**SCHOOL OF JOURNALISM**

**USC ANNENBERG SCHOOL FOR COMMUNICATION & JOURNALISM**

**JOUR 531L Fall Digital News Immersion Fall 2014 8 units**

Class Day/Time: Wed,Fri 9a-11:50 Class Section/Number: 21546 Classroom: ANN 309

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**COURSE OBJECTIVES**

Students will learn how to write, report, produce, publish and promote (through social media) multimedia stories they complete on a daily deadline in a Digital First news environment. Students will develop these skills in a team-taught classroom environment and in Annenberg’s new Media Center (MC). Students will have a multifaceted experience and emerge as versatile, self-sufficient reporter/producers/writers. They will also learn critical thinking, decision-making, ethical responsibility, teamwork and communication skills. The goal is for students to acquire a full set of storytelling tools that can be applied to any topic on any media platform as they move into the second semester of the Master of Science curriculum and their professional careers.

**COURSE OUTCOMES**

By the end of this course students will be able to produce work that is written and/or produced in a clear, concise, accurate, engaging and fair manner for a variety of media platforms that all use distinct writing styles and production techniques. Students will learn the right way to aggregate and curate information, develop sources and pitch stories. Instructors will also introduce students to Data Visualization concepts, Data Journalism methods, Search Engine Optimization principles and basic coding using HTML, CSS and jQuery. Besides in-class work, students will turn in approximately 26 weekly field-reporting assignments, as well as a Midterm Project and a Final Project.

**THE FALL DIGITAL NEWS IMMERSION**

During this semester, students will be learning and working in two key areas: Annenberg’s new Media Center (MC) and the Digital Immersion Classroom setting.

**THE MEDIA CENTER (MC) EXPERIENCE**

All M.S. students will be assigned a weekly shift of eight consecutive hours in the MC on Monday, Tuesday, Wednesday or Thursday (from 9 a.m. to 5 p.m.). Students should arrive at 9 a.m. sharp and join the MC Morning Editorial Meeting in progress, but they are encouraged to come for the start of that meeting at 8:15 a.m. That discussion gives all students the chance to provide input into which stories are pursued and what role they may have in the coverage. Students must also sign in on their Home Outlet’s attendance sheet (more on “Home Outlets” below) at the MC’s Assignment Desk. Attendance at -- and completion of -- all MC shifts is required for a passing grade.

During their shift, students may be asked to produce elements for one story or elements for several stories. These may include a radio story, reporter video package, text article, photo gallery, audio slideshow, sound portraits, infographics, extended on-camera interviews and other creative visuals. Students must complete their work by the deadlines set by MC Faculty and Student Producer/Editors. Failure to meet deadlines will be communicated to Classroom Instructors and can result in a grade of “F” for the assignment(s) in question.

Students must stay in touch with the MC while on assignment and even those who post or publish elements from the field must return to the MC to complete most stories and check in with the Assignment Desk. Bottom Line: MS Student presence in the MC is required. There is no telecommuting in this course.

Field Gear: Students MUST bring to EVERY MC shift the ability to take on ANY story and to quickly shift gears in the field when opportunities present themselves. At all times, students must be prepared to capture stills, audio, video and (of course) collect information. Students must bring their complete Annenberg-issued camera kit (and tripod), their self-purchased headphones, and personal field audio recorder to their shift. Not having the right equipment is no excuse for not being able to accept an assignment.

Home Mentor and Home Outlet: While working in the MC, students will be assigned a Home Mentor (an MC faculty member) and a Home Outlet (ARN, ATVN or NT). Home Mentors help students gain experience in their main area of interest AND will send them to other MC outlets, faculty and student leaders for guidance and experience. For example, if Neon Tommy is a student’s Home Outlet then an NT Mentor may send the student to ARN to receive guidance when the student is producing audio pieces.

Media Center Shift Assignments: Each week, during their MC shifts, students will produce and submit TWO assignments for publication through MC outlets. These will be reviewed in class that same week and be graded by Classroom Instructors. These are called the “Primary Assignment” and “Secondary Assignment.”

The Primary Assignment will be assigned in one of four media formats: Audio, Video, Text or Digital. Students will work with the MC outlet most closely associated with the assigned medium to produce a complete story during their shift.

The Secondary Assignment is based on the same topic as the Primary Assignment, but repurposes the material gathered in the field for a second MC outlet. This assignment should be smaller/shorter than the Primary Assignment.

For example: A student’s Primary Assignment may be to shoot a news conference (and related video) and then write and edit a VO-SOT-VO for ATVN. The student could then take that same video and sound and offer to repurpose it as a short radio piece for ARN or as an audio slideshow for NT. Other examples of Secondary Assignments include (but are not limited to): a short text piece, an edited extended interview, an interactive map and an infographic. It is the student’s responsibility to develop and discuss proposed Secondary assignments with the MC outlets.

*NOTE: This program is focused on producing original work. No Primary or Secondary assignments that are curation or aggregation work may be turned in for a grade.*

Long-term Projects: MC outlets may occasionally assign long-term projects. Students must alert Classroom Instructors if they are given such a task. Even students on long-term projects MUST turn in Primary and Secondary assignments for class review EVERY WEEK. This can be done by treating completed project elements as assignments. For example, a project on pollution in L.A. could result in these kinds of finished elements submitted for class review and grading:

1. A map of pollution sites or a timeline of pollution events with photos attached.

2. First-person audio or an audio slideshow produced from field interviews.

3. A video package covering the story.

NOTE: Long-term projects done in the MC may NOT be used as a substitute for the self-driven and self-produced Midterm and Final Projects. Students must also have Classroom Instructor approval to submit a long-term project element in fulfillment of a course Minimum Requirement (see below).

