



**PR 487 Multimedia PR Content:
Introduction to Audio/Video Tools
2 Units**

Fall 2019 – Thursdays – 2:00pm-3:40 p.m.

Section: 21075R

Location: ANN 405

Instructor: Summer Dunsmore

Office: ANN lobby or classroom

Office Hours: Thursdays, 4-5 p.m.; meetings on other dates/times must be arranged via email

Contact Info: sdunsmor@usc.edu; 858-717-1362

I. Course Description

This hands-on workshop introduces students to essential audio/video concepts and tools needed to create compelling narratives and content for an online world of completely digital distribution. Students will learn the basics of technical knowledge of video production including necessary Adobe Creative Cloud (CC) software tools and learn to manage their online video content and utilize it to build their personal brand and that of clients.

Students will **conceive, write, shoot, edit, export, and deliver** their own digital stories by:

1. learning the underlying principles of narrative, intentionality of design, and video production
2. practicing the basics of digital storytelling tools (Adobe CC)
3. better understanding of new media and the online content landscape
4. becoming proficient in visual and audio tools/trends
5. developing new communication, engagement, and narrative skills
6. creating an online digital portfolio, brand and platform focused on their creative output in the class to attract future employers

II. Overall Learning Objectives and Assessment

This course will cover the basic stages of professional audio and video production, in the context of producing digital stories and original content for clients. For software, we will be using Adobe Premiere Pro, Adobe Audition, Adobe After Effects, Adobe Photoshop and Adobe Portfolio. We will use both camera-phones and professional DSLR cameras for photography and video-making, in order to learn the basics of exposure, digital asset management, post-production editing, and understanding export/publishing standards for sites like YouTube.

By the end of the course, the student should expect an increased fluency in the range of digital storytelling tools and techniques, as well as the opportunity to engage, experiment with and further deepen their multimedia skills through rigorous practice in Adobe CC software.

III. Description of Lab Projects and Weekly Assignments

Weekly assignments, readings, and discussions are intended to provide opportunities for learning the different stages of audio and video production, and to provide insights into modern trends in design, PR, content creation, and creative marketing. Attendance on lab days is crucial for moving forward with the class, and in completing lab projects. There will be three main lab projects (*combined, worth 40% of your grade*) utilizing audio-video equipment and Adobe CC digital software, as well as weekly assignments based on readings and viewings (*worth 10% of your grade*). It is expected that students will not submit the first draft of their lab projects, but will use class time, lab time and study time to create multiple iterations of an assignment. Polished, publish-able, and portfolio-ready samples of submitted work are expected.

IV. Final Project - Digital Portfolio

The final project (*worth 40% of your grade*) will be a curation of creative work completed during the course and should include the three assigned lab projects. Through in-class assignments and additional engagement in discussion groups and case study exercises, students will learn critical multimedia skills in the development of their digital portfolios. Professional critique is an important aspect of the course, with final grades based on the progress

and development of portfolio work over the duration of the semester. Students should arrange office hours to discuss the progress of their final portfolio, as well as arrange any additional lab time to work with equipment or practice in Adobe CC software.

V. Grading

a. Breakdown of Grade

Assignment	Points	% of Grade
Weekly Assignments and Readings	10	10%
Lab Project #1 - Audio - Due October 3rd	10	10%
Lab Project #2 - Video - Due October 31st	10	10%
Lab Project #3 - Multimedia - Due December 5th	20	20%
Final Project - Digital Portfolio - Due December 12th	40	40%
Class Participation	10	10%
TOTAL	100	100%

b. Grading Scale

95% to 100%: A	80% to 83%: B-	67% to 69%: D+
90% to 94%: A-	77% to 79%: C+	64% to 66%: D
87% to 89%: B+	74% to 76%: C	60% to 63%: D-
84% to 86%: B	70% to 73%: C-	0% to 59%: F

c. Grading Standards

“A” projects have content near professional quality; little to no mistakes in execution, and no mistakes in following the directions of the assignment; clearly proofread and well-edited material. All required elements of the assignment included as required (strong imagery; solid concept; varied vocabulary; supporting facts/figures; accurate quotes and/or sources). Excellent organization, execution, and flow; original thinking. Showed creativity in design/packaging/distribution method. High end of scale: publishable today as is. *Turned in on time.*

“B” projects have one or more required elements missing or poorly displayed (i.e., bumpy video transitions, wrong video resolution size, some moments of corrupted audio, assignment directions were not followed completely, etc.). Shows potential with more editing. Adhered to inverted pyramid in storytelling structure. Still high end of quality scale, and it does have at least one extraordinary element, such as some astonishing video-editing work or a strong audio moment. Ample creativity shown, just needs the additional time and polishing. Publishable with medium editing. *Turned in on time.*

“C” projects are poorly edited. May have adhered to inverted pyramid but strays at beginning or end, or it doesn’t include transitions. Little or no facts/figures included, and the degree of background research is unclear or not represented well. Holes in story. Doesn't appear to have used A/V equipment or Adobe editing software correctly.

