



JOUR 598: Journalism Capstone Project 4 Units

Spring 2018 – Tuesdays, 2 p.m.- 5:20 p.m.

Section: 21623D

Location: ANN 408

Instructor: Sandra Hughes Kazarian

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I. Course Description

This course is intended to empower you to produce a multimedia Journalism Capstone Project that represents the culmination of the skills and knowledge you have acquired during your time in Annenberg's M.S. Program. We anticipate that your Capstone Project will bring together some combination of video, audio, stills, webtext, interactive graphics and other digital elements to create a unique story form, tell a new story about an emerging topic, or greatly advance a story for which there is past coverage. Through this project, you will develop a showcase of your work as you leave to take up your career outside Annenberg.

The quality of your story concept, as well as your ability to conduct in-depth reporting and deliver lucid writing, will be crucial to success in this course. You will be judged primarily on these professional standards: breadth of research, depth of analysis and thought, accuracy and precision of language, audience engagement/interactivity, overall project design and selection and execution of multimedia elements. Adherence to course deadlines throughout the semester will be also vital to your success.

Work cannot begin on a Capstone Project until a pitch is approved by your section instructors. Pitches must be thoroughly researched and based on initial interviews. Capstone projects should also be pitched to the Media Center (MC) outlets, allowing editors and producers there to link to, publish or air single pieces and/or multiple components from your final project.

Your project may be focused on a totally new story or may be based on a topic you have previously dealt with during your time at Annenberg. We encourage you to continue to build on the reporting you have already done here, but your Capstone story must be considerably deepened in content and presented as a multimedia narrative that shows extensive development of the topic. It is NOT just a slight expansion on earlier work.

As you develop your project throughout the semester, you will have ample opportunities to interact with your instructors, fellow students, other faculty and even media professionals. Journalism is a cooperative enterprise, but the bulk of the responsibility, the ultimate risks and rewards, and the final product itself must be your own.

The M.S. Capstone Project is a requirement to earn your M.S. degree and **must be completed by April 27, 2018**. This date is crucial because a Capstone Review Committee (made up of faculty and outside media professionals) must study and critique all the Capstones before Commencement (May 11, 2018).

NOTE: The Review Committee may ask students to make corrections, changes and/or additions to Capstone Projects in the week or so leading up to Commencement. No Capstone is considered finished until the review process is complete and the project is either accepted or rejected by the committee.

II. Overall Learning Objectives and Assessment

This course has been designed with specific goals geared toward the production of your Capstone Project:

--To help you build your storytelling skills through select readings, attention to the editing by your instructors and in-class discussions that will take place in the context of your project, not in the abstract.

--To keep you on schedule to produce a working draft of your project well before the end of the semester.

--To allow your classmates on a regular basis to critique your work – and for you to critique theirs.

--To give you enough time to edit, rewrite, add reporting, community engagement and multimedia elements and improve your code before the final version is submitted.

Each class this semester will focus on specific topics that will be of use to you as the semester progresses and as you work on your project. Ideally, you will begin this course with a story concept that you have already considered and researched carefully. If that is not the case, your instructors will work with you intensely over the first three weeks of the semester to determine what your project will be.

Your instructors have specialized areas of knowledge that you can draw from (See “About Your Instructors” below). You should bring to class questions for us and for your fellow students that relate to your project. Be prepared for each week’s designated topics. Make sure your draft revisions and project updates are filed by the proper deadline. Class participation and faculty/peer critiques are critical parts of this course.

We anticipate that your project will improve from week to week, that it will be visible to an audience, at least in Beta version, well before April 27th and that you have time to evaluate the effectiveness of your work. On some weeks, your assignment will be to assess the status of the project and send a memo to the instructors on where you stand and what remains to be done. You should be advancing your Capstone Project every week. The quality of your work should reflect a semester-long endeavor with significant depth and compelling storytelling.

