

**JOUR 524: Advanced Broadcast Reporting**

**Number of Units: 4.0**

**Spring 2017 Friday 9 a.m. – 12:20 p.m.**

**Section:** 21500D

**Location:** ANN 307

**Instructor: Barbara Pierce**

**Office Hours:** By appointment in the Media Center

**Contact Info:** **bhpierce@usc.edu**

**213-999-5217**

**I. Course Description**

This course is for those who have some experience putting together video news packages and want to hone their reporting, writing, shooting, editing and on camera skills. Students will research, pitch, and produce seven stories (features and breaking news) that will be screened and critiqued in class. The aim is to produce professional-quality work. Throughout the semester we’ll practice “live shot” exercises to build confidence in front of the camera. And we’ll produce a news program with the best feature packages from the semester.

**II. Overall Learning Objectives and Assessment**

By the end of the semester, you should have a collection of video news packages you would be proud to show an employer. For each assignment you’ll receive notes on the quality of the pitch, research, reporting, shooting, writing, editing and delivery.

**III. Description of Assignments**

PACKAGES

Students are required to complete seven video packages—4 Enterprise and 3 Day-of-Air (breaking news). The Day-of-Air assignments will come from the Media Center. Everyone has to attend the workshops on iNews, writing, editing with Adobe Premiere, reporting, and shooting. If you attended these workshops in the fall you don’t have to attend the ones for the spring semester. (But refreshers never hurt!) You need to have a full day available to work in the Media Center (M, T, W or Thurs). If you are an anchor, you may submit the reporting you produce during your shift. All packages will be critiqued in class. Students will be able to revise their ENTERPRISE (not Day-of-Air) packages.

Package #1 (1:30-1:45) Due Week 3/Jan 27

Package #2 (1:45-2:00) Due Week 6/Feb 17

Package #3 (2:00-2:15) Due Week 9/ March 10

Package #4 (2:00-2:15) Due Week 13/April 14

Day-of-Air #1 Week 5\*

Day-of-Air #2 Week 8\*

Day-of-Air #3 Week 12\*

\*The actual week for completing the Day-of-Air packages is subject to change depending on student and Annenberg Media schedules.

QUIZZES

Each class begins with a quiz on current events and information discussed in class and readings. If you’re late and miss the quiz, the grade is zero. The aim is to make sure you know what’s going on—in the world, the U.S., California, and your community. The best story pitches come from journalists who read. A lot.

CLASS PARTICIPATION

Journalism is a team sport. Everyone is expected to actively participate in this class. Support your colleagues with honest critiques. Enthusiastically engage in any group projects. If you are going to be late or miss a class you must email or text the instructor in advance with an explanation. Traffic doesn’t count.

**IV. Grading**

**a. Breakdown of Grade**

|  |  |
| --- | --- |
| ASSIGNMENT | % OF GRADE |
| 3 Day-of-Air Packages | 30 |
| 4 Enterprise Packages | 40 |
| Quizzes |  5 |
| HW/in-class exercises | 10 |
| Participation/Group Projects |  15  |
| Total | 100% |

**b. Grading Scale**

***Instructor*:** Please define how your grade will be computed (e.g.: 83-87% a B, 88-90% a B+, etc.). While you may create your own number-to-letter grade formula (e.g.: some might make a 90% an A, others might make it an A- or B+), the formula should be explicitly defined in this syllabus.

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

**c. Grading Standards**

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.

**“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 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.

• Missing a deadline.

**V. Assignment Submission Policy**

**VERY IMPORTANT: ENTERPRISE packages and homework assignments are due before the start of class. All Day-of-Air assignments are due by 7 pm the same day**

Email all assignments, links to packages, and scripts (as an attached Word document) to bhpierce@usc.edu

ALWAYS PUT 524 IN THE SUBJECT LINE. **ALWAYS INCLUDE THE SCRIPT WITH EVERY VIDEO. THE PACKAGE HAS TO INCLUDE BOTH.**

**VI. Required Readings and Supplementary Materials**

The required textbook: Aim for the Heart: Write, Shoot, Report, and Produce for TV and Multimedia by Al Tompkins.

NEWS RESOURCES

The best story ideas come from reporters who know what’s happening. That’s why each class starts with a quiz. Even stories that seem remote in geography or subject matter may have local angles. You should read the *Los Angeles Times* EVERY DAY and watch at least one local and one national TV news broadcast each day. You should also listen to NPR, *Morning Edition* or *All Things Considered* (89.3 FM OR live streaming), and KNX-1070 AM news radio (or at http://losangeles.cbslocal.com on the hour)

Develop a list of other news sources that you check daily. These could include: *LA Observed, The L-A Daily News, New York Times, Washington Post, The Sacramento Bee, The Huffington Post, ProPublica, Vice.com, VOX, Slate.*  I would also recommend news apps such as *AP, Reuters, L-A Times , CNN, CBS LA, NBC News,* and/or *ABC News*. NewsOn provides local newscasts nationwide. These are free apps. Sign up for alerts. Develop lists of sources and news organizations to follow on Twitter.