**IMPORTANT:** **MINIMUM COURSE REQUIREMENTS**

Not all the work students produce during their MC shift will be complete stories. Some will be elements for larger coverage or smaller assignments such as VOs or short text pieces. In order to maximize the Fall Immersion experience, students are required, over the course of the semester, to complete a minimum set of more advanced stories during their MC shift. These pieces will usually begin as more complex Primary Assignments. The “Minimums” break down like this:

**Three video/broadcast packages:**

1. Natural Sound Package with no track or standup. (1:30-2:00)

2. Day-of-Air Package with video, interviews, standup and track. (1:45-2:15)

3. Sidebar/Localizing Package with video, interviews, standup and track (1:30-2:00)

**Three audio/radio stories:**

1. Voicer or short Wrap (:30-:45)

2. Sound Portrait (1:30-2:00)

3. Day-of-Air/Spot News Story (1:30-2:30)

**Three text stories:**

1. Breaking news story (300-400 words)

2. Feature Story (900-1000 words)

3. Longer, in-depth story (min 1500 words)

**Three digital assignments:**

1. Audio Slideshow (with photos)

2. Webby Element (Ex. Timeline, Map, see:<http://bit.ly/techandtools>)

3. An Infographic

MC outlets may ask for slightly longer or shorter stories depending on publication needs. Students must keep track of their Minimums during the semester and should NOT wait until the end of the semester to begin working on them. More than one can be satisfied in a single shift through a pairing of Primary and Secondary Assignments. Your Home Mentor and Classroom Instructors may offer additional advice on how to complete the Minimums. They may advise students to do more assignments in a particular medium or may advise them to focus on improving a specific set of skills.

Students unsatisfied with a grade on a Minimum Requirement may, with the permission of Classroom Instructors, do another similar assignment to try to raise their grade.

**SUBMISSION OF MC ASSIGNMENTS TO CLASSROOM INSTRUCTORS**

Students are required to turn in the initial (or draft) work they submit on deadline to producers/editors/Faculty during their Media Center Shift AND the final edited piece (this may be the actual final story or a link to that story). To be clear:

***THE PUBLICATION DEADLINE DURING A STUDENT’S MC SHIFT IS ALSO THE CLASSROOM SUBMISSION DEADLINE. THERE ARE NO EXCEPTIONS.***

When a student turns in an initial text piece or script to an MC editor/producer, it should also be sent by email, Blackboard or the Fork/XChange system to the Classroom Instructor at the same time. After publication or airing of a story by an MC outlet, the student should immediately send the final work (or a link) to the Classroom Instructor. Digital Classroom Instructors will provide submission procedures for digital work. Students’ pre-edited work will be graded and compared to final aired/published pieces.

**THE FALL DIGITAL IMMERSION CLASSROOM EXPERIENCE**

The classroom portion of this course will meet twice a week for direct instruction, writing drills, quizzes, in-class assignments, guest lectures, and a review of student work completed during the 8-hour MC shift. The first class of the week is designated as “A” and the second class of the week is designated as “B.” However, they are of equal importance and you must attend both classes each week. The first half of the semester builds on the introductory text, digital, audio and video skills students learned in the Summer Digital News Immersion. The second half of the semester focuses on reporting specific types of stories, such as courts and crime.

News Quiz:  Once a week (either in Class A OR Class B), an instructor will conduct a news quiz of five to 10 questions. They will consist of topics in the news that could be found online, in a newspaper, on TV or on radio. Students are responsible for maintaining the “news awareness” necessary to pass these quizzes.

Class Projects: Students will not receive homework assignments from Classroom Instructors, but readings must be completed before each class. All other work assigned by Classroom Instructors will be done in class except for two projects students will pitch and produce over the course of the semester: theMidterm and Final Projects.These projects must include at least two multimedia elements. Students can focus on their areas of interest if they wish. Students interested in audio/video, for example, may want to complete a news package with an accompanying Web article that includes expanded interviews and an infographic. Here are examples of project templates:

Midterm Example - <http://elprofe.me/usc/2013/fall/309/sp1/>

Final Example -<http://portraitsofla.ascjweb.org/templates/username/story_page.html>

Midterm Meetings With Classroom Instructors: Classroom Instructors may schedule one-on-one meetings with students at Midterm. Students may also request such a meeting to go over grades and progress toward completion of required course work.

Email, Blackboard and Internet accounts: Students must have a USC Email account for the distribution of class materials and communication between instructors and students. This is the only email address Classroom Instructors and the MC will use. Instructors will also use of Blackboard ([http://blackboard.usc.edu](http:///h)) for this class. Students should check their USC email regularly for announcements and additional readings.

**REQUIRED READINGS AND SUPPLEMENTARY MATERIAL**

### 1. “2014-2015 Journalism Newswriting Course Reader,” JOUR 202/203/506/507/509/531 (NOTE: The 2014-2015 edition works for this class even if “531” is not listed on the cover.)

2.   “Broadcast News Handbook: Writing, Reporting, and Producing in the Age of Social Media,” C.A. Tuggle, Forrest Carr and Suzanne Huffman, McGraw-Hill, 5th Edition (2013)

3.  “News Now: Visual Storytelling in the Digital Age,” Susan C. Green, Mark J. Lobato,

Carol B. Schwalbe, B. William Silcock, 1st Edition (2011)

4.  “Inside Reporting: A Practical Craft of Journalism,” Tim Harrower, 3rd Edition (2012)

5.  “The Associated Press Stylebook,” 15th Edition (2014) 2014 Edition

6. “Journalism 2.0: How To Survive and Thrive,” Mark Briggs, Knight Citizen News

Network, a free download: <http://www.kcnn.org/images/uploads/Journalism_20.pdf>

7. Important Coding Tutorials:

HTML: <http://www.w3schools.com/html/default.asp>

CSS tutorials: <http://www.w3schools.com/css/default.asp>

JQuery tutorials: <http://www.w3schools.com/jquery/default.asp> 

**GRADING CRITERIA**

All assignments will be edited on a professional basis. In all assignments, you will be judged first on the accuracy, fairness and objectivity of your stories. You will be then evaluated for AP style, grammar, punctuation, spelling, broadcast style, editing, production value, originality and the ability to meet deadlines.

“A” stories are accurate, clear, comprehensive stories that are well written and require only minor copyediting (i.e., they would be aired or published). Video work must also 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.

“B” stories require more than minor editing and 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.

“C” stories need 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.

“D” stories require excessive rewriting, have numerous errors and should not have been submitted. Camera work is unsatisfactory or fails to show important elements.

“F” stories have failed to meet the major criteria of the assignment, are late, have numerous errors or both. Your copy 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 assignment. Any factual error will also result in an automatic “F” on the assignment.** Accuracy is the first law of journalism. The following are some other circumstances that would warrant a grade of “F”:

* Fabricating a story or making up quotes or information.
* Plagiarizing a script/article, part 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 doing an interview either on or off camera.