III. Course Requirements

Your project, no matter what form it takes, must have several basic strengths. The following criteria will be used to evaluate the quality of your work:

- **Grammar, punctuation, spelling, AP Style/Broadcast Style.** You must report and communicate accurately and effectively.
- **Original Perspective.** Your project should convey an angle or perspective that offers an original approach to a concept or theme. Only original reporting is allowed for this project. No aggregation or curation will be approved. You must advance the knowledge of your audience.
- **Depth of Research.** Content and thoroughness are crucial. Projects must contain source materials that accurately and thoroughly document the issue you have chosen to address. Have you covered the most important or central elements of the topic? Have you drawn on a broad array of sources? Have you documented them appropriately?

- **Clarity and substance.** You have numerous multimedia tools at your disposal. Use them to craft a narrative or convey the central idea of your project in a unique, thought-provoking manner. You must also consider whether the digital tools you have chosen are appropriate in making your point. For example, if you want to underline hypocrisy in TV election coverage, does a remix do the trick? If you are trying to untangle how a major event unfolded, does an interactive timeline deepen our understanding? Producing a sharp, engaging visual presentation is important. But it must be supported by a thoughtful, well-documented argument. The needs of the story should drive format and presentation decisions.
- **Community/Audience Engagement.** Your project must engage your audience. You may use social media, interactive digital elements, crowdsourcing of material and other methods to further your story. Over this semester, you must build a presence for your project through weekly social media posts/reports/updates. Engaging with audiences and communities is a critical part of this process.
- **Multimedia Elements.** Your project must effectively use a variety of multimedia including digital elements, text, video, audio, etc. The needs of your story should drive the use of multimedia elements and the project's presentation. Your reporting and development of topics and issues is critical in this process. You will need to determine which multimedia elements help tell that your story in the most effective way possible.

In addition, a successful Capstone Project must fulfill four requirements:

1. A coherent structure for your multimedia elements that is built around an Anchor Component.

A website might be the most effective way to present your multimedia work, but you are free to experiment with mobile or immersive technology, social media, virtual reality storytelling, news games, mobile apps or any platform that successfully conveys your narrative. You must develop and pitch your approach and structure early in the semester so that you have time to modify it or change platforms before you are locked in. Possible project structures and focal points for your Capstone Project include (but are not limited to):

--A long-form webtext piece – or series of text pieces – using links, stills, infographics and other digital elements. Small pieces of audio and video or audio slideshows could help round out such a framework.

--A video project for broadcast or for the Web that might consist of shorter video packages that all pertain to the same topic or a single long-form video piece such as a mini-doc. Such an anchor would be supported by a site that includes many different types of digital elements and shorter text sidebars.

--An audio project consisting of stand-alone radio pieces, a series of pieces or perhaps a long-form radio documentary project. Such an anchor would be supported by a site that includes many different types of digital elements and shorter text sidebars.

--A book or interactive e-book proposal consisting of four or more sample chapters, a proposed table of contents and a 1,500-word story pitch for a book editor. You must also create a website to connect with your readers and to market your book. Such a site would need to also include many different types of digital elements and shorter video and/or audio sidebars.

--An innovative, digital multimedia story-telling project that uses cutting-edge tools and experimental design to present your story in a novel way. This should link in some way with your Capstone website. Examples include an app, an interactive book, a major interactive data journalism project or a social media/community engagement project. Projects like those above must still include the required mix of video, audio, text and digital elements.

2. Additional Multimedia Elements/Components

Aside from the structure that anchors (and provides the spine of) your work, your Capstone Project must make use of compelling, in-depth content, including multimedia, digital, and audio/visual elements that will enhance the value of your project so that it can be linked to or be published/aired by the Media Center. Much of our class time will be spent on looking at your options, evaluating which applications might be appropriate to your topic and how they might engage the audience.

3. The Week-to-Week Capstone Process

Your Capstone Project must be more than just a website or experimental news product. It is a cohesive, connected major piece of journalism based on in-depth, original reporting. Each week you will have deadlines to meet and work that must be produced for your instructors.

4. Social Media/Audience Engagement

Students will work on communicating with and building their audience from the very beginning of the course and this will continue over the course of the semester. Students must use social media for research, reporting, crowd-sourcing and to build an audience. You should use analytics to gauge the effectiveness of your social media posture, drive traffic to your stories and to prepare for the final launch of your finished Capstone Project.

