

USC Annenberg

JOUR 531: Fall Digital News Immersion 6 Units

Fall 2015 – Tues., Thurs., 9-11:50 a.m.

Section: 21547D

Location: ANN 408

Instructor: Amara Aguilar

Office: ANN 310E

Office hours: Mon/Tues/Thurs: 12:30 p.m.-1 p.m. or by arrangement

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Office: Room or meeting area

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I. Course Description

Students will learn how to write, report, produce, publish and promote (through social media) multimedia stories they complete on a daily deadline in a Cross-Platform news environment. Students will develop these skills in their Fall Digital Immersion Course (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 forward in the Master of Science curriculum and their professional careers.

II. Overall Learning Objectives and Assessment

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 introduce students to Data Visualization concepts, Data Journalism methods, Search Engine Optimization principles and basic coding using HTML, CSS and jQuery.

Besides in-class assignments and homework, students will turn in completed cross-platform field-reporting stories every other week. If those stories were not done initially for the Web then students will turn their completed pieces into repurposed Related Web Content stories at the end of every MC shift (more on this later). Students will also complete a Midterm Project and Final Project as part of the Fall Digital News Immersion.

III. Description of Assignments, Classwork, And MC Shift Work

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.). They will alternate duties – working one week on assignments for their beat class and working the next week on day-of, general assignment news stories for all the outlets in the MC and their Fall Immersion class.

A master schedule has been drawn up and every student will receive a copy so they know exactly where they are supposed to be on their assigned MC Shift day. Students who are not working on beat stories 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. Attendance at -- and completion of -- all MC shifts is required for a passing grade in this course.

At the start of their shift, students will report to the outlet listed on their schedule for that day: Video (ATVN), Audio (ARN), Text/Digital (AnnenbergMedia.Com & Neon Tommy). The outlets may ask students to produce elements for one story or elements for several stories. 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.

NOTE: You may come to the MC on other days of the week to work on Fall Immersion requirements if you have the time. For instance, if you do not need to work on a beat story during a beat shift day then you could volunteer to do day-of/spot news work in the MC. You must arrange this ahead of time with the producers/editors at the outlet you wish to work for. All the same deadlines and story submission rules (see below in Section V) rules apply to any extra days you schedule in the MC.

EACH MC SHIFT HAS TWO PHASES: THE PRIMARY ASSIGNMENT & RELATED WEB CONTENT STORY

THE PRIMARY ASSIGNMENT

During their MC shifts, students will produce and submit one complete PRIMARY ASSIGNMENT for their designated MC outlet in one of four media formats: Audio, Video, Text or Digital. Over the course of the semester, students are required to complete, at a minimum, the following Primary Assignments:

Two video/broadcast packages:

- At least one must be a Day-of-Air Reporter Package with video, interviews, standup and track (no less than 1:30)
- Another option for broadcast or the web is a Natural Sound Package with no track or standup. (no less than 1:15)

Two audio/radio stories:

- At least one must be a reporter Day-of-Air/Spot News Story/ Radio On-Scene Report (ROSer) (no less than 1:00)
- Other options include Voicers or short Wraps (:30-:45), Sound Portraits (1:00-2:00), and extensive edited interviews that contain the reporter Q&A (1:00-2:00)

Two text stories:

- At least one must be a reporter-driven Day-of or Spot News story (no less than 700-1000 words)
- Other options include Feature Stories (800-1000 words) and Longer, in-depth stories (min 1200 words)

NOTE: Related Web Content stories (see below) do not count toward these text assignments. These primary text assignments are stories that originate as reports for the MC Web site.

Four digital assignments:

--Can be Audio Slideshows, Infographics, Data Visualizations, TimelineJS, Google Maps or Other Digital/Webby Elements (see: <http://bit.ly/techandtools>)

--Only one of the above items can be repeated

--Can be done for Related Web Content Stories (see below) or Text assignments

--Can also be a stand-alone digital story-telling element for the Web

MC outlets may ask for slightly longer or shorter stories depending on publication needs. Students must keep track of their Primary Assignments (and Related Web stories) and report them to their instructors. Students should NOT wait until the end of the semester to begin working on these assignments.

More than one assignment can be satisfied in a single shift through a pairing of Primary Assignments and Related Web stories (see below). For example, a text piece with a digital element, an online video piece paired with text (or a digital element), and a repurposed related web piece with a digital element all fulfill multiple assignments. The MC Faculty and your Classroom Instructors may offer advice on how to complete the assignments. They may also 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 Primary Assignment may, with the permission of their Classroom Instructors, do another similar assignment to try to raise their grade.

RELATED WEB CONTENT STORY

If a student's Primary Assignment was done for any other outlet besides the MC Web site then, after their primary outlet's deadline, students must repurpose their content for online consumption. This is called the RELATED WEB CONTENT STORY. Every non-Web Primary Assignment must be repurposed in this fashion. Here is an example: A student produces a broadcast video story for ATVN as their Primary Assignment. Once that work is complete, they must repurpose the content by turning their script into web text, posting the video, pulling stills from the video for the text, and providing links and possibly digital elements.

