought and I'm very proud of my fire crew." Well that's good because he's expressing opinion and emotion. And so you want to weave the facts - you say it, and let them express the opinion and emotion.

And I would never ... if somebody's distraught, like crying, whatever, I wouldn't just go up with a camera and a microphone. I would really wait until the time was right to approach them and ask respectfully, you know, "Would you care to talk with us?" But there are some people who will stick a camera in someone's face because they like the emotion and... I don't like that.

And another thing...is like... I know there's this reporter I know. There was somebody killed by a train here in San Jose a little while ago. And the mother of the little boy who was killed was crying and the reporter for the local station walked up and shoved the camera and mic in the woman's face and used those horrible words you never want to use, "How do you feel, blah, blah, blah." You never want... that's like the cliché statement that reporters say that gets them in trouble. "How do you feel," you know. In essence we want to know how people feel, but when you say, "How do you feel?" and it's obvious this person is distraught, that's a really insensitive thing to do. So you want to treat people like you would like to be treated, as much as possible. And I know it's hard because reporters, especially new ones, are worried about making a career for themselves and so they you know want to get ahead and they want to have this good interview...they want people to cry on camera. But you know what? At the end of the day, you have to go home and live with yourself too, you know. And, yeah, you might get ahead in your career because you have all this emotional stuff going on in your story, but you have to maintain your own integrity, too. So, think about that when you're a reporter.

Kim Komenich – Part 1

Pre-listening Vocabulary

Before you watch the video, find the definitions for the following words.

shoot (for photography)

compose

pose

Listening for Main Idea

Watch the video once to get a general understanding.

Listening for Details

Read the questions below and then watch the video a couple of times to answer them.

1. What does Komenich teach?

2. Komenich says that when learning something that is creative, you have to learn _____.
3. What are the five different types of pictures that go into a newspaper or magazine?

4. According to Komenich, what is feature photography?

5. Where do the students practice their photography skills?

6. How does he teach video?

7. What problem do his students have?

8. Komenich explains the origin of the word documentary. Where does the word come from and what does it mean?

9. What does the US code of ethics say about documentary (news) photography?

10. Komenich talks about two broad categories of photographs in newspapers: illustration and photojournalism. What examples or definitions does he give of the two different types?

11. In which category of photographs can a journalist plan things like choosing the best time to photograph based on good available light?

12. Why do people believe news photos?

13. How do people who've experienced a disaster, such as an earthquake or a tsunami, feel?

14. How does Komenich approach people who have been affected by disaster?

15. What does Komenich say you should do in the early stages of a breaking story?

Listening to Summarize

Listen to the video clip section from 49 seconds - 2:52 again and try to summarize it in one or two sentences. This will be challenging!

Expressions

Find the following expressions in the transcript - they are underlined. Try to guess their meaning from context first, and then read the explanations below.

On top of that - in addition to, also

E.g. She is a full-time student, has a part-time job and is president of the magazine club. ***On top of that***, she volunteers at the community center.

Scared to death – very scared

This can be used in both serious and non-serious situations. Komenich says his students are scared to death to talk to people. That's not very serious. But you could also say something like, "She was scared to death when she saw the fire truck in front of her sister's house."

Pose – to position yourself or someone else so that you/they are ready to be photographed. E.g. Your friend is pointing his camera at you. You stand tall and smile for him -- you are posing for the camera. Photojournalists do not ask people to pose when they are on assignment.

Times – comes from math and means multiply.

E.g. 5 times 4 equals 20 ($5 \times 4 = 20$). But you can also use it in other ways besides math equations. So for example, when Komenich talks about the feeling that people have when an airplane hits an air bump, he says, "That moment of loss of control times a day for someone who's been in an earthquake." What he means is if you multiply that airplane moment by a day, you would experience what disaster survivors experience: 24 hours of no control.

Vocabulary

Match the words on the left to their definitions on the right. Look at the transcript to help with understanding.

- | | |
|----------------|--|
| 1. Layout | a) causing distress |
| 2. Conceptual | b) uncertain and insecure |
| 3. Credibility | c) intrusive, interfering |
| 4. Invasive | d) healing |
| 5. Traumatize | e) abstract |
| 6. Unsettled | f) emotional understanding, ability to feel what other people feel |
| 7. Maintain | g) keep |
| 8. Therapy | h) believability, authenticity |
| 9. Empathy | i) arrangement |

Speaking and Writing Questions

Depending on your situation, do one or more of the following.

- Record your answer and send me an audio file.
- Discuss the questions in a small group and then share your answers with your class.
- Write the answer to two questions and send them to me.

- How is photojournalism taught at your university?
- Do you have a multimedia course? If so, what skills are taught? What are the challenges involved with teaching the course?