A word on Project Components:

The Course Calendar lists interim deadlines for a minimum **SIX** major Project Components (including your anchor) that you will be responsible for creating during the semester. The Component concept will become clear as you work with them and get feedback from your instructors. Components are meant to give you both a structure and process to help you build out your Capstone Project, while making full use of the multimedia tools at your disposal.

These six elements, for example, could include video, audio, digital tools, text, social media/engagement tools, Web/project design, and coding/delivery system creation. You may roll these Components out in any order, but it is suggested that you start with the Anchor or main Component of your project (see above). Once you have established your main focus and built the spine of your project, you will flesh it out with complementary or supplementary Components.

After you submit Components and receive feedback, you will be expected to continue developing them, polishing them and fitting them together as the semester progresses. You must submit rolling revisions of various Components until your instructors are satisfied with your work.

These six Components are the vehicles that will carry your story content in the most compelling way you can imagine. We expect that most Capstones will eventually contain more than six Components, and your instructors will work with you to integrate them into the overall Capstone Project.

Other Course/Project Requirements:

Attendance is mandatory, since each segment of discussion will relate directly to your Capstone Project. This is also a good opportunity to interact with your classmates and work together on common problems. You may NOT schedule interviews or other project work during your assigned class meeting time without instructor permission.

During class, you will be expected to ask about any difficulties you are encountering with your project and answer any questions posed by your instructors regarding your work. Class sessions are meant to give you hands-on support on how to complete a multimedia project.

Time management will be your key to success throughout this entire pursuit, including setting aside time to attend this class. If you meet the required deadlines, you will have ample time to complete necessary multiple edits and be able to meet the April 27th deadline to file your Capstone Project.

Note: This course is meant to help you complete a publishable master's project in a timely basis. As such, all deadlines are firm. Failure to meet deadlines may jeopardize your standing in the Master's Program and may prevent you from graduating on time.

The Capstone Project is **NOT** a portfolio site or a collection of unrelated or past work. It is not a way to organize a series of stories done for other classes. It is a major journalism project in its own right. Students may **NOT** simply submit a series of pieces done for other classes or outlets. This project demands that a connected, complete, coherent SINGLE story emerge out of all the elements submitted as part of the Capstone.

All text pieces for this project must be run through USC's Turnitin plagiarism checker before the project is submitted to the Capstone Project Review Committee. Projects that are found to contain plagiarized material will be reported to the School of Journalism for disciplinary action. Your instructors will set up the Blackboard mechanism by which you can upload your text pieces once they are approved.

At the end of the semester, you are responsible for making sure your final project is archived and accessible on uscstoryspace.com. You will not receive your diploma if the project is not available on that site by the deadline stipulated in this syllabus. If you have questions about archiving, please contact your instructors.

IV. Description of Assignments/Protocols

Your success in this course will be measured by your progress through multiple drafts of your Capstone Project. Another major factor will be your class participation – your willingness to contribute ideas, to intelligently critique the work of others and to use wisdom by allowing others to air all sides of an issue.

Assignments are listed in the Course Schedule. This course is both a seminar and a workshop. Required readings will be posted on Blackboard and are also noted in the Course Schedule. You must complete this homework before class or your role in discussions will suffer. It will also help you complete your revisions.

The Final version of your project will be evaluated first by your instructors and graded. They will then make a recommendation to the Faculty Committee on whether your Capstone Project fulfills the criteria listed above for success. This recommendation by your instructors can take three forms:

- Endorsement (meaning they believe the project warrants the awarding of a diploma)
- No Recommendation (meaning they could not come to agreement or decided not to comment on the project)
- No Endorsement (meaning they do not feel the project met the requirements for the awarding of a diploma)

The committee will review your work and decide whether or not to accept the recommendation of your instructors. This process will be completed before Commencement. If the committee finds that your Capstone does not meet the requirements then you will not receive your diploma and your graduation will be postponed.