The goal is for the web content to not be a simple online regurgitation of the TV piece. This story must stand alone, follow the best practices of web content, and have additional content that was not in the Primary Assignment. This "added value" material comes in the form of additional information that could not be included in the Primary piece due to time constraints or new digital elements that help put the story in perspective (such as infographics, Google Maps or interactives). These web pieces are linked to the Primary Assignment and ARE NOT OPTIONAL.

MC FACULTY COPY EDITORS FOR RELATED WEB CONTENT STORIES:

Every evening, from 5-8 p.m. there will be a faculty copy editor in the MC who will review and edit students' Related Web Content Stories. Students may not post those stories and end their shift until they have approval from the faculty copy editor. Our faculty copy editors are also our student body writing coaches:

--**Miki Turner**, text writing coach, will be acting as an MC faculty copy editor on Tuesday and Wednesdays from 5-8 pm. Her email is: mpturner@usc.edu.

--**Liz McHale**, broadcast writing coach, will be acting as an MC faculty copy editor on Mondays and Thursdays from 5-8 p.m. Her email is: lmchale9@gmail.com.

NOTE: This program is focused on producing original work. No assignments that are curation or aggregation work may be turned in for a grade for either the Primary Assignment or Related Web Content.

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.

In this course, 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.

Homework: Instructors will be assigning homework that must be completed by the stated deadline. When possible, instructors will go over submitted and/or graded homework in class.

Class Projects: Students will pitch and produce a Midterm and Final Project over the course of the semester. The Midterm project must include at least two multimedia elements. The Final Project must include at least three 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. Your instructors will make project templates available to students.

IV. Grading

a. Breakdown of Grade

Assignment	Points	% of Grade
Weekly MC Shift Requirements (10 Primary Stories With Related Web Content As Needed)		25
Class Participation		10
Homework		10
In-Class Assignments and News Quizzes		10
Midterm Multimedia Project		20
Final Multimedia Project		25
TOTAL		100%

b. Grading Scale

95 to 100: A	77 to less than 80: C+	60 to less than 63: D-
90 to less than 95: A-	73 to less than 77: C	0 to less than 60: F
87 to less than 90: B+	70 to less than 73: C-	
83 to less than 87: B	67 to less than 70: D+	
80 to less than 83: B-	63 to less than 67: D	

c. Grading Standards

All assignments will be edited on a professional basis and you will be judged first on the accuracy, fairness and objectivity of your stories. You will then be evaluated for broadcast style, editing, production value, originality and

the ability to meet deadlines. Bottom line: the closer your stories are to air, publication or posting then the higher the grade may be. The more editing a piece requires, the lower the grade may be.

“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” and potential USC/Annenberg disciplinary action:

- 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 camera to intimidate, provoke or incite a person or group to elicit more “dramatic” video.
- Promising, paying or giving someone something in exchange for an interview either on or off camera.
- Accepting gifts or payments from interview/reporting subjects and/or creating an appearance that could endanger the credibility of your story and your reputation as a journalist.
- Missing a deadline.

V. Assignment Submission Policy

Both the Primary and Related Web Assignments will be reviewed in class that same week and be graded by Classroom Instructors. Failure to turn in a Related Web Content Story will lower the associated Primary Assignment by at least one full letter grade. These assignments are linked and ARE NOT OPTIONAL.

For all Primary and Related Web Stories, 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.

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. Assignments must also be submitted via the method selected by your instructor. Possible methods include Blackboard, the MC's Multimedia Asset Management (MAM), WordPress blog entries, USC e-mail, etc.

VI. Required Readings and Supplementary Materials

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>

VII. Laptop And Equipment Policies

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 Virtual Commons](#) for more information. To connect to USC's Secure Wireless network, please visit USC's [Information Technology Services](#) website.

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.

To fulfill the Fall Immersion requirements, 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.

VIII. Course Schedule: A Weekly Breakdown

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

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

1. What is news? News worthiness & story selection:
 - NewsNow, Chapter 1 pp. 2-20 and Chap 2 "Elements" 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/DATE	Topics & Daily Activities	Due Today	Readings & Homework For/Due Next Class
<p>Week 1, Class A Date: 8/25</p>	<p>Introductions</p> <p>REVIEW SYLLABUS and MC shift requirements and responsibilities. This is the course contract. (NOTE: Students should be advised to begin thinking about Mid-term Projects)</p> <p>Practice News Quiz --Developing Cross-Platform News Literacy</p> <p><i>30 Minute Review of Summer Immersion Topic: Elements of Newsworthiness</i></p> <p>IN-CLASS: Use factsheets to determine news angles within various sets of circumstances. Angles may vary depending on the medium.</p> <p>Finding The Story: --Where do you start? --Research Methods: online, in the library, on the phone, and in the community (getting out the door) --Pick your unofficial "beat" (a favorite topic) and work it</p> <p>Framing The Story: --News Pegs --Why This Story Now? --Determining the best platform for a story --Who is The Audience?</p> <p>IN-CLASS Leads exercise #1: write video & text leads from wire copy or factsheets</p>		<p>Homework: Leads Assignment</p> <p>Readings for Leads: NewsNow, Chap 7 "Beginnings: Craft The Lead" pp. 129-138</p> <p>Tuggle: --Chapter 3 "Writing Great Leads and Other Helpful Tips" pp. 29-50 --Chapter 15 "Other Story Forms," pp. 296-297</p> <p>Harrower: --Chap 3 "Newswriting Basics" pp. 36-64 --The Morgue, pp. 264-268</p>
<p>Week 1, Class B Date: 8/27</p>	<p>News Quiz (For the rest of the semester these will be unannounced)</p> <p><i>Full Review of Summer Immersion Topic: LEADS</i></p> <p>Go over Leads Homework</p> <p>Additional Lead Topics: --How to support leads --Leads across all platforms: digital, text, audio & video</p>	<p>Leads Homework Assignment</p>	<p>Homework: Leads and Nut Graph Assignment</p> <p>Readings for Text & Webtext:</p> <p>USC Course Reader: --Digital Journalism Terms, pp. 150-154 --Text/Print Terms, pp. 155</p> <p>Briggs: --Chapter 4 "New Reporting Methods" pp.41-51 --Chapter 6, "How to Report</p>