**COURSE GRADES**

**Your course grade will be determined as follows:**

**Weekly Media Center Shift Assignments (Primary & Secondary) 20 percent**

**Minimum Course Requirements (12 Minimums) 20 percent**

**Media Center/Shift Participation 10 percent**

**In-Class Assignments/Class Participation/News Quizzes 10 percent**

**Midterm Multimedia Project 20 percent**

**Final Multimedia Project 20 percent**

**------------------------------------------------------------------------------------------------------------------**

**Total 100 percent**

**CLASSROOM AND MC ATTENDANCE POLICY**

Attendance is required for all classes and MC shifts. If a student expects to miss class or an MC shift due to a family emergency, a medical problem or a religious holiday, he or she must contact their Classroom Instructor and their MC Executive Producer/Editor-in-Chief beforehand. The student should also notify his or her MC Home Mentor. Students cannot miss an MC shift to study for an exam or do work for another class. Within two weeks of an absence, students must coordinate with the relevant MC Producer/Editor to make up the shift.

If a student misses a class meeting he or she should get any notes from a classmate. In-class assignments cannot be made up. Students cannot make up a class by going to another one in the same sequence because the classes themselves are slightly different and move at varying paces.

MC shift attendance records and comments will be provided to M.S. Coordinator Vince Gonzales and distributed to Classroom Instructors at the midterm and final points of the semester. Home Mentors and management teams may alert Classroom Instructors to serious problems, errors and missed deadlines at any point during the semester.

**FALL 2014 KEY DATES**

**Sept 12**: Last day to register and add classes

**Sept 12**: Last day to drop a class without a mark of “W,” except for Monday-only classes, and receive a full refund

**Sept 16**: Last day to drop a Monday-only class without a mark of “W” and get a refund

**Oct 11:** ***MANDATORY ADV ADOBE PREMIERE WORKSHOP, 10 A.M. in L101***

**Nov 14**: Last day to drop a class with a mark of “W”

**CLASS SCHEDULE**

**This syllabus is subject to change based on events or guest speaker availability. Classroom Instructors may also add readings as needed.**

Before the first class of the Fall Digital News Immersion, please read all of the following:

1. What is news? News worthiness & story selection:

--NewsNow, Chapter 1 “News Now” pp. 2-20 and Chap 2 “Elements of

Storytelling” pp. 21-32

--Tuggle, Chapter 2 “Selecting Stories and Starting to Write” pp. 15-28

--Harrower, Chapter 2 “How Newsrooms Work” pp. 18-34

2. Leads:

--NewsNow, Chapter 7 “Beginnings: Craft The Lead” pp. 129-138

--Tuggle, Chapter 3 "Writing Great Leads and Other Helpful Tips" pp. 29-50

--Harrower, Chapter 3 “Newswriting Basics” pp. 36-64

--Briggs, Introduction, pp. 8-10

**WEEK 1 (8/25-8/29):**

**Class A: Newsworthiness, News Literacy, Framing A Story, Platforms, Audience ( (8/27)**

--REVIEW SYLLABUS and MC shift requirements and responsibilities. This is the course contract.

--Discuss Newsworthiness: What makes something “newsworthy” for any particular

platform? Think about the news outlet you are feeding.

--Framing a story:

--Determining the news peg (the ‘today’ or ‘new’ angle): WHY THIS STORY NOW?

--Determining the best platforms for a story.

--What, if any, are the best digital elements for your story?

--Who is your audience?

--How do you, as a journalist, develop news literacy across various platforms?

IN-CLASS: Using factsheets, determine (in groups or as individuals) the news angles within various sets of circumstances. Angles may vary depending on the medium.

IN-CLASS Leads exercise #1: write broadcast & text leads from wire copy or factsheets

**Readings for next class:**

Leads: NewsNow, Chapter 7 “Beginnings: Craft The Lead” pp. 129-138

Tuggle, Chapter 3 "Writing Great Leads and Other Helpful Tips" pp. 29-50

Harrower, Chap 3 “Newswriting Basics” pp. 36-64

Briggs, Chapter 4 “New Reporting Methods” pp.41-51

**Class B: Leads, Story Structures, Breaking/Spot News, Real-Time Reporting, Social Media, (8/29)**

Leads across all platforms: digital, text, audio and video

--How to support leads

IN-CLASS Leads exercise #2: write broadcast & text leads from wire copy or factsheets

--Story structures for all types of platforms

--Writing for breaking news/spot news and news briefs

--What are the best research/reporting methods for breaking and in-depth stories?

--Day of Air

--How to quickly size up a scene and gather background, using direct observation

--Intro to Live Shots as scene-setters

--Real-time Reporting

--Social Media & Reporting

--Branding and ethics

-- Social media reporting using apps such as Twitter, Instragram, and Storify

IN-CLASS ASSIGNMENT: Real-Time Drill: Students watch a pre-recorded news event and live blog & tweet (off-line) their own coverage of the event and then write a short story or news brief with highlights and quotes as if for the Web.

Possible review of any MC Shift work: Audio, Video, Text or Digital

**Readings for next class:**

Interviewing: News Now, Chapter 5, pp. 81-105

Harrower, Chapter 4, pp. 74-85

Tuggle, Chapter 5, pp. 59-81

Briggs, Chapter 6, “How to Report News for the Web” pp.62-68

**WEEK 2 (9/1-9/5):**

NOTE: Students with a 9/1 MC Shift will get NT assignments to turn in on 9/2.

**Class A: Non-Breaking News, Interviewing (9/3)**

Non-breaking News: the difference between a “breaking” story and a follow-up story

--Second Day/ Follow-up or feature

--What are sidebars? When can you break out info into listicales or charts?

--Localizing from other locales and news outlets

--How and when should you “localize” a state, national or international story?

--Enterprise: What are the best research methods for in-depth stories?

--Moving a story forward – the issue of continuing coverage.

Interviewing:

--What are the best practices for interviewing for different platforms?

--Finding “characters” and interviewing them for digital, audio, video and text.

--When to use direct quotes vs. paraphrasing.

--Taking notes and recording

--Email, Phone and Skype interviews

--Video/Audio interview techniques

Review the challenges of “Everybody Has A Story” by Steve Hartman of CBS News:

<http://www.cbsnews.com/news/everybody-has-a-story-flashbacks/>

Here is a classic “Everybody Has A Story” piece:

<https://www.youtube.com/watch?v=DvfaCuVveVw>

IN-CLASS Assignment: Students interview each other – Everybody Has A Story!