V. Grading

a. Breakdown of Grade

Your final grade in the course will be calculated according to these percentages:

Assignment	% of Grade
Class Participation	5%
Project Pitch and Preliminary Project Work (outlines, wireframes, etc.)	15%
Six Minimum Project Components	35%
Final Draft of Project	45%
TOTAL	100%

b. Grading Scale

Below is the official Annenberg Grading Schema. It dictates how your letter grades will be calculated throughout the semester:

95 to 100: A	70 to less than 75: C+	45 to less than 50: D-
90 to less than 95: A-	65 to less than 70: C	0 to less than 45: F
85 to less than 90: B+	60 to less than 65: C-	
80 to less than 85: B	55 to less than 60: D+	
75 to less than 80: B-	50 to less than 55: D	

c. Grading Standards

Grading Criteria for the Capstone Project and your final grade in the course was explained above in the discussion of Course Requirements and in the grade percentages in this section. It may be helpful, however, to discuss how each progression of your project, including the Final Draft, will be judged. The criteria below – drawn from guidelines developed by the Annenberg School for grading news stories – will be applied by your instructors to each Capstone Project Component (and the subsequent revisions) during the semester. Note that the first six Components will be worth a total of 35 percent of your final grade and the Final Draft 45 percent. We will expect constant improvement and anticipate that by the end of the semester you will have developed a superior project:

An “A” project Component is accurate, clear and comprehensive, with elements that are well written and would require only minor copyediting to be aired or published. Video work must be shot and edited creatively, be well paced and include good sound bites and natural sound that add flavor, color or emotion to the story.

A “B” project Component requires more than minor editing and may have a few style or spelling errors or one significant error of omission. For video, there may be minor flaws in the composition of some shots or in the editing. Good use of available sound bites is required.

A “C” project Component needs considerable editing or rewriting and/or have many spelling, style or omission errors. Camera work and editing techniques in video stories are mediocre or unimaginative, but passable. Sound bites add little or no color – only information that could be better told in the reporter’s narration.

A “D” project Component requires excessive rewriting, has numerous errors and should not have been submitted. Camera work is unsatisfactory or fails to show important elements.

“F” project Components have failed to meet the major criteria of the assignment, are late, have numerous errors or both. Your work should not contain any errors in spelling, style, grammar and facts. **Any misspelled or mispronounced proper noun will result in an automatic “F” on that Component/version. Any factual error will also result in an automatic “F.”**

The following are other circumstances the Annenberg School has determined would warrant a grade of “F”:

- Fabricating elements of your project or making up quotes or information.
- Plagiarizing a script/article or any portion of a script/article or information from any source.
- Staging video or telling interview subjects what to say.
- Using video shot by someone else and presenting it as original work.
- Shooting video in one location and presenting it as another location.
- Using the camcorder to intentionally intimidate, provoke or incite a person or a group of people to elicit more “dramatic” video.
- Promising, paying or giving someone something in exchange for an on or off camera interview.
- Violations of copyright law involving any project elements (text, video, audio, digital, etc.)
- Libeling a person in your project/materials.
- Presenting aggregated or curated material as your own original reporting.
- Violating SPJ professional codes of ethics.

NOTE: Since this is the culminating course and project for the Journalism M.S. Program, any student who is found to have committed academic misconduct (such as plagiarizing material) may, in addition to receiving an “F” for the course, be permanently dismissed from the degree program.

In this class we will follow the SPJ Code of Ethics. Emerging ethical and professional standards issues may arise in the course of your reporting and we will work through those together. Please come to your instructors immediately if you feel you need direction in these areas.

All the grading criteria listed above also apply to your Final Capstone Project as a whole.

VI. Assignment Submission Policy, Required Readings and Supplementary Materials

The course instructors in each Capstone section will set their own submission policies, but all assignments are due on the dates specified. Lacking prior discussion and agreement with the instructor, late assignments will automatically be given a grade of F.

Readings may be assigned as needed by the course instructors. All readings and supplemental articles will be posted on the course Blackboard site and/or the class Facebook Group. Sections may also use Slack or Quip for this purpose. See your section instructor for their preferred delivery method. All students must belong to the class Facebook or Slack group.

Required Text for this course:

“The Associated Press Stylebook,” 2016 Edition

Other readings and materials for this course will be supplied on an as-need basis by the instructors.

VII. Laptop Policy

All undergraduate and graduate Annenberg majors and minors are required to have a PC or Apple laptop that can be used in Annenberg classes. Please refer to the [Annenberg Digital Lounge](#) for more information. To connect to USC’s Secure Wireless network, please visit USC’s [Information Technology Services](#) website.