	<p>IN-CLASS Leads exercise #2: write broadcast & text leads from wire copy or factsheets</p> <p>The “Nut Graph” --What is it? --Why do you need it? --How do you find it?</p> <p>IN-CLASS Writing exercise: Using the leads you wrote and the fact sheets, figure out the nut graph for the webtext version of the story.</p> <p>“Alternative” (rarely used) Leads for text, video & audio</p>		<p>News for the Web” pp.62-68</p> <p>Tuggle: --Chapter 15 “Writing for the Web,” pp. 291-306</p>
<p>Week 2, Class A Date: 9/1</p>	<p>LEADS QUIZ#1 (text & video/audio leads)</p> <p>Go over Leads & Nut Graph Homework</p> <p>Writing Basic Text & Webtext Stories --Structure --Elements --“Rules” to learn (and later break) --Captions & Headlines</p> <p>Don’t write promotional material --The Role of a Journalist --Professional code of ethics review --Warnings for text, webtext, video/audio --How to write news not PR copy --The things we don’t say in a news piece --The approaches to stories we rarely use --Know your job: providing information vs. advocacy promotion --Words to avoid that create the appearance of bias and boosterism</p> <p>IN-CLASS Writing exercise: Using the same fact sheets from the Leads and Nut Graph homework assignment, now write the text version of those stories – complete with a lead, nutgraph, and supporting information</p> <p>Text vs. Webtext --leads --structures --content --clickbait</p>	<p>Leads and Nut Graph Homework Assignment</p>	<p><u>Homework:</u> Find an off-campus news story and write:</p> <p>--A 300-400 word text article that contains a good lead, nut graph, and proper structure</p> <p>--A 300-400 word webtext version of the same article with links and visuals (photos, infographics, etc.)</p> <p>--The broadcast lead for your off-campus story</p> <p><u>Readings for Interviewing:</u> --News Now, Chap 5, pp. 81-105</p> <p>--Harrower, Chapter 4, pp. 74-85</p> <p>--Tuggle, Chapter 5, pp. 59-81</p>

	<p>The “Best Practices” of good webtext: links, stills, digital elements</p> <p>IN-CLASS Writing exercise: Now do a little online research and write the webtext version of the story (add in links and ideas for photos that would illustrate the story)</p> <p>Review MC Shift Work: Audio, Video, Text or Digital if possible.</p>		
<p>Week 2, Class B Date: 9/3</p>	<p>LEADS QUIZ#2 (text & video/audio leads)</p> <p><i>30 Minute Review of Summer Immersion</i> Topic: Interviewing</p> <p>Additional Interviewing Topics --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</p> <p>Review the challenges of “Everybody Has A Story” by Steve Hartman of CBS News: http://www.cbsnews.com/news/everybody-has-a-story-flashbacks/</p> <p>Here is a classic “Everybody Has A Story” piece: https://www.youtube.com/watch?v=DvfaCuVveVw</p> <p>In-Class: Students go out for approximately 30 minutes and quickly find a stranger to interview. Records the entire encounter as an audio file (you will need this for class and the homework). What is their “story?” Discuss and listen to street interviews in class. What questions/techniques worked? Which ones failed?</p> <p>Review MC Shift Work: Audio, Video, Text or Digital if possible.</p>	<p>Off-Campus story for text & webtext with broadcast lead due.</p>	<p><u>Homework:</u> Write a short Q&A (text or an audio script) based on your quick street interview.</p> <p><u>Readings for Diversity:</u></p> <p>--News Now, Chapter 13</p> <p>--Harrower, Chapter 4, pp. 88-89</p> <p>---USC Course Reader, pp. 5-11</p>
<p>Week 3, Class A Date: 9/8</p>	<p>LEADS QUIZ#3 (if needed)</p> <p><i>30 Minute Review of Summer Immersion</i></p>	<p>Q&A Due.</p>	<p><u>Homework:</u> Pick a national or international news story and localize it. Submit</p>