Review MC Shift Work: Audio, Video, Text or Digital

**Readings for next class:**

Critical Thinking: News Now, Chapter 1, pp. 19; Chapter 12, pp. 217-238

Harrower, Chapter 4, pp. 67-75 & 81, Chapter 7, pp. 150-156

Briggs, Chapter 3, pp. “Tools and Toys” pp. 34-40

**Class B: Critical Thinking, Sources, Verification, Fairness, Spin, News Conferences, Mobile Journalism (9/5)**

Critical Thinking:

--Primary vs. Secondary sources

--Research

--Verify Information: Getting it first vs. Getting it right

--Being Fair to All Sides, Getting All Sides of The Story.  Know the difference between getting all sides and falling into a “he said-she said” trap. Not all sources are equally reasonable or reliable. Capture the complexities of subjects, not just the extremes.

--Don’t Get Fooled: How to read news releases and prepared comments. How to cover news conferences. Watch out for Spin.

--Mobile Journalism: using apps for reporting/research

--IN-CLASS Assignment: A mobile technology live assignment, possibly outside the classroom. OR a Real-Time Drill: Students go to an event or speech on campus, listen to a guest speaker or watch a pre-recorded event and use mobile apps to create coverage and write a short story or news brief as if for a mobile site/app.

--Leads exercise #3: write broadcast, text & Web leads from new wire copy

Review MC Shift Work: Audio, Video, Text or Digital

**Readings for next class:**

Diversity: News Now, Chapter 13, Harrower, Chapter 4, pp. 88-89

**WEEK 3 (9/8-9/12):**

**Class A: Pitching For All Platforms, Freelance Pitches, Finding Diverse Sources and Interviews(9/10)**

Pitching (across all platforms)

--What is a story “pitch” for Web, audio, video and text?

--The “New” angle: What is “new” about the story you are proposing?

--How does it push the topic forward?

-- Why should we spend time on resources on this story NOW.

--What is the news peg? (STORIES MUST HAVE A NEWPEG. NO EVERGREENS.)

--How to pitch to your editor or producer -- verbally (informal) and in text (more formal)

--The Freelance Pitch

--Thinking visually for pitches: video, stills, slideshows, graphics, animations

--Review of Diversity Issues and Faultlines covered in the Summer Immersion. More on how to build a diverse network of sources and tell the narrative of your community.

--IN-CLASS Assignment: Come up with story pitches for day-of-air stories, ways to localize national and international stories.

--Begin discussing Midterm Project and pitches for that project

--Discuss Reporting/Research for Midterm Project Pitch

--Pitches are due Week 4; the completed Midterm Project is due Week 7

Review MC Shift Work: Audio, Video, Text or Digital.

**Readings for next class:**

Audio: Tuggle, Chapter 6, pp. 83-102; Harrower, Chapter 9, pp. 182-183;

NewsNow, Chapter 7, pp.142-143; Briggs, Chapter 7 “Digital and Audio Pocasting” pp. 69-79 and Chapter 8 “Shooting and Managing Digital Photos” pp. 80-88

**Class B: Audio Packages, Ambient Sound, Sound Portraits, Audio Editing, Still Photography & Audio Slideshows (9/12)**

Review Advanced Audio:

--Audio Packages: Storyforms and storytelling

--First Person (no narration) stories, VoxPops, Voicer and short wrap

--Ambient Sound: Looking for and recording high-quality ambient sound.

--Sound portrait: Producing a sound portrait with ambient sound

--ROser/Day-of-Air/Spot News Story: (Ax n Trax)

IN-CLASS Assignment: A 30-second ROser done somewhere on campus. Discuss how to supplement these audio/video materials with text, if appropriate.

Still Photography Review:

--Photo essays, Captions, Framing Still Photos

--Audio Slideshows in daily reporting, Premiere as an audio slideshow platform

IN-CLASS assignment: Students shoot portraits of classmates, people on campus and on nearby streets with their smartphones (with an emphasis on using available light, composition and creative angles).

Review MC Shift Work: Audio, Video, Text or Digital

**Readings for next class:**

Writing To Video:

--USC Course Reader, “Glossary of Radio and TV Terms” pp. 143-149;

Broadcast/Video Journalism Section, pp. 156-226

--Broadcast Shooting & Video Editing Glossary (handout)

--Harrower Chapter 9 “Broadcast Journalism” pp. 182-192

--NewsNow Chapter 2, pp. 31-35; Chap 7 “Style Guidelines” pp. 141

--Tuggle, Chapter 1 "Characteristics of Broadcast News Writing" pp. 1-14; Chapter 7 "Television News Story Forms -- the VO" pp. 103-135; Chapter 8 "Television News Story Forms -- The VO/SOT” pp. 137-152

--Briggs, Chapter 9 “Shooting Video for News and Feature Stories” pp. 89-99

**NOTE: 9/12/14 IS THE LAST DAY TO DROP A CLASS WITHOUT THE MARK OF “W” (EXCEPT FOR MONDAY-ONLY CLASSES) AND RECEIVE A FULL REFUND**

**WEEK 4 (9/15-19):**

**Class A: Video Techniques Review, Writing To Video/NatSnd/SOTs, Broadcast Style (9/17)**

Review Shooting & Editing Video for Broadcast, Web & Mobile:

--Sequences, Cutaways, Interviews (SOTs) & Natural Sound

Review Writing to Video:

--Difference between broadcast, Web & mobile

--Writing to video and natural sound, writing in and out of SOTs

--Writing day-of-air news stories vs. feature stories

--Review of VOs, VOSOTs, and VO-SOT-VOs and News Packages

Review of Broadcast Style: Numbers, Contractions, Attribution, Acronyms, etc.

IN-CLASS Assignment: write lead-in & package scripts with video and sound provided.

Review MC Shift Work: Audio, Video, Text or Digital

**Readings for next class:**

Video Performance Techniques:

--News Now, Chapter 9

--Tuggle, Chapter 12

--Briggs, Chapter 10 “Basic Video Editing” pp. 100-114 and Chapter 11 “Writing Scripts, Doing Voice-overs” pp. 115-120

**NOTE: 9/16/14 IS THE LAST DAY TO DROP A CLASS WITH A MARK OF “W.”**

**Class B: Reporter Performance Techniques, Mobile & Web Video (9/19)**

Midterm Project Pitch Draft Due In Class for presentation and approval: Students will pitch their project plan to the entire class and receive feedback from Instructors and peers. Classroom Instructors will approve most pitches during this meeting. Once the pitch is approved, students will present it to the proper MC Faculty member and formulate a plan for eventual publication. Students must then email that plan to the Classroom Instructors. The Midterm Project is due at the start of Class A in Week 7

Video Performance Techniques:

--Standups: conceptualizing, preparing and writing standups

--Live Shots: conceptualizing, preparing for, writing live shots

--Tracking & Narration for video/audio (IN-CLASS training)

--IN-CLASS Assignment: Standup shooting assignment or Live Shot drill for aspiring video journalists and nervous text reporters who need this skill today.