3. Komenich says, "The problem is the more competitive we get, the more likely we are to traumatize the person we are photographing." What do you think he means by this? Can you think of an example? Do you agree or disagree with his comment?
4. What are the particular challenges of being a photojournalist in Afghanistan?

Answers

Listening for Details

1. Visual journalism: how to take pictures, shoot video, design websites and layouts for magazines and newspapers.
2. Structure of the technology you are using
3. News, portraits, sports, illustration and feature
4. Unplanned pictures about daily life that a photographer finds interesting
5. They get assignments to cover news stories.
6. He starts by assigning very short videos and then gradually the length increases. Also at the beginning, the assignments are submitted to him. As his students improve, they submit their videos to larger audiences like blogs and eventually, a news station.
7. They are shy to speak with strangers.
8. From a Latin word which means, "to teach." Documentary photography is teaching photography.
9. The event the photographer photographed had to have really happened. The photographer must not move anything for the photograph. They must photograph things exactly as they are.
10. Examples of illustration are pictures in the fashion and food sections. Photojournalism is "real people doing real things."
11. Illustration
12. Because the newspaper has a history of telling the truth with photojournalism.
13. They have lost control and they feel unsettled.
14. He always asks permission. This gives the person some control. Also uses empathy and respect.
15. Respect the fact that the person has lost control.

Listening to summarize

At the beginning, students learn the basics by completing short real world exercises. Eventually, the assignments get longer and more challenging. By doing this, the students gain skills and confidence to solve photographic problems.

My name is Kim Komenich and I'm an assistant professor of New Media at San Jose State University. I teach in the School of Journalism and Mass Communications. And I teach everything: I teach how to take pictures, I teach how to shoot video, how to design a website, I teach how to design **(1)layouts** for the newspaper or a magazine. And on top of that, my graduate students know how to design interactive magazines and newspapers, so in effect, we're also writing apps at this point.

I think there's a couple of levels to this. One of the levels is...it's kind of like playing the piano... you know, you learn the cords, or maybe even learning dance or you know any creative thing. There's a certain point where you have to learn sort of the structure of your technology that you want to be creative with. So quite often our basic, our basic multimedia class, we'd have introduction to Photoshop, also camera skills. So we'd show you how to shoot and compose a great picture. And then within photojournalism for example, there are different types of pictures that we need every day to put out a newspaper or a magazine: news, of course, a portrait, sports photos, illustration, sometimes you'll have to do a **(2)conceptual** idea and turn that into a still photograph, and portraiture. I think I said...did I say portraiture? Oh, features, that's what I meant to say...feature photography, which is kind of unplanned things about daily life...just things that a photographer who is out to tell stories...they're walking around, they see something very interesting and that'll be a great feature picture. So, week by week our students get these assignments and they are...they go out and go to a news event and cover that from all different angles. We come back, we look at that. Same with the sports, the feature, the portrait and the illustration. And the idea is that, with you kind of going through these paces, you start to build your confidence as a photographer who can solve problems. So, in video it's the same idea... those types of situations. We start with a very short little movie to do maybe just to give to me and then the next one we post on a blog and then the next one might be a 10-minute piece that we use for an event or maybe take it to a station...or something.

One of the things I've found is that people are often very shy, right? Students who are learning this are very happy just staying in their...working on their technology, but they're scared to death to talk to somebody. So one of the things we know about a school of communication is people have to learn to communicate. So one of the hardest things is to suggest that people get out there and talk to strangers. And our students who are typically 19 to 24...their parents told them to not talk to strangers. So as a professor this is my problem.

Well when you think about photography as everything photography can do...of course you can imagine things and conceptualize and change things and make the photograph more effective, but it wouldn't be an honest photograph in the newspaper, so... If you were to think about the types of photos we can take, either in the documentary world, which is where photojournalism comes from, the idea of a document, right? Something that you can... you know... you think of the word, *doctor*, or the word, *docent*, in a museum, right? It comes from the Latin, "to teach," a teacher, right? So documentary photography is teaching photography, so, and

journalism comes from that, so the idea of telling a story. And the US codes of ethics quite often have to do with... it had to happen... what I'm seeing in the photograph, number one: it had to happen, the photographer could not have told anybody to do anything, they could not pose them, they could not tell them... they could not move anything around... they could not even move, you know...anything in the photograph. Just what it is, it is, and we photograph it.