	<p><i>Topic:</i> Pitching across all platforms</p> <p>How to answer the editor/producer's eternal question: Why should we spend time on resources on this story NOW?</p> <p>Additional Pitching Topics: --The Freelance Pitch --Thinking visually for pitches: video, stills, slideshows, graphics, animations -- Diversity Issues: how to build a diverse network of sources and tell the narrative of your community --Engaging your audience</p> <p>Midterm Project --Begin discussing Midterm Project and project pitches --Discuss Reporting/Research for Midterm Project Pitch</p> <p>Pitches are due Week 4; the completed Midterm Project is due Week 7</p> <p>NOTE: Your projects are not "features" nor are they "breaking news." They need to be "Evergreens" (new stories that have a "shelf life").</p> <p>Non-breaking News: --The difference between a "breaking" story, Second Day/Follow-ups and feature --Evergreens --Sidebars --Listicles and charts as stories & sidebars --Localizing stories 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 --Intro to Innovative story forms</p> <p>Review MC Shift Work: Audio, Video, Text or Digital.</p>		<p>a written pitch that explains why this larger story is relevant to LA viewers/readers, who in LA you would interview, where in LA you would go to report the story, and how you would localize it.</p> <p><u>Readings for Breaking News:</u> --Tuggle, Chapter 12, 229-247</p> <p><u>Readings for Critical Thinking:</u> --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, "Tools and Toys" pp. 34-40</p>
<p>Week 3, Class B Date: 9/10</p>	<p>Breaking/Spot/Day-of News: --Writing for breaking news/spot news and news briefs</p>	<p>Localized Story due.</p>	<p>NOTE: Bring your audio gear, smartphone, and any needed external mics to the next class.</p>

	<p>--The best research/reporting methods for breaking and in-depth stories --How to quickly size up a scene and gather background, using direct observation --Intro to Live Shots/Live Streaming (with Periscope or Meerkat) as scene-setters --Real-time Reporting --Social Media & Real-time Reporting</p> <p>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.</p> <p>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.</p> <p>Review MC Shift Work: Audio, Video, Text or Digital.</p>		<p><u>Readings for Audio:</u></p> <p>--Tuggle, Chap 6, pp. 83-102</p> <p>--Harrower, Chap 9, pp. 182-183</p> <p>--NewsNow, Chap 7, pp.142-143</p> <p>--Briggs, Chapter 7 "Digital and Audio Podcasting" pp. 69-79</p> <p>--USC Course Reader, Audio Journalism, pp. 118-142</p>
<p>Week 4, Class A Date: 9/15</p>	<p><i>30 Minute Review of Summer Immersion Topic: Audio Reporting & Writing AND Audio Slideshows</i></p> <p>Additional Audio Topics: --New Storyforms such as First Person (no narration) stories, the Voicer and short wraps --Sound portraits: Producing a sound portrait with ambient sound -- ROser (Radio On-Scene Report) /Day-of-Air/Spot News Story --The rise of the podcast</p> <p>IN-CLASS Assignment: A 30-second ROser done somewhere on campus. Recorded on</p>		<p>[Rosh Hashanah: Sunday - Tuesday, September 13 - 15]</p> <p><u>Homework:</u> Create an infographic for a story you are working on or for a story of yours that has already been published by an MC outlet.</p> <p>REMINDER: Midterm Project Pitches are due in the next class.</p>

	<p>your phone or an audio device. Discuss how to supplement these audio/video materials with text, if appropriate.</p> <p>Brief Review of Infographics for Midterm Project Planning: --Best Practices --Ethical Guidelines --Current tools</p> <p>Review MC Shift Work: Audio, Video, Text or Digital.</p>		
<p>Week 4, Class B Date: 9/17</p>	<p>Midterm Project Pitch 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.</p> <p>The Midterm Project is due at the start of Class A in Week 7</p> <p>If Possible, We Will Review MC Shift Work: Audio, Video, Text or Digital</p>	<p>Infographic due.</p>	<p>REMINDER: Bring your camera kits and tripods to the next class.</p> <p><u>Readings for Writing To Video:</u> --USC Course Reader, "Glossary of Radio and TV Terms" pp. 143-149; Broadcast/Video Journalism Section, pp. 156-226</p> <p>--Broadcast Shooting & Video Editing Glossary (handout)</p> <p>--Harrower Chapter 9 "Broadcast Journalism" pp. 182-192</p> <p>--NewsNow Chapter 2, pp. 31-35; Chap 7 "Style Guidelines" pp. 141</p> <p>--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; Chapter 9 "Television News Story Forms -- The Package" pp. 153-180</p> <p>--Briggs, Chapter 9 "Shooting Video for News and Feature Stories" pp. 89-99</p>
<p>Week 5, Class A Date: 9/22</p>	<p><i>30 Minute Review of Summer Immersion Topic: Video Shooting & Editing Techniques for Broadcast, Web & Mobile</i></p>		<p><u>Homework:</u> Package Script Writing Assignment based on video and fact sheets on Blackboard.</p>