More on Mobile & Web Video in daily reporting:

--Difference between broadcast, Web and mobile (apps)

--Discussion of video consumption through apps

Review MC Shift Work: Audio, Video, Text or Digital

**Readings for next class:** Briggs, Chapter 1 “FTP, MB, RSS, oh My!” pp. 11-24

**WEEK 5 (9/22-9/26):**

**Class A: The Web, Your Presence Online, HTML/CSS/WordPress (9/24)**

The Web:

--How the Web works

--Hello World: Intro to HTML/CSS

--HTML Basics and CSS Basics: Build a Web page

--FTP/Web Server Basics

--WordPress Basics

--Getting the Web right: The importance of being consistent and accurate with your spelling and info in the digital world.

IN-CLASS Assignment: write, code, upload MC shift work including photos and video. Build an HTML table.

Review MC Shift Work: Text, Audio/Video, Digital

**Readings for next class:**

Briggs, Chapter 2 “Web 2.0” pp. 25-33 and Chapter 3 “Tools and Toys” pp. 34-40

**Class B: Interactives, Webby Elements, Photoshop, Graphics and Multimedia Story Elements (9/26)**

Webby Elements & Interactives:

--Interactive multimedia: Timelines, Maps, Graphics and more

--Using Webby Elements and Interactives for Web/Online/Mobile Storytelling

--Intermediate Photoshop & Design

--Broadcast graphics (OTS, Maps, etc.)

--The “Journalism” of Interactives and Graphics

--The reporting and critical thinking that needs to go into a good digital element.

--Don’t be fooled by (or mislead others with) graphics & digital elements.

--Make it look good, but get it right.

--IN-CLASS Assignment: Create an interactive graphic in class for a story you are working on or one that has been published by MC outlets using the various online tools you have been trained in (Map, timeline, etc.) and your advanced writing skills.

Review MC Shift Work: Text, Audio/Video, Digital

**Readings for next class:** Briggs, Chapter 5 “How to Blog” pp. 52-61

**WEEK 6 (9/29-10/3):**

**Class A: Web/Online/Mobile Storytelling, Curation, Aggregation, UGC, Crowdsourcing, Digital Ethics (10/1)**

More on Web/Online/Mobile Storytelling:

--Web Writing and Web Storytelling (including using your own voice w/examples of bloggers and others online who do this well).

--Curation/Aggregation: attribution and the correct way to use links

--User-Generated Content

--Crowdsourcing: social media and real-time reporting

--Law and copyright as it relates to digital content, user-generated content, social media sharing

--Digital Ethics: best practices of Digital First and Living On The Web

--IN-CLASS Assignment: Compose a Listacle featuring user-generated images, GIFs and video that are blended with your original text.

Review MC Shift Work: Text, Audio/Video, Digital

REMINDER: Midterm Project is due by the start of Class A in Week 7.

**Readings for next class:**

Investigative/Enterprise: News Now, pp. 78-80

Harrower, pp. Chapter 6, 126-131, The Morgue: 276-285

**Class B: Advanced Video & Text Storytelling (10/3**)

Advanced Storytelling for Video & Text:

--Enterprise

--Investigative

--Long-form video and text

Best practices for working on a longer or more advanced video or text project including:

--Outlining, Storyboarding and Mindmapping

--Sketching/Wireframing/technical considerations for mobile and tablet presentation

--Self-editing: KILL YOUR DARLINGS

--Finessing Audio

--Color, Sounds, Images.

--Transitions

--Writing in blocks/chunking

NatSnd Packages and advanced uses of SOTs and audio editing.

--Interviewing and preparation is different for these stories.

--Better use of characters, finding better characters, going beyond stock characters

--IN-CLASS Assignment: Sketch out a Web, mobile and tablet story presentation for an in-depth story with interactive elements. Provide reasoning for your choices.

--IN-CLASS Assignment: Being more “creative” in writing longer pieces does not mean you are producing “fiction.” The work is still grounded in all the principles of journalism -- accuracy, timeliness, etc. but you can stretch your writing muscles with a descriptive exercise. Describe a smell? A scene? A photo? A feeling? Walk outside for 15 minutes and provide a word portrait of what you saw. Instructors should provide examples. This is the text version of the audio ROSer.

Review MC Shift Work: Audio, Video, Text or Digital

REMINDER: Midterm Project is due by the start of Class A in Week 7.

**Readings for next class:** None

**WEEK 7 (10/6-10/10):**

**Class A: Midterm Project Reviews (10/8)**

All Midterm Projects will be screened/read and critiqued in class.

Time permitting we will Review MC Shift Work: Audio, Video, Text or Digital (MC assignments must still be turned in during the Midterm period)

**Readings for next class:**

None

**Class B: More Midterm Project Reviews, Intro To Final Project (10/10)**

--Review of Midterm Projects continues.

--Introduction to Final Project requirements and deadlines.

--Discussion of Final Project Pitch Process. Pitches are due in Class A, Week 10.

--Time permitting: Review MC Shift Work: Text, Audio/Video, Digital

(NOTE: MC assignments must still be turned in during the Midterm period)

**Readings for next class:**

Police & Crime: News Now, Chapter 3, pp. 48-50, Chapter 4, pp. 71

Harrower, Chapter 5, pp. 99, 102-3, 106-109, Morgue: 240

***NOTE: ALL MS STUDENTS MUST ATTEND A MANDATORY ADVANCED ADOBE PREMIERE WORKSHOP ON SATURDAY 10/11/14 AT 10 A.M. IN ANN L101. ATTENDENCE WILL BE TAKEN. THERE WILL BE NO MAKE-UPS.***

**WEEK 8 (10/13-10/17):**

**Class A: Covering Police and Crime (10/15)**

Elements of Police & Crime Reporting for the Web, video/audio, text, and mobile

Keeping Crime stories in perspective. Cities and communities can be cast in a false light by irresponsible or over-hyped crime reporting.

Legal Issues: Don’t CONVICT anyone in your copy, graphics, etc.