Little or no creativity shown. Publishable only with major editing. *Turned in on time.*

“D” projects have considerable, glaring errors, and need to be completely redone. Poorly organized with little or no understanding of journalistic style/standards. Needs to work with writing coach and/or digital professional. Instructions for project were clearly ignored. *Turned in on time.*

“F” projects lack any coherent structure, *are late, or not turned in.*

d. Grading Timeline

This course will be carried out much like a professional organization or agency, that is: the instructor acts as your employer would. Students should remain in communication during all lab project production timelines. Don't miss your deadlines, as you have weeks to plan ahead. Weekly assignments (i.e. responses to readings or podcasts, etc.) will be returned the following class session. Over the course of the semester, students should check in consistently with the instructor regarding any concerns, and/or the progress and appearance of their final online portfolios.

e. Class Participation and Attendance

Students are expected to arrive to class on time, and to participate for every scheduled class meeting. This can mean engaging in discussion while in-class, as well as submitting all of your responses to readings or podcasts on **Blackboard** before class begins. If a class or assignment must be missed for illness: The student should send an email to sdunsmor@usc.edu or leave a phone message with the instructor prior to the start of class. Students must also get a note from their medical practitioner. **After one unexplained absence,** the students' participation grade will start to fall **one letter grade** for every additional absence.

VII. Assignment Submission Policy

Don't be afraid to reach out if something technical isn't working -- I'm aware this is what technology is prone to do! I really don't mind responding to any quick "SOS" texts or emails over something that Google just can't seem to fix. Because of this flexibility on my part, again, **please don't miss deadlines.** In line with Annenberg policy, **late Lab projects (there are three total)** get an automatic "F", with the option to turn it in late (but before the December 12th Final Exam starting date/time), for the possibility of a maximum grade **up to a "C"**. **Final Portfolio projects** (due Dec. 12th) will not be accepted after the scheduled Final Exam date (12/12/19) at 2:00pm, and any late projects will receive an automatic "F". **No extensions will be granted for the Final Project/Final Exam.** **Late weekly assignments** will be accepted up to one week from their original due date, without extensions, for the possibility of a maximum grade **up to a "C"**. Likewise, you may turn in any missed, **in-class work (such as design exercises or workshop exercises)** up to one week after the original due date, without extensions, for the possibility of a maximum grade **up to a "C"**. It is the **sole responsibility** of the student to gather all notes, assets, and materials for any missed in-class work from his/her/their peers.

VIII. Required Readings and Supplementary Materials

(One) external hard drive, 500GB minimum, 1TB recommended ([LACIE](#), [Seagate](#) or [SanDisk](#) are suggested brands)

(One) memory card reader, [like this one](#)

USB cable charger for transferring photos from phone to laptop (must be approved by instructor)

(One) pair of headphones or earbuds for editing

Required readings will be available as PDFs under "Content" in **Blackboard**.

a. Additional Class Resources:

[The Unconventionals on Apple Podcasts](#)

[“Adobe Creative Cloud CC 2019 Tutorials” on Lynda.com](#) (Available for all USC students, staff and faculty)

[Shillington Design Blog](#)

Logo Design Love's [Brand identity style guide documents](#)

'It's Nice That' [Weekly Edit Newsletter](#)

IX. Laptop Policy

All undergraduate and graduate Annenberg majors and minors are required to have a PC or Mac laptop that can be used in Annenberg classes. **Please ensure your laptop's storage has *100GB or more of free memory* for this course at all times (this does not include the required 500GB minimum of external memory, see former section VIII).** A congested CPU means the laptop will not function properly (if that is unclear, we will be discussing file sizes and asset management more in class). Please refer to the [Annenberg Digital Lounge](#) for more information. To connect to USC's Secure Wireless network, please visit USC's [Information Technology Services](#) website.

X. Add/Drop Dates for Session 001 (15 weeks: 8/26/19 – 12/6/19)

Friday, September 13: Last day to register and add classes for Session 001

Friday, September 13: Last day to drop a class without a mark of "W," except for Monday-only classes, and receive a refund for Session 001

Tuesday, September 17: Last day to drop a Monday-only class without a mark of "W" and receive a refund for Session 001

Friday, October 11: Last day to drop a course without a mark of "W" on the transcript for Session 001. [Please drop any course by the end of week three (or the 20 percent mark of the session) to avoid tuition charges.]

Friday, October 11: Last day to change pass/no pass to letter grade for Session 001. [All major and minor courses must be taken for a letter grade.]

Friday, November 15: Last day to drop a class with a mark of "W" for Session 001

XI. Course Schedule: A Weekly Breakdown (August 29, 2019 - December 12, 2019)

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

Week 1 – August 29, 2019 – Introduction to the Course

In-Class: Review syllabus and course requirements. Review digital technology and software tools required for the semester. Review three multimedia lab projects, final portfolio requirements and the Adobe Portfolio platform.