Add/Drop Dates for 1/8/18 – 4/27/18 Session:

Friday, January 26: Last day to register and add classes for Session 001

Friday, January 26: Last day to drop without a mark of “W,” except for Monday-only classes, and receive a refund

Tuesday, January 30: last day to drop a Monday-only class without a mark of “W” and receive a refund

Friday, February 23: Last day to drop a course without a mark of “W” on the transcript. [Please drop any course by the end of week three (or the week three equivalent for short sessions) to avoid tuition charges.]

Friday, April 6: Last day to drop a class with a mark of “W”

VIII. Course Schedule: A Weekly Breakdown

Important note to students: Be advised that this syllabus is subject to change - and probably will change - based on the progress of the class, news events, and/or guest speaker availability.

	Topics/Daily Activities	Deliverable/Due Dates	Readings and Homework
Week 1 1/9	<p>Introduction, syllabus review, multimedia requirements, class readings & deadlines.</p> <p>Review SPJ Code of Ethics.</p> <p>What is a pitch? Who is your audience or community? How to write and verbally deliver a good project pitch.</p> <p>What is an outline?</p> <p>What is a wireframe & storyboard?</p> <p>How to find and research stories.</p> <p>Design thinking in Journalism.</p> <p>Samples of Capstone Projects, work that may inspire you.</p> <p>Story/Pitch Form given out and posted to Blackboard.</p> <p>Brainstorm/discuss pitch ideas in class.</p>	<p>Read and absorb this syllabus. Put key dates and deadlines in your calendar.</p> <p>Begin thinking about/researching your story topic and be prepared to discuss ideas in our first class.</p>	<p>Project pitch, due next week for review in Week 3. (For those of you who may be starting from scratch, meet with instructors during office hours or arrange to meet them in the Media Center.)</p> <p>Note: The project pitch requires that you have completed TWO original interviews and a commitment from at least two people to be involved in your project. The pitch should include your research and any key data about your story.</p> <p>Also, research one example of an innovative project in journalism you admire and what you learned from the project, as well as how you can apply these principles to your Capstone Project. This assignment should be 2-4 pages in length.</p> <p>Sample story pitches and other guidance posted on Blackboard and Facebook.</p>
Week 2 1/16	Pitch discussions and group critique.	--Written & Verbal Story pitch	Rewrite project pitch for next week and be prepared to

		--2-4 page innovative journalism project research paper	discuss it in class.
Week 3 1/23	<p>Students present revised pitches for review and critique in class. Once your pitch is approved, discuss it with outlets in the Media Center or other outlets to plan possible publication/air.</p> <p>Knowing your audience and engaging with them with your pitch and proposed project.</p> <p>How to reach your audience through a social media strategy. Which social platforms will work best for your coverage?</p> <p>Supporting your pitch with research & data.</p> <p>Moving forward: How to organize your project work using notes, photo, video and audio. How do you stay on top of what you have and what you need?</p>	Revised pitch due today and students will briefly pitch their projects in class.	Prepare an outline and wireframe/storyboard of your project.
Week 4 1/30	<p>Review outlines, wireframes & storyboards for projects in class.</p> <p>Discussion of "100 Ways To Tell A Story" and designing for the user experience.</p> <p>Narratives and long-form journalism.</p>	Outline and wireframe/storyboard of projects due today.	Prepare a revised outline and wireframe/storyboard of your project.

	<p>Creating a place, establishing a point of view, defining characters, and setting a pace.</p>		
<p>Week 5 2/6</p>	<p>Discuss revised outlines, wireframes & storyboards.</p> <p>How to edit your work for content, conclusiveness, flow, pace and precision</p> <p>Precise language vs. poetic license: Narrative flow, transitions and explanations.</p> <p>1st Person Reporting: Discussion on “journalistic objectivity” and transparency. Now, more than ever, a strong voice or “point of view” is demanded in longer pieces. How do you develop a distinct voice?</p>	<p>Revised outline due.</p>	<p>Finish a draft of Component #1 for your project.</p>
<p>Week 6 2/13</p>	<p>Draft of Project Component#1 presented in class for faculty/peer review.</p> <p>Although the “spine” of the story involves words (either written or spoken) multimedia elements will make your project “pop.” How do you choose what works best for your project? What can you get done in the time you have?</p>	<p>Project Component #1</p>	<p>Study all feedback and prepare a revised version of Component#1</p> <p>Continue Work on Component#2</p>
<p>Week 7 2/20</p>	<p>Draft of Project Component#2 is</p>	<p>Revised Component#1</p>	<p>Study all feedback and prepare a revised version of</p>