--Be careful about using “suspect,” “person of interest” and “defendant.”

--Beware of names: Is the person you’re reporting on *the same person* as in the clips, Google search, previous criminal record files, etc. (If not, you could be in for a libel suit.)

Rights & Responsibilities as a reporter while working with police and at crime scenes

Covering Police News Conferences: Picking the best quotes/sound from news conferences/public statements

Advanced Interviewing with a focus on Police & Crime Stories: Victims/Real People vs. Officials/Experts

IN-CLASS Assignment: Writing exercises with police & crime stories that include headlines, tweets, text, audio, video and graphics (news conference fact sheet).

Review MC Shift Work: Audio, Video, Text or Digital

**Readings for next class:** TBD

**Class B: Web Metrics/SEO (10/17)**

Web Metrics and SEO:

--Calling attention to your work and building an audience

--How to use Search Engine Optimization (tweets, headlines)

IN-CLASS Assignment: Tweets/Headlines/Copy Stories/Readers (emphasizing sharp, punchy, catchy yet accurate writing).

Review MC Shift Work: Audio, Video, Text or Digital

**Readings for next class:**

Courts & Justice: News Now, pp. Chapter 3, pp. 50-51, Chapter 4, pp. 64-68, 71

Harrower, Chapter 5, pp. 104-105, 141

**WEEK 9 (10/20-10/24):**

**Class A: Covering Courts and Justice Issues (10/22)**

Covering Courts and Justice Stories for the Web, video/audio, text, and mobile

Rights & Responsibilities:

--Getting clearance to record audio/video in courts

--Pool Cameras

--Media Access

--Reporters in the Courtroom, access to court records

--Using social media to cover court cases.

--What to do when you’re not allowed to have a camera or audio recorders in court: figuring out the visuals and how to tell the story.

Covering Events Out of Court:  Picking the best quotes/sound from news conferences/public statements

The difference between daily court coverage of a trial and coverage of major events, like a verdict or sentencing. It is important to stress that these are not necessarily covered in chronological order.

IN-CLASS Assignment: Look at coverage of a famous or current court case. Write a lead for opening day, key testimony or the verdict to see how the story progressed.

Review of Public Records:

--Advanced FOIA requests

--Advanced State Public Records Act Requests

--Sunshine/Open Meeting Laws

--How to request data

IN-CLASS Assignment: Students send FOIA request email for a story they are interested in using one of the links below:

<http://www.splc.org/legalassistance/foiletter.asp>

State Public Records Request Letter Generator from the Student Press Law Center

<https://www.ifoia.org/#!/>

Federal Freedom of Information Act Request Letter Generator from the Reporters Committee for Freedom of the Press

2-3 Draft Pitches for Final Project Due in class today for discussion.

Review MC Shift Work: Audio, Video, Text or Digital

**Readings for next class:** TBD.

**Class B: Intro to Data Journalism (10/24)**

Data Journalism:

--Principles of…

--Reality of…

--For use on the Web, in Mobile Apps, in Broadcasting and for Text

--Google Fusion Tables

--Excel

IN-CLASS Assignment: Give students an Excel spreadsheet with data and have them pull a story out of it and come up with a quick story pitch OR give them a tutorial on Excel or other Data Journalism basics. These links may be helpful:

<http://www.poynter.org/how-tos/digital-strategies/154584/how-journalists-can-use-excel-to-organize-data-for-stories/>

Excel for Journalists from Poynter.org

<http://www.poynter.org/how-tos/digital-strategies/147736/10-tools-for-the-data-journalists-tool-belt/>

Ten Tools For Analyzing Data from Poynter.org

<http://datadrivenjournalism.net/resources>

Resources For Data Journalism from DataDrivenJournalism.net

<http://www.icij.org/blog/2012/10/get-started-car-these-excel-tutorials>

Excel Tutorials from The International Consortium of Investigative Journalists

More Discussion of Final Project Draft Pitches. FINAL PITCHES DUE NEXT CLASS.

Review MC Shift Work: Audio, Video, Text or Digital

**Readings for next class:**

Govt. Issues: News Now, Chapter 4, pp. 72-73

Harrower, Chapter 5, 110-111

**WEEK 10 (10/27-10/31):**

**Class A: Covering Government Issues (10/29)**

Government & Elections

--Covering government issues, including elections, for the Web, audio and video

Humanizing Numbers

--People make numbers real. Numbers without people have NO impact.

IN-CLASS Assignment: Turning a number-heavy story into a story with impact about people. Different best practices for Web, mobile, audio/video, and text.

--How to understand government budgets, get good stories from them and keep government agencies honest.

--Gaining the trust of public officials and organizing them into a database of sources.

--How to spot circumstances that warrant investigative reporting i.e. a story that might cost your source his or her job or send someone to prison.

Final Project Pitches Due:

Students will pitch their project plan to the entire class and receive feedback from Instructors and peers. Classroom Instructors will approve most pitches during this meeting. Once the pitch is approved, students will present it to the proper MC Faculty member and formulate a plan for eventual publication. Students must then email that plan to the Classroom Instructors.

Review MC Shift Work: Audio, Video, Text or Digital

**Readings for next class:**

Numbers: Harrower, Chapter 4, pp. 86-87

**Class B: Math for Journalists & Intro to Advanced Infographics (10/31)**

Numbers & reporting:

--“Figures lie and liars figure.” – Mark Twain

--Checking your math.

--Avoid number confusion.

--Don’t fall for numbers games: cherry-picking, falsification, fabrication and deceit.

--Avoid creating misleading stories, graphics and animations through math mistakes.

--Best practices for Infographics.

IN-CLASS Assignment: Find the story in a brief or fact sheer full of numbers. Write a video and text lead.

Final Project Pitch Approval Discussion will continue if needed. Once the pitch is approved by Classroom Intructors, students will present it to the proper MC Faculty member and formulate a plan for eventual publication. Students must then email that plan to the Classroom Instructors.

Review MC Shift Work: Audio, Video, Text or Digital

**Readings for next class:**

Crisis Coverage: News Now, Chapter 3, pp. 46-48

Harrower, Chapter 5, pp. 98-101

**WEEK 11 (11/3-11/7):**

**Class A: Crisis Coverage (11/5)**

Crisis Coverage:

--Covering events such as mass shootings, fires, wildfires, floods, earthquakes, civil disorders for the Web, video/audio, text and mobile.