**VII. Laptop Policy**

All undergraduate and graduate Annenberg majors and minors are required to have a PC or Apple laptop that can be used in Annenberg classes. Please refer to the [**Annenberg Digital Lounge**](http://www.annenbergdl.org/) 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.

**Add/Drop Dates**

**Friday January 27**: Last day to register and add classes

**Friday January 27:** Last day to drop a class without a mark of “W,” except for Monday-only classes, and receive a refund

 **February 24**: Last day to drop a course without a mark of “W” on the transcript. Please drop any course by the end of week three to avoid tuition charges.

**Friday April 7**: Last day to drop a class with a mark of “W”

**VIII. Course Schedule: A Weekly Breakdown**The syllabus may change depending on guests, events, our progress, etc. Consider this part of your training-- learning to adjust to the unexpected. That’s why it’s called NEWS.

**WEEK 1 Jan. 13**

--Introductions

--Course expectations

--Syllabus review

--Finding and pitching stories

--The written pitch—what to include

--The drill for every package: 1) Research 2) Pitch 3) Shoot 4) Log 5) Write 6) Edit

--A script MUST accompany every package.

In-class writing exercise

Homework:

1. Research and write two pitches for Package #1. (1:30-1:45) Email as an attachment BEFORE class starts. Be prepared to pitch them in class.

2. One of the best ways to learn about standups and live shots is to study the pros. Watch a half hour national newscast **AND** a half hour local newscast. For EACH STORY in BOTH newscasts, write the name of the reporter and the subject. Write your observations about the live shot and/or recorded standup—include comments about the location, framing, delivery, appearance, movement (camera and/or reporter), and content. Are there differences between network and local reporters? What lessons did you learn about what to do and what NOT to do. You may write as an essay or bullet points. One page should be sufficient.

3. Read Aim for the Heart Chapters 1,2,3 pp 1-53 (“Aim for the Heart,” “The Shape of the Story,” and “Find Memorable Characters”)

4. Bring your camera kit to the next class.

**WEEK 2 Jan. 20**

Due:

1. Two written pitches for Package #1. Email them as attachments BEFORE class.

2. Written observations about live shots and standups from EVERY REPORT in one national newscast AND one local newscast. Email as attachments BEFORE class.

3. Bring camera kit

Discussion:

--Pitch meeting for Package #1

--Live shot and standup observations from newscasts

--Reporter’s checklist

--Reporter stand-ups: when, why and how

--Standup/Liveshot Exercise

Homework:

1. Read Aim for the Heart Chapter 18 “The Power of Enterprise Reporting,” pp 275-290

2. Package #1. (1:30-1:45) BEFORE class Email as an attachment: the script and a link to the video

3. Bring camera kit

**WEEK 3 Jan. 27**

Due: Package #1 (1:30-1:45) BEFORE class Email as an attachment: the script and a link to the video

Discussion:

--Critique Feature #1

--Reporting tips

--Vocal Delivery

--Examples of good features

--Standup/Live shot exercise

Homework:

1. Research and write two pitches for Package #2 (1:45-2:00) BEFORE class Email as an attachment.

2. Read Aim for the Heart Chapter 9 “Video and Visual Techniques,” pp115-128 and Chapter 12 “Working as a Backpack, VJ, One-Man-Band Journalist,” pp 155-160

**Week 4 Feb. 3**

Due:

1. Two written pitches for Package #2 (1:45-2:00). BEFORE class Email as an attachment

Discussion:

--Package #2 pitches

--Day-of-Air # 1:

 Examples of good Day-of-Air packages

 Tips for producing under deadline

 Day-of-Air signups for the semester

 Day-of-Air Procedures

 iNews refresher

Homework:

1) Complete Day-of-Air #1 package for Annenberg Media. Email as an attachment the script and a link to the video by 7 pm the same day. \*The actual week for Day-of-Air packages may vary among students depending on their schedules and the needs of the MC.

2) Work on Package #2. Email a WRITTEN PROGRESS REPORT as an attachment before class

4) Bring camera kit

**WEEK 5 Feb. 10**

Due:

1. Day-of-Air #1\* (Script and link to video emailed by 7 pm the day of the assignment)

\*The actual week for completing the Day-of-Air packages is subject to change depending on student and Annenberg Media schedules.

2. Written PROGRESS REPORT Package #2 emailed as attachment before the start of class (include what’s shot, what’s left to do, and problems or concerns)

Discussion:

--Critique Day-of-Air #1 packages and scripts

-- Progress on Package #2

--Live shot exercise

Homework:

1. Finish Package #2

2. Read Aim for the Heart Chapter 7 “Why Pictures Are So Powerful,” pp 97-104 and Chapter 11 “The Sound of the Story,” pp 141-154

**WEEK 6 Feb. 17**

Due: Package #2: Email as attachment BEFORE class the script and a link to the video

Discussion:

--Critique Package #2

--Effective use of sound

Homework:

1. Research and write two pitches for Package #3. Email as attachment before class starts

2. READ Aim for the Heart Chapter 6 “The Art of the Interview,” pp 77-96

3. Bring camera kit

**WEEK 7 Feb. 24**

Due: Two written pitches for Package #3 Email BEFORE CLASS as attachment

Discussion

--Package #3 pitches

--Interview tips

--Live shot exercise

Homework:

1. Package #3 written Progress Report. Email as attachment BEFORE class. Include what’s shot, what’s left, problems or concerns.