	presented in class and faculty/peer reviewed.	Draft of Component#2	Component#1 and Component#2 Continue Work on Component#3
Week 8 2/27	General Project Updates, in-class review of project work and Components Discussion of sidebars (text, audio, video, digital)	At least one revision of a previously submitted project Component	Study all feedback and continue working on revisions. Continue Work on Component#3 Compile a Social Media Report for your instructors detailing your social media project work to date and send it to your instructors before the next class.
Week 9 3/6	Draft of Project Component#3 is presented in class for faculty/peer review.	At least one revision of a previously submitted project Component Draft of Component#3 Social Media Report	Study all feedback and prepare revisions of all Components Continue Work on Component#4 (due in Week 11)
Date: 3/13	No Class		[Spring Break]
Week 10 3/20	Draft of Project Component#4 is presented in class for faculty/peer review. News stories as visual narratives.	At least one revision of a previously submitted project Component Be prepared to brief your instructors in detail on the status of your project and what remains to be done	Study all feedback and prepare revisions of all Components Component#4 due next week
Week 11 3/27	Continue workshopping project Components.	At least one revision of a previously submitted project Component Draft of Component#4	Study all feedback and prepare revisions of all Components Component#5 due next week Consider a publication plan for your project through the Media Center or an outside media organization
Week 12 4/3	Draft of Project Component#5 is presented in class for faculty/peer review. Discuss Publication Plans and verbal project updates.	At least one revision of a previously submitted project Component Draft of Component#5	Component#6 due next week Discuss with instructors whether or not your project needs additional Components
Week 13 4/10	Draft of Project Component#5 is	Draft of Component#6	Study all feedback and prepare revisions of all Components

	<p>presented in class for faculty/peer review.</p> <p>Continue review of Components #1-5 and any additional Components as needed</p>		<p>Prepare for Class presentation of "Final" Capstone Project.</p>
<p>Week 14 4/17</p>	<p>Each student presents his or her "final" project and receives critiques.</p> <p>Review of filing/uploading procedures with instructors, MC Outlets and Faculty Review Committee.</p>	<p>"Final" Capstone Projects Due In Class Today for a last review. Revisions may be required.</p>	<p>Study all feedback and prepare revisions for Final Capstone Project</p>
<p>Week 15 4/24</p>	<p><u>REVISED FINAL PROJECTS MUST BE COMPLETED AND UPLOADED TO THE STORYSPACE SERVER BY 5 P.M. ON 4/27.</u></p> <p><u>THIS DEADLINE IS MANDATORY FOR ALL SECTIONS. THERE WILL BE NO EXCEPTIONS.</u></p>	<p>ALL PROJECT FOLDERS LOCK AT 5 P.M. ON 4/27 AND THE LINKS WILL BE SENT TO THE REVIEW COMMITTEE ON THE EVENING OF 4/27.</p>	<p>[Instructor: Please be sure to set aside time at the beginning of your final class meeting for students to submit their USC Course Evaluations and complete the Final Spring MS Survey.]</p>
<p>FINAL EXAMS</p>	<p>Review Committee considers Capstone Projects and issues diploma approvals and denials</p>	<p>NOTE: During the period between 4/27 and 5/9, the Review Committee may ask students to make corrections, changes and/or additions to their Capstone Projects. No Capstone is complete until it has been accepted or rejected by a final vote of the Committee. Instructors will be available during the scheduled final exam time for each class section to help with any last-minute revisions requested by the Committee.</p>	<p>Date: For the date and time of the final for this class, please consult the <u>Spring 2018 Final Exam Schedule</u>. Graded work (exam, paper, project, etc.) must be due on the scheduled date of the final exam.</p>

IX. Additional Policies and Procedures

CLASS PROTOCOL AND PROFESSIONAL DRESS CODE

This is a professional degree program. As such, students are expected to deal with each other and with their instructors in a collegial manner. For purposes of this class, you are a bona fide member of the working press. If you expect to be treated with all of the normal courtesies and privileges afforded to the news media then you should represent the profession in a dignified and appropriate manner. That means dressing like a professional, not a college student. Business casual is best. No skimpy or tight clothing, shorts, wrinkled t-shirts or flip-flops. Avoid clothing with any sort of logo, including USC logos.