	<p>Additional Video Production Topics as needed, Student Q&A</p> <p><i>30 Minute Review of Summer Immersion</i> Topic: Video News Writing</p> <p>Additional Video Writing Topics: --Writing to video and natural sound, writing in and out of SOTs --Writing day-of-air news stories vs. feature stories --Best Practices for Scripting --Best Practices for Logging</p> <p>IN-CLASS Assignment: write lead-in & package scripts with video and sound provided on Blackboard.</p> <p>Review MC Shift Work: Audio, Video, Text or Digital</p>		<p>REMINDER: Bring your camera kits and tripods to the next class.</p> <p><u>Readings for Investigative & Enterprise Reporting:</u> --News Now, pp. 78-80</p> <p>--Harrower, pp. Chapter 6, 126-131, The Morgue: 276-285</p> <p><u>Readings for Video Performance Techniques:</u> --News Now, Chapter 9</p> <p>--Tuggle, Chapter 12</p> <p>--Briggs, Chapter 10 "Basic Video Editing" pp. 100-114 and Chapter 11 "Writing Scripts, Doing Voice-overs" pp. 115-120</p>
<p>Week 5, Class B Date: 9/24</p>	<p>Advanced Storytelling for Video & Text: --Enterprise --Investigative --Long-form video and text</p> <p>NatSnd Packages: --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</p> <p>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)</p> <p>--IN-CLASS Assignment: Standup assignment or Live Shot drill</p> <p>More on Mobile & Web Video in daily reporting: --Difference between broadcast, Web and mobile (apps) --Discussion of app & social media video consumption</p>	<p>Package Script Writing Homework due.</p>	<p><u>Homework:</u> NatSnd Package Script Assignment based on video and fact sheets that will be provided on Blackboard.</p> <p><u>Readings for Web/Coding:</u> --Briggs, Chapter 1 "FTP, MB, RSS, oh My!" pp. 11-24</p>

	Review MC Shift Work: Audio, Video, Text or Digital		
Week 6, Class A Date: 9/29	<p><i>30 Minute Review of Summer Immersion</i> Topic: How The Web Works, Coding, Embedding, etc.</p> <p>Additional Topics: -- HTML/CSS: Build a Web page --More on FTP/Web Server Basics --WordPress Basics</p> <p>Midterm & Final Projects Best Practices for: (Amara has this handout) --Sites --Embedding --Coding --Uploading --Making sure your site is responsive --Thinking about user experience</p> <p>--Getting the Web right: The importance of being consistent and accurate with your spelling and info in the digital world.</p> <p>IN-CLASS Assignment: write, code, and upload MC shift work including photos and video.</p> <p>Review MC Shift Work: Text, Audio/Video, Digital</p>	NatSnd Package Script due.	<p>[Sukkot: Sunday - Sunday, September 27 - October 4]</p> <p><u>Readings for Web/Coding 2:</u></p> <p>USC Course Reader, Advanced Blogging, pp. 54-81</p> <p>Briggs: --Chapter 2 "Web 2.0" pp. 25-33 --Chapter 3 "Tools and Toys" pp. 34-40 --Chapter 5 "How to Blog" pp. 52-61</p>
Week 6, Class B Date: 10/1	<p><i>30 Minute Review of Summer Immersion</i> Topic: Web Elements & Interactives (SoundSlides, Timeline JS, Gifs, YouTube, Google Maps, Prezi, etc.)</p> <p>Additional Topics: --Advanced Google Maps --Using Webby Elements and Interactives for Online & Mobile Storytelling --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.</p> <p>--IN-CLASS Assignment: Create an interactive graphic in class for a story you</p>		<p><u>Homework:</u> Compose a Listicle featuring user-generated images, GIFs and video that are blended with your original text.</p>

	<p>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.</p> <p>--Web Writing and Storytelling --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</p> <p>Review MC Shift Work: Text, Audio/Video, Digital</p>		
<p>Week 7, Class A Date: 10/6</p>	<p>MIDTERM PROJECT PRESENTATIONS</p> <p>Time permitting we will also Review MC Shift Work: Audio, Video, Text or Digital (MC assignments must still be turned in during the Midterm period)</p>	Listicle due.	
<p>Week 7, Class B Date: 10/8</p>	<p>Presentation of Midterm Projects continues</p> <p>--Introduction to Final Project requirements and deadlines. --Discussion of Final Project Pitch Process. Pitches are due in Class A, Week 10.</p> <p>--Introduction to the Capstone Project</p> <p>--GSP Exam for any student who did not pass in the Summer Immersion</p> <p>Time permitting: Review MC Shift Work: Text, Audio/Video, Digital (MC assignments must still be turned in during the Midterm period)</p>		
<p>Week 8, Class A Date: 10/13</p>	<p><i>30 Minute Review of Summer Immersion</i> Topic: Mobile Journalism Apps (Tools & Techniques For Reporting and Research)</p> <p>--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</p>		<p><u>Homework:</u> The Text Word Portrait: Being more "creative" in your reporting and writing (especially in 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</p>

	<p>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.</p> <p>Best practices for longer or more advanced digital, video or text projects including: --Outlining, Storyboarding, Mindmapping --Sketching, Wireframing, and technical considerations for mobile and tablet presentation --Self-editing: KILL YOUR DARLINGS --Finessing Audio --Color, Sounds, Images. --Transitions --Writing in blocks/chunking --Innovating Story Elements (review of VR, AR, Drones, AudioViz, etc.)</p> <p>--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.</p> <p>Review MC Shift Work: Audio, Video, Text or Digital</p>		<p>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, heard, smelled, and experienced. This is the text version of the audio ROSer.</p> <p>The final step is to list the other multimedia elements you might include (audio, video, digital, links, stills, etc.) to add even more life to the Word Portrait if it was to be published on a site or app.</p> <p><u>Readings for Police & Crime:</u> --News Now, Chapter 3, pp. 48-50, Chapter 4, pp. 71</p> <p>--Harrower, Chapter 5, pp. 99, 102-3, 106-109, Morgue: 240</p>
<p>Week 8, Class B Date: 10/15</p>	<p>Elements of Police & Crime Reporting for the Web, video/audio, text, and mobile</p> <p>Keeping Crime stories in perspective. Cities and communities can be cast in a false light by irresponsible or over-hyped crime reporting.</p> <p>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 <i>the same person</i> as in the clips, Google search, previous criminal record files, etc. (If not, you could be in for a libel suit.)</p> <p>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</p>	<p>Word Portrait due.</p>	