Discuss: "Stories Bring People Together" – do you agree or disagree? What visual or audio elements make a narrative successful? How is a narrative constructed (what are the "parts")? Why is this important to developing a portfolio?

Writing Exercise: To assist with writing a 1-2-page statement called "Portfolio Goals and Branding Strategy", note the prompts below (*answer those that are applicable*). Don't answer with bullet points. Respond in an essay format.

Part One: Portfolio Goals

- What is your experience with the different stages of video producing (scripting, shooting, editing, and publishing)?
- What is your experience with the different stages of audio storytelling (scripting, recording, editing, and publishing)?
- What Adobe Creative Cloud software(s) do you have experience with, and which one(s) would you like to try for the first time?
- What is your experience with online portfolios / blog publishing / digital distribution platforms, like YouTube, Tumblr, Thought Catalog or WordPress? Which others do you use?
- Do you have a website, and if so, when was the last time it was updated? How/where is it hosted?

Part Two: Branding Strategy

- Is there an individual or organization whose branding strategy you like or dislike? Why?
- Can you describe your personal brand goals? For example, do you want to be an entrepreneur and start a business; do you want to assist companies/organizations/individuals with their marketing and communications; etc.?
- Can you provide some examples of design palettes, logos, and/or fonts that you prefer?
- How active are you on social media platforms? Anywhere you'd like to grow your online presence?
- Do you use LinkedIn, and/or do you have an updated Resume/CV accessible to employers online?

Submit Online, by September 5, 12 p.m. PST: (1) Rough Draft of 1-2 Page "Portfolio Goals and Branding Strategy" statement, submitted as a .DOCX to sdunsmor@usc.edu; (2) **Your *Updated* Resume** (do not send an old or obsolete resume. This means your resume should reflect your current, up-to-date work history, email/phone

contact information, and education information), submitted as a .DOCX to sdunsmor@usc.edu; (3) Share your **Adobe Portfolio Website**, as a hyperlink (<http://www.sdunsmore.myportfolio.com>) to sdunsmor@usc.edu. Write in the subject line "Adobe Portfolio Link: [Name]". **Be sure to hit "Publish" so the site becomes public.**

Readings: (1) "Your Digital Portfolio", pages 74-78, "Presenting Yourself" and "Elevator Speech", pages 123-126 from *"GYST" Artist Manual* by Karen Atkinson (PDF available in "Content", in **Blackboard**); (2) "Introduction" and "Part One: Mine the Gaps" in *The Unconventionals: Based on the Podcast* by Mike O'Toole and Hugh Kennedy (PDF available in "Content", in **Blackboard**); (3) "Does the perfect portfolio exist?" by Ruby Boddington (link available in "Content" in **Blackboard**)

Week 2 – September 5, 2019 – 'Intentionality of Design': Case Studies and Editing Photos in Adobe Photoshop

In-Class: Review and discuss "Portfolio Goals and Branding Strategy" statements; Set up Adobe CC accounts and download software for the course.

Discuss: What is 'authenticity' in storytelling? What is an ethical PR or social marketing strategy, and why is it important to address?

Case Studies: #OpenYourWorld video and political disruption (Heineken); "The Payless Experiment" video / Palessi Stunt targeting social media influencers (Payless Shoes); "The Best Men Can Be" in the age of #MeToo (Gillette); "Live For Now" video / controversial ad that seems to mimic Black Lives Matter demonstrations (Pepsi)

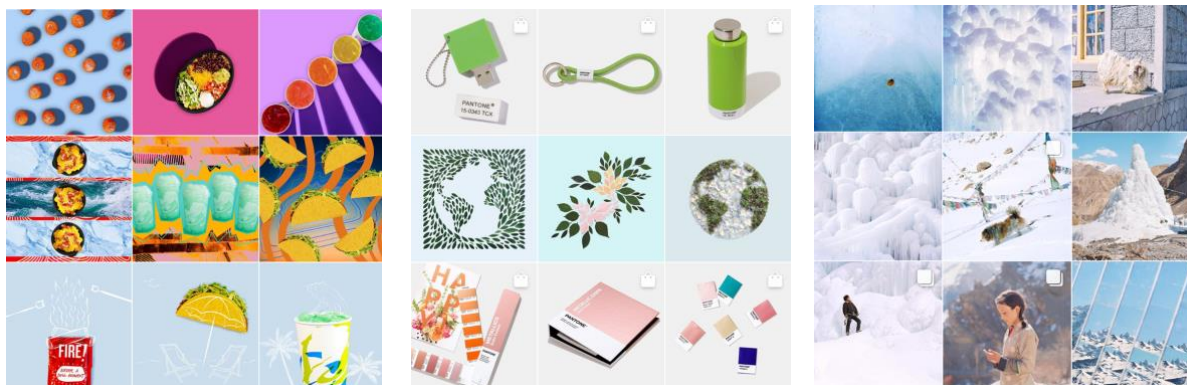
Discuss: What is a brand style guide? How do I create an 'Instagram aesthetic'? What is topical content vs. evergreen content?