WRITING COACHES

Writing coaches for text, broadcast and digital are available during office hours and by appointment.

Statement on Academic Conduct and Support Systems

a. Academic Conduct

Plagiarism

Presenting someone else's ideas as your own, either verbatim or recast in your own words - is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Section 11, *Behavior Violating University Standards* <https://scampus.usc.edu/b/11-00-behavior-violating-university-standards-and-appropriate-sanctions/>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct/>.

USC School of Journalism Policy on Academic Integrity

The following is the USC Annenberg School of Journalism's policy on academic integrity and repeated in the syllabus for every course in the school:

"Since its founding, the USC School of Journalism has maintained a commitment to the highest standards of ethical conduct and academic excellence. Any student found plagiarizing, fabricating, cheating on examinations, and/or purchasing papers or other assignments faces sanctions ranging from an 'F' on the assignment to dismissal from the School of Journalism. All academic integrity violations will be reported to the office of Student Judicial Affairs & Community Standards (SJACS), as per university policy, as well as journalism school administrators."

In addition, it is assumed that the work you submit for this course is work you have produced entirely by yourself, and has not been previously produced by you for submission in another course or Learning Lab, without approval of the instructor.

b. Support Systems

Student Counseling Services (SCS) – (213) 740-7711 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. engemannshc.usc.edu/counseling

National Suicide Prevention Lifeline – 1 (800) 273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. www.suicidepreventionlifeline.org

Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. engemannshc.usc.edu/rsvp

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: sarc.usc.edu

Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086

Works with faculty, staff, visitors, applicants, and students around issues of protected class. equity.usc.edu

Bias Assessment Response and Support

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. studentaffairs.usc.edu/bias-assessment-response-support

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations. dsp.usc.edu

Student Support and Advocacy – (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. studentaffairs.usc.edu/ssa

Diversity at USC

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. diversity.usc.edu

USC Emergency Information

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. emergency.usc.edu

USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime. Provides overall safety to USC community. dps.usc.edu

X. About Your Instructors

Sandra Hughes Kazarian has worked in newsrooms small and large. Starting in local news, she worked for ABC and CBS affiliates across the country, as a general assignment reporter, crime and court reporter and anchor. From local news, she was hired by CBS News to work in the Los Angeles Bureau. While working for CBS News, she covered the OJ Simpson Trial from beginning to end, the Northridge Earthquake, spent a year on a presidential campaign and did her share of slogging through floods, fires and natural disasters of all kinds. At CBS she appeared on the Evening News, Weekend News, Early Show, 48 Hours and Sunday Morning. She has been a special contributor on the PBS NewsHour and still works freelance while on the front lines of parenting three teenagers.

Keith Plocek is fascinated by digital storytelling in all its forms. As director of web content for Voice Media Group, he led a team of 11 web editors who produced text, audio, video and interactive content that reached more than 16 million active users at LA Weekly, The Village Voice, Miami New Times and other alternative publications. He was a staff writer, a web editor and a social media manager at various publications for 13 years. His investigative work for the Houston Press garnered two First Amendment Awards from the Ft. Worth Society of Professional Journalists, and a tweet for the LA Weekly scored him a National Entertainment Journalism Award from the Los Angeles Press Club. In addition to teaching, he consults media companies on digital strategy and writes long-form articles about travel and surfing.

Alan Mittelstaedt joined the full-time faculty in Fall 2009 to help manage Annenberg Digital News, which produced Neon Tommy, the forerunner of uscannenbergmedia.com, where he now is special projects advisor for Neon. For much of the previous decade, he was news editor at Los Angeles' alt-weeklies, including seven years at the L.A. Weekly, handling everything from 800-word stories exposing politician's screwups to 4,000-word investigative pieces.