Well there's two kinds of photographs in newspapers. If you think...if you think of the pictures in the fashion section or the food section, that's illustration, that's not journalism...right? So, so that's another kind of picture that ends up in a newspaper. But if I'm talking really about photojournalism, it has to do with telling a story, of...and we always say, "real people doing real things," right? And there's no posing, and we're not telling them to be there at a certain time to do this for us. We're going to ask them, "When do you do this next, and I will be there." And that's sort of the way we do our photography. Now the di...distinctions can be if it's a portrait, I mean if it's a picture that wouldn't have been made anyway, like somebody who is waiting to have their picture taken as a pose for the paper, again... at that point we can change the time of... you know whenever the light's best for the picture, for example would be how we handle that. But that's illustration and what I'm talking about over here is really, you know, that would be the news pictures, the sports pictures, and those other ones I mentioned that have **(3)credibility** as...you know... the main reason people believe them is that the newspaper has always told the truth with these kinds of pictures before.

So one of the problems with photography is that it's **(4)invasive**. Like right now I'm probably holding my stomach in a little bit because a camera is being pointed at me. And I'm usually on the other side of the camera, and my job quite often is to make that person I'm photographing feel comfortable and make them willing to share what they want to share.

The problem is the more competitive we get, the more likely we are to **(5)traumatize** the person we are photographing. And one of... I just taught a course this week, as a matter of fact, about that very thing, about the idea of not doing any more harm. Say the person has just been through a tsunami or an earthquake or some other terrible event, right? They have lost control. I always say, it's kind of like when you're on the airplane and you get the air bump and you... everybody goes like this. That moment of loss of control times a day for somebody who's just been in an earthquake. Everything is **(6)unsettled**... they've lost their ability to control their lives, right? Then I come in with my camera, so what I need to do is be very careful about making sure they **(7)maintain** some control, right? So, I ask permission... "With your permission, I'd like to take your picture." That way they get to control... and again... in a way...it helps...it's **(8)therapy**. It helps them get better in some ways. And sometimes they say, "No," and I go away. So again that creativity and competition over here... there's also **(9)empathy** and respect, right? And what you have to do in the early stages of a breaking story is respect the fact that the person has lost control and to help them get better, quite often. It's not really my job as a journalist, but because I know these skills, I'm in a position to maybe help do them some good.

Kim Komenich - Part 2

Pre-listening Vocabulary

Before you watch the video, find the definitions for the following words.

core

the five senses

Venn diagram

Listening for Main Idea

Watch the video once to get the general idea.

Listening for Details

Read the questions below and then watch the video a couple of times to answer them.

1. What kind of skill is photography, according to Komenich?

2. What do photographers need to do to make sure they are doing their jobs?

3. In your own words, explain what journalists should do when they enter a room.

4. What is the main thing that Komenich says is important for people interested in telling stories with pictures?

5. What did Komenich's degree in journalism allow him to do?

6. What should students work hard to develop?

7. What was Komenich known for?

8. Komenich says that the three circles in a Venn diagram of photojournalism would have these three elements:
-
9. What are two pieces of advice Komenich gives for people who are starting out in visual journalism? (There are actually three main pieces of advice. Can you find three?)
-
-
10. What does Komenich hope for his students' careers?
-
-

Vocabulary

Match the words on the left with their explanations on the right. Some of these words have several meanings, so you should find them in the transcript to help you understand how they are used in the interview.

- | | |
|----------------------------------|---|
| 1. scholastic rubric | a) photographic image |
| 2. to be struck by something | b) in contrast with |
| 3. shot (noun) | c) to bring back to life, to restore vitality |
| 4. interactive (charts and maps) | d) display |
| 5. as opposed to | e) the way artists see the world and the way they express what they see |
| 6. point of view | f) way of thinking, way of seeing |
| 7. aesthetics | g) skill |
| 8. technique | h) related to art and beauty |
| 9. a living | i) occupation |
| 10. revive | j) a scoring guide used by professors to calculate grades for student assignments |
| 11. vision | k) they allow users to manipulate data |
| 12. showcase (verb) | l) to notice something, to be impressed by something |

Speaking and Writing Questions

Depending on your situation, do one or more of the following.

- Record your answer and send me an audio file.*
- Discuss the questions in a small group and then share your answers with your class.*
- Write the answer to two questions and send them to me.*

1. Do you agree with Komenich that a successful photojournalist has to love people? Why or why not?
2. Komenich says "I *got* to go to work. I didn't *have* to go to work." The first sentence refers to opportunity, while the second refers to obligation. So, he feels like his work was an opportunity; he liked going to work. What aspects of your job do you feel you *get to do* and which aspects do you feel you *have to do*?
3. Komenich talks about developing a strong point of view. Do you know of any photojournalists or journalists who are known for their particular point of view, or for a particular style of work?
4. Komenich describes photojournalism as being equal parts story, aesthetics and technique. Explain this relationship using examples.
5. What are your hopes for your students?