--How, in the midst of chaos, to determine the main stories, sidebars, unique angles.

--Using Social Media to gather information, interview subjects, etc.

--Use of drones to cover disasters; legal issues of drones.

--How to stay safe. NO STORY IS WORTH DYING FOR.

--How to keep your credibility intact. Getting it right when all hell is breaking loose.

--Setting the scene with descriptive writing, on-the-spot reporting, best practices for breaking news live shots (show, don’t tell), social media contacts.

IN-CLASS: Review Videos on covering trauma from dartcenter.org

Review MC Shift Work: Audio, Video, Text or Digital

**Readings for next class:** TBD

**Class B: DSLR Photography (11/7)**

DSLR Photography for Web & Mobile Reporting

--Review of captions for the Web and digital

IN-CLASS Assignment: Using a DSLR or smartphone, present at least three publishable photos you shoot that fall under the theme “campus life” or you may shoot photos during class time that relate to a story you have worked on for the Media Center. (You will need to take many photos to get three publishable ones). Do not take any photos inside the journalism buildings. Photos are required to have one person or more in them and must have full caption information. You will be graded on photo composition and quality, as well as complete caption info. You will need full names and no typos!

Review of SCRUM & Agile Development that will be used for Final Project Process

Review MC Shift Work: Audio, Video, Text or Digital

**Readings for next class:**

Education: News Now, Chapter 4, pp. 74, Chapter 5, pp. 103

**WEEK 12 (11/10-11-14):**

**Class A: Education (11/12)**

Covering schools, districts and education issues

--Stories for the Web, video/audio, text, and mobile.

Dealing with Minors and parents/guardians in Education stories.

IN-CLASS Assignment: Using Dataquest ([http://data1.cde.ca.gov/dataquest/](http://data1.cde.ca.gov/datquest/)), develop a story using school data. At the site, choose California School Directory, Subject Level “District,” Subject “Dropouts.” Then select District “Los Angeles Unified,” Dropouts by "Grade, Ethnicity.” Hit “Submit.” You may then also sort by Gender. Import these reports into Excel, then use the data to answer: How much more likely are boys to drop out of high school than girls? How do African-Americans, Pacific-Islanders and Whites rank in the dropout rate?

SCRUM discussion of Final Project Progress

Review MC Shift Work: Audio, Video, Text or Digital

**Readings for next class:** TBD

**Class B: Intro To Advanced Web/Mobile Techniques (11/14)**

JQuery plug-ins

Coding

IN-CLASS Assignment: TBA – Experiment with JQuery Plugins

Review MC Shift Work: Audio, Video, Text or Digital

**Readings for next class:**

Profiles/Obits: Harrower, Chapter 5, pp. 96-97, Chapter 6, pp. 116-117,

124-125, The Morgue: 228-229, 270-275

**NOTE: 11/14/14 IS THE LAST DAY TO DROP A CLASS WITH A MARK OF “W.”**

**WEEK 13 (11/17-11/21):**

**Class A: Writing/Producing Profiles and Obits (11/19)**

How to produce profiles, Q&As and obits for the Web, mobile, and audio/video.

--Preparing an Obit in advance for well-known persons: considerations and pitfalls.

Classic Obits & Profiles:

Jimmy Breslin’s maxim for original reporting was to go where other reporters do not: “Find The Grave Digger.” Here is his classic column on the burial of JFK:

<http://www.newsday.com/opinion/digging-jfk-grave-was-his-honor-jimmy-breslin-1.6481560>

*The Economist* does some of the best obits. Below are a couple of examples:

--Benson, England’s Best-Loved Fish: <http://www.economist.com/node/14209766>

--Alex, The African Grey: <http://www.economist.com/node/9828615>

IN-CLASS Assignment: Prepare a plan for an advance obit for a person in the news. What interviews, story points, multimedia elements, etc. are needed? How do they come together? Even though the person is not dead yet, write the video and text leads. What is the most newsworthy thing about this person that has to be in the lead no matter how or when they die?

SCRUM discussion of Final Project Progress

Review MC Shift Work: Audio, Video, Text or Digital

**Readings for next class:** TBD

**Class B: How The World (And Potential Employers) See You (11/21)**

Portfolios of work:

--No one wants a broadcast reel anymore. How to make broadcast resume site.

--How to select and present Text Clips.

--Owning The Web: You are the Web.

In-class assignment: Choose a profile/portfolio tool, such as about.me, wix.com, LinkedIn (or other tools given to you by your instructor), and create a profile page and portfolio. You must create a new page on a tool you have not used before.

Review MC Shift Work: Audio, Video, Text or Digital

**Readings for next class:**

Sports, Arts & Entertainmet: Harrower, 112-113, 250-257

Tuggle, Chapter 10

**WEEK 14 (11/24-11/25):**

**Class A: Sports, Arts and Entertainment Reporting (NOTE: Due to the Thanksgiving Holiday only classes on 11/24 and 11/25 will meet this week.)**

How to cover sports, arts and entertainment.

IN-CLASS Assignment: Real-Time Drill: Students watch a pre-recorded sports or entertainment event and live-blog & tweet (off-line) their own coverage of the event and then write a short story with highlights and quotes as if for the Web.

SCRUM discussion of Final Project Progress

Review MC Shift Work: Audio, Video, Text or Digital

**Readings for next class:** None

**Class B: NO CLASSES DUE TO THANKSGIVING HOLIDAY.**

**Readings for next class:** None

**WEEK 15 (12/1-12/15):**

**Class A: Final Projects Due (12/3)**

--Final Projects critiqued in class.

--Self-assessment (in-class)

--News Immersion Survey (in-class)

**Class B: Final Project Critiques Continue (12/5)**

Critique of Final Projects continues as necessary.

Final Projects Coded and published together. Projects will be fully developed, tested and published online. This includes all content, media assets, programming and formatting. Projects should be viewable across platforms (Web, mobile, tablet). Approved Projects/Project elements will be forwarded to the MC for publication there.

Words of wisdom - looking toward the Spring Semester.

Course Instructor evaluations (in-class)

**FINAL EXAM DATES:**

**11 a.m. – 1 p.m. on 12/15/14**

**CLASSROOM INSTRUCTOR BIOGRAPHIES**

**Instructor #1: Alan Mittelstaedt**

I started as an adjunct instructor in 2003 and joined the full-time faculty in 2009 and am associate director of Neon Tommy. For much of the previous decade, I 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. I’ve worked at mainstream newspapers. I was city editor at the Portland (Maine) Press Herald and at the Pasadena Star-News and was an investigative reporter and an editor at the San Bernardino County Sun, where I somewhat surprisingly was named Employee of the Year even though I was outspoken and questioned decisions of my Gannett bosses. When I was 15, I published my first article called “Deschooling Society: The Evils of Compulsory Education,” and handed out 1,000 copies at my rural Virginia high school over the protests of my principal, who threatened to suspend me.