	<p>Advanced Interviewing with a focus on Police & Crime Stories: Victims/Real People vs. Officials/Experts</p> <p>IN-CLASS Assignment: Writing exercises with police & crime stories that include headlines, tweets, text, audio, video and graphics (news conference fact sheet or role-play).</p> <p>Review MC Shift Work: Audio, Video, Text or Digital</p>		
<p>Week 9, Class A Date: 10/20</p>	<p>Web Metrics and SEO: --Calling attention to your work and building an audience --How to use Search Engine Optimization (tweets, headlines) -Understanding your audience through analytics --Intro to Google Analytics</p> <p>IN-CLASS Assignment: Tweets/Headlines/Copy Stories/Readers (emphasizing sharp, punchy, catchy yet accurate writing).</p> <p>Additional Coding Review: --Midterm PostMortems --Planning for the Final Project IN-CLASS Coding work if needed</p> <p>Review MC Shift Work: Audio, Video, Text or Digital</p>		<p><u>Readings for Courts & Justice:</u> --News Now, pp. Chapter 3, pp. 50-51, Chapter 4, pp. 64-68, 71</p> <p>--Harrower, Chapter 5, pp. 104-105, 141</p>
<p>Week 9, Class B Date: 10/22</p>	<p>Covering Courts and Justice Stories for the Web, video/audio, text, and mobile</p> <p>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.</p> <p>Covering events from out of Court:</p>		<p>FINAL PROJECT PITCHES DUE NEXT CLASS</p>

	<p>--Picking the best quotes/sound from news conferences/public statements</p> <p>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.</p> <p>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.</p> <p>Review of Public Records: --Advanced FOIA requests --Advanced State Public Records Act Requests --Sunshine/Open Meeting Laws --How to request data</p> <p><u>More Discussion of Final Project Draft Pitches. FINAL PITCHES DUE NEXT CLASS.</u></p> <p>Review MC Shift Work: Audio, Video, Text or Digital</p>		
<p>Week 10, Class A Date: 10/27</p>	<p><u>Final Project Pitches Due:</u> 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.</p> <p>Review MC Shift Work: Audio, Video, Text or Digital</p>		<p><u>Readings for Numbers:</u> --Harrower, Chapter 4, pp. 86-87 --USC Course Reader, pp. 12-53</p>
<p>Week 10, Class B Date: 10/29</p>	<p>Final Project Pitch Approval Discussion will continue if needed.</p> <p>Data Journalism: --Principles of... --Reality of... --For use on the Web, in Mobile Apps, in Broadcasting and for Text --Google Fusion Tables --Excel Tutorial</p>		<p><u>Homework:</u> Take your data story from the in-class assignment and draw up a plan for an interactive data visualization of the story & numbers. You only have to write-up and sketch out the plan, but anyone who actually builds the interactive gets extra credit.</p>

	<p>IN-CLASS Assignment: Students will examine an Excel spreadsheet with data. They will have to pull a story out of it and come up with a quick story pitch.</p> <p>--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.</p> <p>IN-CLASS Assignment: Using the story you found in that Excel spreadsheet (or fact sheet) full of numbers, now write the video and text leads for that story.</p> <p>Review of Data Visualizations: --tips, tools, techniques</p> <p>Review MC Shift Work: Audio, Video, Text or Digital</p>		<p><u>Readings for Government Issues:</u> --News Now, Chap 4, pp. 72-73</p> <p>--Harrower, Chap 5, 110-111</p>
<p>Week 11, Class A Date: 11/3</p>	<p>Government & Elections --Covering government issues, including elections, for the Web, audio and video</p> <p>Humanizing Numbers --People make numbers real. Numbers without people have NO impact. --How to achieve this with words, video, infographics, and data visualizations</p> <p>IN-CLASS Assignment: Turning a number-heavy story into a story with impact about people. What are the best practices for Web, mobile, audio/video, and text?</p> <p>--How to understand government budgets, get good stories from them and keep government agencies honest.</p> <p>--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</p>	<p>DataViz Homework due.</p>	<p><u>Possible Homework:</u> Election-related assignment</p> <p><u>Readings for Photography:</u> Briggs, Chapter 8 “Shooting and Managing Digital Photos” pp. 80-88</p> <p><u>Readings for Education:</u> News Now, Chapter 4, pp. 74, Chapter 5, pp. 103</p> <p><u>Readings for Photography:</u> USC Course Reader, pp. 82-117</p>