Writing Exercise: "Create a Content Guide": Your guide should include the following:

- What types of content do you post (i.e. fashion, travel, family, food, etc.)?
- What types of content do you never post?
- What filters do you prefer?
- Brand color codes? Logo?
- Hashtags associated with posts? Text or captions? Fonts?

Instagram Case Studies: Taco Bell, Pantone, Postmates, vitaminwater, Annapurna Pictures, HBO, The Try Guys

Design Exercise: Using Adobe Photoshop (Ps), we will edit images and arrange them into a curated, 9-photo "Instagram Grid" (see below, from left: 1) Taco Bell, 2) Pantone, 3) 'The New Yorker' Photo)



Submit Online, by September 12, 12 p.m. PST: (1) 9-photo "Instagram Grid" produced for an existing brand or outlet, submitted as a PDF or JPG to "Assignments" in **Blackboard**; (2) "Content Guide" - in order to complete the assignment and get an "A", you must outline the underlying aesthetic of your "Instagram Grid" in your "Content Guide" (including addressing the syllabus' five main bullet points), and submit that as a PDF or .DOCX to "Assignments" in **Blackboard**.

Readings: (1) "Fyre Festival Influencer Marketing: What Marketers Should Know" by *Media Kix* Staff (link under "Content" in **Blackboard**); (2) "These influencers aren't flesh and blood, yet millions follow them" by Tiffany Hsu,

The New York Times (PDF under "Content" in **Blackboard**); (3) "Think the #10YearChallenge is fun? It's a surveillance nightmare" by Arwa Mahdawi, *The Guardian* (link under "Content" in **Blackboard**)

Week 3 – September 12, 2019 - Audio Lab Production: Recording at Annenberg Audio/Podcast Studio

In-Class: Review and discuss readings, Instagram Grids and Content Guides.

Discuss: *Requirements for Lab Project #1 (Audio deliverable, 10% of your grade)*

- **Due Date: October 3rd, 12pm PST**
- 2 minutes or less, max file size is 20MB
- cohesive audio "story" - must be nonfiction; includes beginning, middle, and end; includes transitions
- for a project to be considered "complete", you must submit *all three components of Project #1*: (A) the script (.DOCX), (B) rough draft (.mp3), and (C) final draft (.mp3)
- for a project to receive an "A" grade, you must closely follow all grading guidelines and deliverable instructions outlined in syllabus

Workshop: Recording in-studio at Annenberg; As a class, we will use the audio assets created during this visit to start a project in Adobe Audition and edit it together; we will also focus on managing room tone and creating audio transitions in Audition CC.

Submit Online, by September 19, 12 p.m. PST: (1) **Lab Project #1 Script** - submit as a .DOCX to "Assignments" in **Blackboard**; (2) **Submit 500-word response** to "The Stoop Storytelling Series" podcast episode as a .DOCX or PDF to "Assignments" in **Blackboard**

Read: "Part Two: Define the Change" in *The Unconventionals* by Mike O'Toole and Hugh Kennedy (PDF available in "Content", in **Blackboard**)

Listen: [Choose one podcast episode from "The Stoop Storytelling Series"](#), and **submit 500-word response:** (A) Can you identify the components of the story (beginning, middle, end)? (B) How does the storyteller transition? (C) What did the storyteller do to get listeners invested? (D) Can you take one line from the story and analyze why it's effective or not?

Week 4 – September 19, 2019 - Audio Lab Production: Basics of Audio Storytelling and Using Adobe Audition

In-Class: Return and discuss edits to Lab Project #1 scripts.

Workshop: Introduction to Different Mics; Shotgun Microphones, Lavalier Microphones, Handheld Microphones; Recording Audio in Different Situations (Indoor vs Outdoor)



Submit Online, by September 26, 12 p.m. PST: (1) Rough Draft - Lab Project #1 for Digital Portfolio - Upload .MP3 (ONLY ACCEPTED FORMAT) onto Adobe Portfolio site and share hyperlink with instructor at sdunsmor@usc.edu; (2) Submit 500-word response to "How I Built This" as a PDF to "Assignments" in Blackboard

Listen: Choose one of NPR's 'How I Built This' podcast episodes, and submit 500-word response: (A) Describe the episode (who is it about? what do they do?) (B) Does there seem to be a moment that defines this individual's career? (C) Can you identify and analyze the core values of this person's business and branding strategy?