Answers

Listening for Details

1. Real world
2. Turn on
3. They should use their senses and take notice of their surroundings. They should ask themselves, "What strikes me here?"
4. Be fascinated about what you want to do
5. Allowed him to find a job that he likes
6. Their own point of view
7. Long-term photo stories, picture story photographer
8. Story, aesthetics and technique
9. Love being around people and asking them questions, get lots of experience, develop the skills to know which people have interesting stories
10. He hopes that they will develop their own ideas and tell real stories of real people to the world.

Vocabulary

- | | | | |
|----|---|-----|---|
| 1. | j | 7. | h |
| 2. | l | 8. | g |
| 3. | a | 9. | i |
| 4. | k | 10. | c |
| 5. | b | 11. | e |
| 6. | f | 12. | d |

One of the first things we have to make our students understand is that this is not something you can just do by writing papers and getting grades. This is a real world skill. Just like being an athlete is or being a dancer is, or anything else that is a creative skill that has no... **(1) scholastic rubric**, you know...some set of requirements that you satisfy, right? If I do this and this and this, I'm a great photographer. It's not that way.

There's an American author named Willa Cather from the early to mid-1900s in the US, who said, "A writer owes it to herself, every time she walks into a room, to **(2) be struck** by something." You know, we have to start somewhere when we're reporting. Does it smell bad in here? What's the light like? What are they saying? All the senses, right? Use every one of our senses. There's always something that a reporter or a photographer or a videographer needs to do to make sure that they're doing their job. And that's to turn on, right? Some people just show up like a robot and they miss everything, right? And if you know as a journalist, when you walk in the room, "I've got to find something immediately that I can hang my hat on or I don't have a... What...why are they paying me?" So you immediately say, "Okay, what strikes me about this?" you know, "What is it? Is it the echo in this room for a video? Is it a...you know... how hot it is in here?" I mean, that could be the first sentence in your story. That could be the first photo in your picture story. That could be the first **(3) shot** in your movie. "Oh, it's hot in here." Or "Oh" ... you know, whatever. Or for example, you're interviewing me and I'm mad, right? How do I show that in my movie? So that's what...so you're struck by that.

Well if I were to tell somebody who's just becoming interested in telling stories with pictures, and that's video or stills or web interactives or... A new program we have here in data visualization. The idea we're starting to teach people how to do **(4) interactive** charts and maps that use statistical information or historical information in new ways... I would say... the core thing is always going to be is that you've got to be fascinated about what you want to do. You know, what I always said about my career as a journalist is that I *got* to go to work every day. I didn't *have* to go to work. And that's the power of an education, and in my case a degree in journalism. It allowed me to find a job that I look forward to doing **(5) as opposed to** a job that I hated. That's a really important thing. That's why students should work really hard to establish their sense of... **(6) point of view**... this idea of, you know, for example, in my case I photograph a lot, I used to photograph a lot of long-term stories. And that became what I did. That's what I was known for... as sort of a picture story photographer. So you not only are interested in the technology, but you're interested in the **(7) aesthetics**, and you're interested in the journalism. So...and all three work together in almost equal ways. If you think of a diagram that's got circle, circle, circle – Venn diagram... it would be – story, aesthetics, which is composition and you know, all the things that go into making a great photograph, and then **(8) technique**. And the idea of you know is this the proper lens for this situation and is this you know the right treatment? So if I were telling somebody who's starting out in terms of picture stories, or visual journalism in general, I would say, first of all, you gotta love people. And you gotta love walking up to people

and asking them questions and asking if you can take a picture and just knowing that that's what you get when you get to this level is... it's expected. I mean you're going to walk in there like, "Well this is my career...of course...this is what I do. And I've got my camera and my pad and my job is to go talk to people so I will now go talk to people. That's what I do for **(9) a living**. And that's ... once you break through that, it's just, it's so much fun. And it's a matter of knowing that there's a certain level of...sort of... we get better and better and better based on the types of stories we do. So a beginning photojournalist would probably take those, I call them the five basic food groups – news, sports, portrait, feature and whatever the other one is, illustration I guess... those things. And get the single pictures right. And then the next thing is we learn how to take still pictures, and we go from there. So, things like that. So I would say to them, "You can't do it in one week." It's a matter of lots of experiences in the real world, not in the classroom and just loving to be around people and interesting people...interesting people. And developing the skills to know who the interesting people are with great stories and spend more time with them. Cause I tell my students, "You can give me a bad idea and we can spend a long time **(10) reviving** it in class, or you can give me a great story about a great subject, a good character, and we're going to have so much fun.

If a photographer comes up with their own ideas... and this is what we teach here, is how to come up with your own ideas, original ideas, you know, something that is about your **(11) vision**, what you see and nobody else sees, that's where I would much rather have my students spend their career...is coming up with original ideas about real people and **(12) showcasing** those stories with the world.