2. Day-of-Air #2\*

\*The actual week for completing the Day-of-Air packages is subject to change depending on student and Annenberg Media schedules.

**WEEK 8 March 3**

Due:

1. Package #3 written Progress Report. Email as attachment BEFORE class.

2. Day-of-Air #2 \*

\*The actual week for completing the Day-of-Air packages is subject to change depending on student and Annenberg Media schedules.

Discussion:

--Package #3 Progress Reports

--Critique Day-Of-Air Package #2

Homework:

1. Finish Package #3. Email script and link to video as attachment

2.Bring camera kit

**WEEK 9 March 10**

Due: Package #3

Discussion:

--Critique Package #3

-Writing tips

-On camera exercise

Homework:

1. Research and write two pitches Package #4

2. ENJOY SPRING BREAK!!

 \*\*\*\*\*SPRING BREAK MARCH 13-17\*\*\*\*\*

**WEEK 10 March 24**

Due:

1. Two pitches Package #4

Discussion:

--Package #4 pitches

--News Magazine Show formats

Homework:

1. Written Progress Report on Package #4 (what’s shot, what’s left, problems or concerns)

**WEEK 11 March 31**

Due:

1)Progress Report Package #4 (Email as attachment before class)

2. Day-of Air #3

\*The actual week for completing the Day-of-Air packages is subject to change depending on student and Annenberg Media schedules.

Discussion:

1. Package #4 Progress Report

2. Day-of-Air critiques

3. MC Studio Tour/iNews Rundowns

Homework:

1. Package #4 Progress Report

2. Read Aim for the Heart Chapters 14, 15, and 16 on Ethics pp 197-241

**WEEK 12 April 7**

Due:

1.Package #4 written Progress Report (Email as attachment before class starts)

Discussion:

--Package #4 Progress Reports

--- Rundown checklist/logo design/open design

Homework:

1. Package #4 (Email as attachment the script and link to video)

2. Magazine Logo Design

3. Bring camera kit

**WEEK 13 April 14**

Due:

1. Package #4 (Email before class as an attachment the script and link to the video)

2. Logo design

Discussion:

--Critique Package #4

--Rundown checklist

--On camera exercise

Homework:

1.Finalize written introductions, tags, logo, show open

**WEEK 14 April 21**

Due:

1. Rundown written: introductions, tags, open, logo

Discussion:

Review rundowns—introductions, tags, logo sizing, open

**WEEK 15 April 28**

Record introductions, tags, etc. in studio.

**FINAL EXAM PERIOD: May 5, 8-10 a.m.**

Due: Edited News Magazine

**IX. Policies and Procedures**

**Additional Policies**

In this class students are welcome to use their laptops, tablets, and smart phones for purposes relevant to the class lessons. Period. This affects the PARTICIPATION portion of the grade.

**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. Accordingly, while internships are not required for successful completion of this course, any student enrolled in this course that undertakes and completes an approved, non-paid internship during this semester shall earn academic extra credit herein of an amount equal to 1 percent of the total available semester points for this course. To receive instructor approval, a student must request an internship letter from the Annenberg Career Development Office and bring it to the instructor to sign by the end of the third week of classes. The student must submit the signed letter to the media organization, along with the evaluation form provided by the Career Development Office. The form should be filled out by the intern supervisor and returned to the instructor at the end of the semester. No credit will be given if an evaluation form is not turned into the instructor by the last day of class. Note: The internship must by unpaid and can only be applied to one journalism class.

**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://dps.usc.edu/contact/report/>). 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 *Relationship and Sexual Violence Prevention and Services* (<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://ali.usc.edu/>) which sponsors courses and workshops specifically for international graduate students.

*The Office of Disability Services and Programs* (<http://dsp.usc.edu/>) provides certification for students with disabilities and helps arrange the relevant accommodations.

Students requesting test-related accommodations will need to share and discuss their DSP recommended accommodation letter/s with their faculty and/or appropriate departmental contact person at least three weeks before the date the accommodations will be needed. Additional time may be needed for final exams. Reasonable exceptions will be considered during the first three weeks of the semester as well as for temporary injuries and for students recently diagnosed. Please note that a reasonable period of time is still required for DSP to review documentation and to make a determination whether a requested accommodation will be appropriate.

*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**

Barbara Pierce has been teaching graduate and undergraduate courses at Annenberg School of Journalism since 2011. She’s also a writing coach in the student-run newsroom. 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, CBS This Morning, and 60 Minutes II. She covered breaking news and produced investigative reports as well as features. She worked with former CBS News colleague and 60 Minutes Executive Josh Howard on the documentary, “Lavender Scare,” about the persecution of gays in government. Expected release date 2017. She received an Alfred I. DuPont-Columbia University Award and two National Emmys for Investigative Reporting. She has a Masters Degree from Columbia University Graduate School of Journalism and a Bachelor of Arts from Williams College.