Watch: "Make Your Audio and Video Sound Better: Adobe Audition CC" (link available in "Assignments" in Blackboard)

Week 5 - September 26, 2019 - Creative Marketing: 'Introducing: The Pepper Melon' by vitaminwater and Wieden + Kennedy NY

In-Class: Rough Draft of Lab Project #1 - audio screenings and critique. Discuss 'The Stoop Storytelling Series' and 'How I Built This' podcasts.

Case Study: Breaking down the multimedia branding strategy behind "Introducing: The Pepper Melon" campaign (2019) by Wieden + Kennedy NY (W+K NY) for vitaminwater.

Design Exercise: Grouping into teams of three or four people, you are now a junior creative team at Wieden + Kennedy's Los Angeles office.

Just like the team at Xtreme Farming / vitaminwater / Wieden + Kennedy NY, create any original food/beverage product and design a branding strategy that you will translate into a 2-3 minute presentation to the class. This should include: (1) **creating proofs of your designs and/or multimedia concepts**; for example, creating proofs for a social media campaign and scheduling a press tour, while also outlining a campaign goal, such as "increasing the brand's reach and assessing audience impact"; and then (2) **present the deliverables and marketing strategy for the campaign to the class.**



Wieden + Kennedy NY

Submit Online, by October 3, 12 p.m. PST: (1) Final Draft - Lab Project #1 - Upload .MP3 (ONLY ACCEPTED FORMAT) onto Adobe Portfolio site and share hyperlink with instructor at sdunsmor@usc.edu.

Readings: Chapter 1 ("Basics"), Chapter 2 ("Composition"), and Chapter 8 ("Doing It") in *Bare Bones Camera Course for Film and Video* by Tom Schroepel (available as a PDF in "Content" in Blackboard)

Week 6 - October 3, 2019 – Lab Project #1 Due - Video Lab Production: Basics of DSLR Videography and Introduction to Adobe Premiere Pro

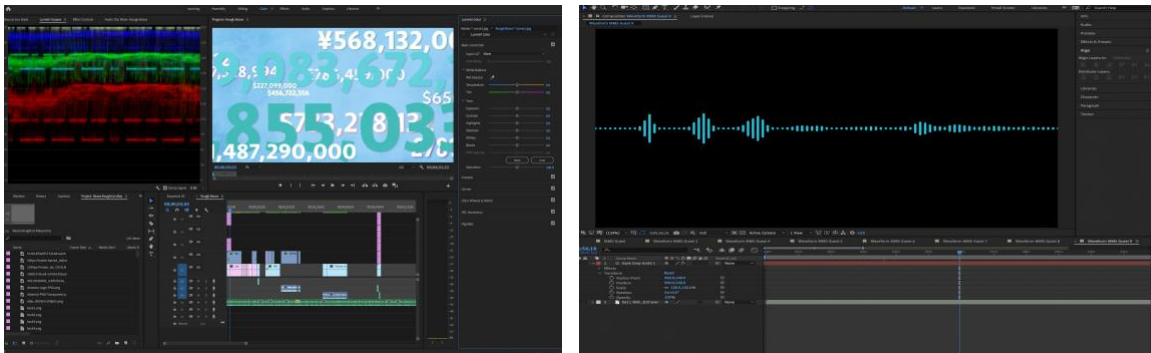
In-Class: Final Draft of Lab Project #1 - audio screenings and critique.

Discuss: Review requirements for **Lab Project #2** (Video deliverable, 10% of your grade)

- **Due Date: October 31st, 12pm PST**
- you can do a review video, an interview, an "about me" video, or a DIY instructional video; upload **.mov or .mp4** to YouTube or Vimeo, embed in Portfolio site, submit hyperlink to instructor: sdunsmor@usc.edu
- it should be no longer than 3 minutes; **submit concept outline as PDF file** to sdunsmor@usc.edu
- the beginning of the **video** should include an introduction, such as a **lower-third graphic** with your name / team members' names (*teams should be no more than 4 people*)
- **even if you're working on a team, all team members need to submit the team deliverable to me individually – it is not one single person's responsibility to turn in finished work**
- **audio** should be captured with an external sound recording device and/or a shotgun or lav microphone
- **if you use your iPhone**, take special care that **AUTOFOCUS is OFF**
- **if you use a DSLR camera**, you must account for proper lighting conditions and exposure settings

Workshop: Lesson in Exposure (ISO, Aperture, Shutter Speed); Managing Digital Assets and Launching a Project in Premiere Pro; Using Backup Storage / External Hard Drives; Basic Editing and Rendering in Premiere Pro

Submit Online, by October 10, 12 p.m. PST: Rough concept outline (max. 1-page) for Lab Project #2, including proposed team members, equipment list and production schedule, submitted as a PDF to "Assignments" in Blackboard (even if you're working on a team, all students need to submit individually)



Week 7 - October 10, 2019 - Using Adobe After Effects for Compositing, Motion, and GFX