**Instructor #2: Barbara Pierce** has been teaching graduate and undergraduate journalism students at Annenberg since 2011. For more than 25 years she was a producer for CBS News, working primarily for the CBS Evening News. She also produced segments for Sunday Morning, 48 Hours, and 60 Minutes II. She covered breaking news (oil spills, Earthquakes, court cases, riots, fires etc), business and economics, and produced investigative reports as well as features.

Awards include an Alfred I. DuPont-Columbia University Award for Investigative Reporting (Used Police Weapons Sold to Criminals), and two National Emmys for Investigative Reporting—one on the Energy Crisis, the other on Secret Enron Tapes. The correspondent for all three was Vince Gonzales. She has a Masters Degree from the Columbia University Graduate School of Journalism and a Bachelor of Arts from Williams College.

**Instructor #3:** David Medzerian has been working in digital journalism since its infancy, and his background spans broadcast, print and online media. At the Orange County-based Register news group, he is senior editor on the team that produces [OCRegister.com](http://ocregister.com/) and been home-page editor, web analytics specialist and webcast host. He is a weekly columnist for the Los Angeles Register and Long Beach Register newspapers and is a regular contributor to the Register's award-winning travel section. He has an extensive background in news systems and online integration, and speaks regularly on the topic around the country and internationally. He's been a correspondent for the Orange County NewsChannel, reporter at The Miami Herald, copy editor at several South Florida news outlets and news production assistant with CBS in Philadelphia. He has taught at USC since 2003.

**ADDITIONAL POLICIES & PROCEDURES**

**PLAGIARISM**

**Statement on Academic Integrity:** USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one’s own academic work from misuse by others as well as to avoid using another’s work as one’s own. All students are expected to understand and abide by these principles. Please see the *SCampus* (<http://scampus.usc.edu/1300-academic-integrity-review/>) for the Student Conduct Code.

**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 lab, without approval of the instructor.

**LAPTOP/COMPUTER POLICIES**

Effective fall 2014, all undergraduate and graduate Annenberg majors and minors will be required to have a PC or Apple laptop that can be used in Annenberg classes. Please refer to the Annenberg [Virtual Commons](http://vc.uscannenberg.org/new-laptop-policy) for more information. To connect to USC’s Secure Wireless network, please visit USC’s [Information Technology Services](http://itservices.usc.edu/wireless/support/) website.For additional questions about computer requirements see:

<http://helpx.adobe.com/premiere-pro/system-requirements.html>

**OTHER REQUIRED COURSE EQUIPMENT & TECH SPECS**

• **A portable** external USB hard drive is **required** for video/multimedia production for use with the school’s Mac computers. **Specifications:** USB 3.0 (or Thunderbolt for Mac), 1 terabyte (1 Tbyte) or greater. Sample brands: G-Drive, Seagate FreeAgent GoFlex, Western Digital MyPassport (about $100-120).

• SDHC flash memory card (minimum 16 Gbyte, Class 10 or higher) for video work.

**NOTE:** Name brands such as SanDisk Extreme and Kingston are recommended.

• Headphones for video/audio work: Over the ear units are recommended, such as the Sony MCRV150 (about $20). No earbuds.

• Digital professional audio field recorder: Tascam DR-05 (preferred, about $100) or Samson Zoom H1 (about $100).

For work involving video, all students will have been issued Annenberg kits containing cameras, microphones, cables, a tripod, and other equipment at the start of the Summer Immersion. This equipment is on loan to you, and you are responsible for it. You must return it at the end of this course. Even if you have your own equipment, you need to use this kit unless you have permission from an instructor.

**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 are available during office hours and by appointment. The writing coaches for Fall 2014 are: Print/Text: Les Dunseth, [dunseith@usc.edu](mailto:dunseth@usc.edu), 310-528-0777

Broadcast/Video: Liz McHale, [Lmchale9@gmail.com](mailto:Lmchale9@gmail.com) or

[emchale@usc.edu](mailto:emchale@usc.edu), 818-749-0446

**NEWS CONSUMPTION/RESOURCES**

As journalists, it is imperative that you become news consumers. You can’t be a good producer of news if you are not a good consumer of news. You must follow the news and be familiar with what is going on around the world, the country, throughout Los Angeles and in your neighborhood. For the aspiring writer/reporter, reading news stories thoroughly every day, listening to radio news, and watching television and Web newscasts are essential and strengthen your skills. Read at least one major daily news publication or its website, as well as listen to and/or watch local and weekly news radio and broadcast websites. Listen to NPR, either Morning Edition or All Things Considered (listen on KPCC, 89.3 FM so you will also hear the local cut-ins). Those of you with smartphones or tablets should also use news apps such as *AP, Reuters, L-A Times, CNN, CBS LA, NBC News,* and/or *ABC News*. Please avoid aggregators and go straight to the source organizations. These are free apps. You should also develop a list of other news sources that you check daily; these could include The Los Angeles Times, LA Observed, The New York Times, The Washington Post, The Wall Street Journal and The Sacramento Bee, among others.

**STATEMENT FOR STUDENTS WITH DISABILITIES**

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A verification letter for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to a Classroom Instructor (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m. (M-F). DSP contact information: <http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html>, (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) [ability@usc.edu](mailto:ability@usc.edu).

**STRESS MANAGEMENT**

Students are under a lot of pressure. If you start to feel overwhelmed, it is important that you reach out for help. A good place to start is the USC Student Counseling Services office at 213-740-7711. The service is confidential, and there is no charge.

**EMERGENCY PREPAREDNESS/COURSE CONTINUITY IN A CRISIS**

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies.

**RESEARCH ASSISTANCE**

USC has 23 libraries and research centers that provide access to thousands of electronic and print resources. Make sure you become familiar with resources available to you. The librarian for the Annenberg School for Communication and Journalism is Chimene Tucker, 213-740-2332 cetucker@usc.edu. For your research needs schedule an appointment with Chimene or visit the Reference Desk in Doheny Library. http://www.usc.edu/libraries

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