	<p>might cost your source his or her job or send someone to prison.</p> <p>Review MC Shift Work: Audio, Video, Text or Digital</p>		
<p>Week 11, Class B Date: 11/5</p>	<p><i>30 Minute Review of Summer Immersion Topic: Photography, Captions, Tools (Photoshop, LightRoom, etc.)</i></p> <p>Additional Topics: --Photo essays and framing of still photos --The ethics of Instagram from a photojournalism perspective</p> <p>Covering Schools, Districts and Education Issues --Stories for the Web, video/audio, text, and mobile. Dealing with Minors and parents/guardians in Education stories.</p> <p>IN-CLASS Assignment: Using Dataquest (http://data1.cde.ca.gov/dataquest/), 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?</p> <p>Review MC Shift Work: Audio, Video, Text or Digital</p>	<p>Possible Election-related Assignment may be due.</p>	<p><u>Homework:</u> Photo 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 photographic composition and quality, as well as complete caption info. You will need full names and no typos.</p>
<p>Week 12, Class A Date: 11/10</p>	<p>Advanced Web/Mobile Techniques: --jQuery plug-ins --Coding --App development --More on WordPress</p> <p>IN-CLASS Assignment: Experiment with jQuery Plugins</p> <p>Review MC Shift Work: Audio, Video, Text or Digital</p>	<p>Photo Assignment due.</p>	<p>Readings for Crisis Coverage: --News Now, Chap 3, pp. 46-48 --Harrower, Chap 5, pp. 98-101</p>
<p>Week 12, Class B</p>	<p>Crisis Coverage:</p>		<p>Readings for Profiles & Obits:</p>

<p>Date: 11/12</p>	<p>--Covering events such as mass shootings, fires, wildfires, floods, earthquakes, and civil disorders for the Web, video/audio, text and mobile.</p> <p>--How, in the midst of chaos, to determine the main stories, sidebars, unique angles.</p> <p>--Using Social Media to gather information, interview subjects, etc.</p> <p>--Use of drones to cover disasters; legal issues of drones.</p> <p>--How to stay safe. NO STORY IS WORTH DYING FOR.</p> <p>--How to keep your credibility intact. Getting it right when all hell is breaking loose.</p> <p>--Setting the scene with descriptive writing, on-the-spot reporting, best practices for breaking news live shots (show, don't tell), social media contacts.</p> <p>IN-CLASS: Review Videos on covering trauma from dartcenter.org</p> <p>Review MC Shift Work: Audio, Video, Text or Digital</p>		<p>Harrower:</p> <p>--Chapter 5, pp. 96-97</p> <p>--Chapter 6, pp. 116-117, 124-125</p> <p>--The Morgue: 228-229, 270-275</p>
<p>Week 13, Class A Date: 11/17</p>	<p><i>30 Minute Review of Summer Immersion Topic: Profiles</i></p> <p>Advanced Profiles & Obits</p> <p>--How to produce profiles, Q&As and obits for the Web, mobile, and audio/video.</p> <p>--Preparing an Obit in advance for well-known persons. Considerations & pitfalls.</p> <p>Classic Obits & Profiles:</p> <p>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</p> <p><i>The Economist</i> does some of the best obits.</p>		

	<p>Below are a couple of examples:</p> <p>--Benson, England's Best-Loved Fish: http://www.economist.com/node/14209766</p> <p>--Alex, The African Grey: http://www.economist.com/node/9828615</p> <p>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? What types of photos might you include in a slideshow about that person's life?</p> <p>Spring Semester Preview: Have you been thinking about your Capstone Project yet?</p> <p>Review MC Shift Work: Audio, Video, Text or Digital</p>		
<p>Week 13, Class B Date: 11/19</p>	<p>How The World (And Potential Employers) See You:</p> <p>--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.</p> <p>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.</p> <p>Review MC Shift Work: Audio, Video, Text or Digital</p>		<p><u>Readings for Sport, Arts & Entertainment:</u> --Harrower, 112-113, 250-257</p> <p>--Tuggle, Chapter 10</p>
<p>Week 14, Class A Date: 11/24</p>	<p>How to cover sports, arts and entertainment.</p> <p>IN-CLASS Real-Time Drill: Students watch a pre-recorded sports or entertainment event and live-blog & tweet (off-line) their</p>		<p>[Thanksgiving Break: Wednesday - Saturday, November 25 - 28]</p>

	<p>own coverage of the event and then write a short story with highlights and quotes as if for the Web.</p> <p>Review MC Shift Work: Audio, Video, Text or Digital</p>		
Week 14, Class B Date: 11/26	NO CLASSES DUE TO THANKSGIVING HOLIDAY.		
Week 15, Class A Date: 12/1	<p>Final Projects critiqued in class.</p> <p>Self-assessment (in-class)</p> <p>News Immersion Survey (in-class)</p> <p>Possible Review MC Shift Work: Audio, Video, Text or Digital</p>		
Week 15, Class B Date: 12/3	<p>Critique of Final Projects continues as necessary</p> <p>Revised versions of Final Projects will be 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.</p> <p>Possible Review MC Shift Work: Audio, Video, Text or Digital</p> <p>Words of wisdom - looking toward the Spring Semester.</p> <p>Course Instructor evaluations</p>		
FINAL EXAMS Date: 12/10; 11 a.m.	<p>ALL REVISED FINAL PROJECTS DUE ON THE FINAL EXAM DAY WITHIN THE SCHEDULED FINAL EXAM PERIOD FOR THIS CLASS.</p> <p>No late projects will be accepted.</p>		<p>Date: For the date and time of the final for this class, please consult the Fall 2015 Final Exam Schedule. For undergraduate courses, graded work (exam, paper, project, etc.) must be due on the scheduled date of the final exam.</p>

IX. Policies and Procedures

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.