Workshop: Lesson in Compositing, Masking, Motion and GFX in Adobe Premiere and After Effects; Creating a Title Sequence and a Lower Third Graphic in After Effects; Saving Templates in Adobe Ae; Work-Flow Logistics and Managing Digital Assets Across Adobe Creative Cloud; Exporting a Project in Premiere Pro / Adobe Media Encoder

Week 8 - October 17, 2019 - Fall Break - No Class Meeting

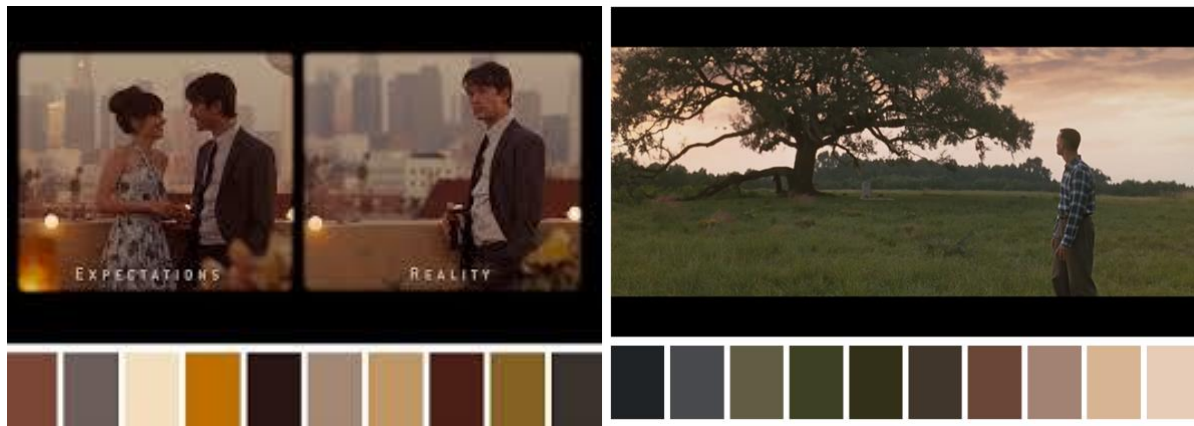
No Class Meeting - Submit Online, by October 24, 12 p.m. PST: Submit Rough Draft, Lab Project #2, uploaded as a .mov or .mp4 to YouTube or Vimeo, embed in Portfolio site, and share hyperlink to sdunsmor@usc.edu (even if you're working on a team, all team members need to submit to me individually)

Week 9 - October 24, 2019 - Video Lab Production: Color Correction, Grading and Exporting

In-Class: Watch Rough Drafts of Lab Project #2 - Screenings and Critique.

Workshop: Lesson in Video and Audio File Formats, Frame Rates, Codecs and Exporting Media for Publishing Online; Color Correction and Grading in Adobe Premiere Pro

Submit Online, by October 31, 12 p.m. PST: Submit Final Draft, Lab Project #2 uploaded as a .mov or .mp4 to YouTube or Vimeo, embed in Portfolio site, and share hyperlink to sdunsmor@usc.edu (even if you're working on a team, all team members need to submit to me individually)



Cinema Palettes (@CINEMAPALETTES)

Week 10 - October 31, 2019 – Lab Project #2 Due - Publishing with YouTube Studio Beta Editor

In-Class: Final Drafts of Lab Project #2 - Screenings and Critique.

Workshop: Navigating YouTube Studio Beta Editor; Basic design edits for Adobe Portfolio platform; connecting your existing platforms / social media / creative work through hyperlinks and embedding

Readings: *Designing Experiences* by J. Robert Rossman and Mathew D. Duerden – Chapters 1, 4 (PDF under “Content” in **Blackboard**); “YouTube just banned supremacist content, and thousands of channels are about to be removed” by Casey Newton, *The Verge* (Link under “Content” in **Blackboard**)

Week 11 - November 7, 2019 – ‘Designing Experiences’: Intro to SEO and YouTube/Google Analytics

Discuss: *Concept for Lab Project #3 (Audio and Video deliverables, 20% of your grade) -*

- **Due Date: December 5th, 12pm PST**
- each student will pitch a multimedia project for their portfolio that creatively combines audio and video storytelling into a cohesive and entertaining user experience
- students will submit a concept write-up for their project, to be approved by the instructor (300 words max)
- audio must be at least 30-seconds long and no longer than 2 minutes, and exported as an **.mp3 file**
- video must be at least 30-seconds long and no longer than 1 minute, exported as **.mov or .mp4 file (be sure to refresh page regularly after uploading to Adobe Portfolio site)**
- audio and video don’t need to be separate content, but they have to be used in original ways

Case Study: Using *Marketplace-APM* as a case study, we will look at their YouTube Analytics, SEO / LSI keyword optimization strategy over time, as well as the structure of their digital ecosystem.

Submit Online, by November 14th, 12:00pm PST: Concept write-up for **Lab Project #3** (300 words max, describing plan for third project, including production timeline and deliverables; submit as PDF to “Assignments” in **Blackboard**)

Readings: *Designing Experiences* by J. Robert Rossman and Mathew D. Duerden – Chapters 6, 8 (PDF under “Content” in **Blackboard**)

Week 12 - November 14, 2019 - Multimedia Project Lab – Studio A, Media Center

In-Class: Review concept write-ups for Lab Project #3.

Workshop: Workshop Training in Studio A; Time to Produce, Shoot and/or Edit, depending on the phase of project.

Submit Online, by November 21, 12 p.m. PST: Rough project deliverables for **Lab Project #3** uploaded to Adobe Portfolio, and send hyperlink to sdunsmor@usc.edu

Week 13 - November 21, 2019 - Multimedia Project Lab

In-Class: Critique of rough drafts of project deliverables for Lab Project #3.

Workshop: Access to Studio A; Time to Produce, Shoot and/or Edit, depending on the phase of Lab project #3; feel free to meet with instructor regarding progress of final portfolios.

Week 14 - November 28, 2019 - Thanksgiving Recess - No Class Meeting

No Class Meeting - Submit Online, by December 5th, 12:00pm PST: Final project deliverables for Lab Project #3 uploaded to Adobe Portfolio page, and send hyperlink to sdunsmor@usc.edu

Week 15 - December 5, 2019 – Lab Project #3 Due – Edits to Final Portfolios

In-Class: Lab Project #3 - In-class presentation and critique.

Workshop: Work on final edits for **Final Digital Portfolio Project** (*worth 40% of your grade*) and prepare **Final Presentations** for next week.

Submit Online, by December 12th, 2:00pm PST: Final Digital Portfolio, share as a hyperlink, to sdunsmor@usc.edu.

Week 16 – December 12, 2019, 2:00-4:00 p.m. – Final Portfolios Due - Last Day of Class

In-Class: Each student gives a five-minute tour of their **Final Digital Portfolio Project** (*worth 40% of grade*). Responds to Q & A and Critique.

	Topics/Daily Activities	Readings and Homework	Deliverable/Due Dates
Week 1 Date: 8/29	Introduction to Course / Review Lab Projects and Portfolio Requirements	See Syllabus "Week 1" and "Content" in Blackboard	See Syllabus "Week 1" and "Assignments" in Blackboard ; submit Adobe Portfolio hyperlink to sdunsmor@usc.edu
Week 2 Date: 9/5	Case Studies / Intentionality of Design	See Syllabus "Week 2" and "Content" in Blackboard	See Syllabus "Week 2" and "Assignments" in Blackboard
Week 3 Date: 9/12	Audio Production Lab / Basics of Adobe Audition	See Syllabus "Week 3" and "Content" in Blackboard	See Syllabus "Week 3" and "Assignments" in Blackboard
Week 4 Date: 9/19	Audio Production Lab / Recording at Annenberg Studio	See Syllabus "Week 4" and "Content" in Blackboard	See Syllabus "Week 4" and "Assignments" in Blackboard
Week 5 Date: 9/26	Case Study / Creative Marketing	See Syllabus "Week 5" and "Content" in Blackboard	Rough Draft of Lab Project #1 Due - share hyperlink to Portfolio to sdunsmor@usc.edu
Week 6 Date: 10/3	Video Production Lab / DSLR Videography	See Syllabus "Week 6" and "Content" in Blackboard	Final Draft of Lab Project #1 Due (.mp3 file) - share hyperlink to Portfolio to sdunsmor@usc.edu
Week 7 Date: 10/10	Video Production Lab / Video Editing	See Syllabus "Week 7" and "Content" in Blackboard	See Syllabus "Week 7" and "Assignments" in Blackboard
Week 8 Date: 10/17	Fall Recess / <u>No Class Meeting</u>	See Syllabus "Week 8" and "Content" in Blackboard	[Fall Recess: Thursday, October 17 and Friday, October 18]