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 2015 are:

Print/Text: **Miki Turner**, mpturner@usc.edu

Broadcast/Video: Liz McHale, Lmchale9@gmail.com or emchale@usc.edu

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.

Outside work and Internships

The value of professional internships as part of the overall educational experience of our students has long been recognized by the School of Journalism, but due to the intensity of the M.S. program, they are not recommended for students in the Fall semester. The Spring semester is much better suited to such programs. It is also recommended that students not attempt to work full time in the Fall semester.

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

Equity and Diversity

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the *Office of Equity and Diversity* <http://equity.usc.edu/> or to the *Department of Public Safety* <http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us>. This is important for the safety of the whole USC community. Another member of the university community - such as a friend, classmate, advisor, or faculty member - can help initiate the report, or can initiate the report on behalf of another person. *The Center for Women and Men* <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage <https://sarc.usc.edu/> describes reporting options and other resources.

Support with Scholarly Writing

A number of USC's schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* <http://dornsife.usc.edu/ali>, which sponsors courses and workshops specifically for international graduate students.

The Office of Disability Services and Programs

http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html provides certification for students with disabilities and helps arrange the relevant accommodations.

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 Information

If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* <http://emergency.usc.edu/> will provide safety and other updates, including ways in which instruction will be continued by means of Blackboard, teleconferencing, and other technology.

X. About Your Instructor

Amara Aguilar is an associate professor of professional practice in digital journalism at USC Annenberg. She previously was the journalism department chair and an assistant professor of journalism at Saddleback College in Mission Viejo, Calif., where she advised student news publications and led the journalism program's mobile and tablet initiatives. She was honored by the California Journalism Education Coalition as "Journalism Educator of the Year" in the two-year college division in 2014. Previously Amara taught multimedia as an assistant professor at Pierce College in Los Angeles, where she taught multimedia storytelling, podcasting, online journalism, media design and development. There she launched a student-run internet radio station, KPCRradio.com, and developed curriculum for a new mobile application design program. Before teaching at Pierce, she taught online journalism and design classes at Cal State Long Beach. In addition, she continues to freelance as a writer and a designer (for print and web) and is currently working on independent multimedia and consulting projects. She has written for the Los Angeles Times and was previously a designer and sports reporter for the Daily Pilot in Costa Mesa. Amara has her master's degree in communications from Cal State Fullerton. Her research in graduate school focused on blogging in journalism. She is also an Apple Certified Trainer for Final Cut Pro and loves all things tech. Amara is a member of the Society of Newspaper Design, Online News Association, National Association of Hispanic Journalists, and Society of Professional Journalists. She has done media consulting and training for various professional media organizations, universities, colleges and high schools.

Laura Castañeda has been a staff writer and columnist for *The San Francisco Chronicle*, *The Dallas Morning News*, and a staff writer and editor at *The Associated Press* in San Francisco, New York and Mexico. She has worked as a freelance journalist specializing in business, and has written for *The New York Times*, *The Los Angeles Times*, *BusinessWeek Online*, *Women's Wire*, and *Hispanic Business*, *Latina*, *Hispanic Living*, *Los Angeles* and *Latina Style* magazines. She also has written freelance stories for *Columbia Journalism Review*, *American Journalism Review* and *Online Journalism Review* magazines. Scholarly articles have appeared in *Journalism and Mass Communication Educator* and *Media Studies*. She is co-editor of a book that was published in 2006 by Sage Publications titled "News and Sexuality: Media Portraits of Diversity." She is the co-author of "The Latino Guide to Personal Money Management," which was published by Bloomberg Press in 1999. The Spanish version of the book was published in 2001. She earned undergraduate degrees in journalism and international relations from USC, a master's degree in international affairs from Columbia University, where she also was awarded a Knight-Bagehot Fellowship in business and economics reporting, and a doctorate from the USC Rossier School of Education. In addition, Prof. Castañeda spent a year as an assistant professor of journalism at Temple University in Philadelphia during Fall 1998 and Spring 1999 before joining the USC faculty in Summer 1999. She served as Associate Director for the Annenberg School of Journalism from 2011-2014. She is currently a Professor of Professional Practice.

John Cyrus Smith is an Emmy Award-winning TV News Producer and Platform Manager who currently works for KTLA-5. At NBC 4, his 11 p.m. and 6 p.m. newscasts won the Emmy for "Best Newscast" four years in a row from 2008 to 2011. He has also produced newscasts in Washington, D.C. and Seattle and has worked as a radio news anchor, reporter and newspaper reporter. He has taught news writing, reporting and production at USC since 2002. He is also very active in local politics and serves on Santa Monica's Recreation and Parks Commission. He graduated from the University of Washington, School of Communications, with a Bachelor's Degree in Broadcast Journalism in 1985.