Week 9 Date: 10/24	Video Production Lab / Color Correction and Exporting	See Syllabus "Week 9" and "Content" in Blackboard	Rough Draft of Lab Project #2 Due - (.mp4 or .mov) - share hyperlink to Portfolio to sdunsmor@usc.edu
Week 10 Date: 10/31	YouTube Studio Beta Editor	See Syllabus "Week 10" and "Content" in Blackboard	Final Draft of Lab Project #2 Due - (.mp4 or .mov) - share hyperlink to Portfolio to sdunsmor@usc.edu
Week 11 Date: 11/7	Intro to SEO and YouTube/Google Analytics	See Syllabus "Week 11" and "Content" in Blackboard	See Syllabus "Week 11" and "Assignments" in Blackboard
Week 12 Date: 11/14	Multimedia Project Lab / Record/ Shoot/Edit	See Syllabus "Week 12" and "Content" in Blackboard	See Syllabus "Week 12" and "Assignments" in Blackboard
Week 13 Date: 11/21	Multimedia Project Lab / Record/ Shoot/Edit	See Syllabus "Week 13" and "Content" in Blackboard	Rough Draft of Lab Project #3 Due - share hyperlink to Portfolio to sdunsmor@usc.edu
Week 14 Date: 11/28	Thanksgiving Recess / <u>No Class Meeting</u>	No readings	[Thanksgiving Recess: Wednesday, November 27, to Sunday, December 1]
Week 15 Date: 12/5	Critique / Multimedia Project Due	No readings	Final Draft of Lab Project #3 Due - share hyperlink to Portfolio to sdunsmor@usc.edu
FINAL EXAM PERIOD Date: 12/12 Exam Time: 2-4 p.m.	Final Digital Portfolio Due	Note: All classes must meet during their designated final exam date and time.	Final Digital Portfolio Due - share as a hyperlink , to sdunsmor@usc.edu

XII. Policies and Procedures - 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://policy.usc.edu/scampus-part-b/>). 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, the work you submit for this course as your own **must be produced entirely by yourself**. You may not submit work previously produced by you in another course and/or Learning Lab, without approval by the instructor.

b. Support Systems

Student Health Counseling Services - (213) 740-7711 – 24/7 on call - engemannshc.usc.edu/counseling

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

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call - suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

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

engemannshc.usc.edu/rsvp

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) | Title IX - (213) 740-5086 - equity.usc.edu, titleix.usc.edu

Information about how to get help or help a survivor of harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations.

Bias Assessment Response and Support - (213) 740-2421 - studentaffairs.usc.edu/bias-assessment-response-support

Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.

The Office of Disability Services and Programs - (213) 740-0776 - dsp.usc.edu

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Support and Advocacy - (213) 821-4710 - studentaffairs.usc.edu/ssa

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101 - diversity.usc.edu

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, *HSC*: (323) 442-1000 – 24/7 on call - dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, *HSC*: (323) 442-120 – 24/7 on call

dps.usc.edu

Non-emergency assistance or information.

Annenberg Student Success Fund - <https://annenberg.usc.edu/current-students/resources/additional-funding-resources>

The Annenberg Student Success Fund is a donor-funded financial aid account available to USC Annenberg undergraduate and graduate students for non-tuition expenses related to extra- and co-curricular programs and opportunities.

Breaking Bread Program [undergraduate students only] - <https://undergrad.usc.edu/faculty/bread/>

The Breaking Bread Program is designed to provide individual undergraduate students with an opportunity to meet and have scholarly discussions with faculty members outside of the normal classroom setting. Through this program, students and faculty enjoy good company and great conversation by literally “breaking bread” over a meal together and USC will pick up the tab! Your meal event can take place anywhere outside of the normal classroom setting. Your venue can be a restaurant or eatery on or off-campus.

Additional Policies

a. 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 a 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 be unpaid and can only be applied to one journalism or public relations class.

b. Note on Technology Use

It is important to note that all the technology used in this course – from equipment borrowed from the university under your name, to equipment borrowed from the university by your instructor – **be treated with the utmost respect**. If you have questions about how a certain technology works or believe it may be defective, please let the instructor know immediately.

XIII. About Your Instructor

Summer Dunsmore is a visual artist and filmmaker from San Diego, California. After graduating with a B.A. in Global/Development Studies from U.C. Berkeley in 2012, she pursued opportunities as a journalist and video documentarian, travelling extensively throughout the U.S., India, Nepal, and Central America. In addition to directing and editing both documentary and narrative projects, she also creates branded content for international clients. A recent graduate of the M.F.A. in Experimental and Documentary Arts program at Duke University, her portfolio includes producing videos for the Duke University Campus Center, the Rhodes Information Initiative at Duke, Bass Connections at Duke, *IMPAKTER*, *Consequence of Sound*, Project Concern International, and more. In May 2018, Summer collaborated with other video artists, performers and faculty at Duke on an hour-long installation utilizing audio and video documentary, performance, and live-interfacing with interactive sound technologies for Durham, North Carolina's MOOGFEST. Summer's passion for community-based creative work and transmedia storytelling practices led her to her position as the 2018 Visual Arts and Storytelling Fellow at the Partnership for Appalachian Girls' Education (PAGE) in North Carolina. In addition to overseeing the production of students' digital stories, Summer led the creation of an innovative place-based installation which explored the "past, present, and future" of two historical school sites, the Anderson-Rosenwald School and Laurel Elementary School, in Madison County. Following her fellowship, she completed an interdisciplinary artist residency at POCOPOCO in Oaxaca City, Mexico, in August 2018. She is currently a video producer at *Marketplace*, the business and economic news program featured on *NPR*.