



**JOUR 531L Fall Digital Journalism
Immersion
3 Units**

Fall 2019 – Wednesdays – 5-8:20 p.m.

Section: 21547D

Location: ANN 307

Instructor: Alan Mittelstaedt

Office: Media Center

Office Hours: By appointment

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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 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 almost 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 Social Media Storytelling.

Besides in-class assignments and homework, students will turn in completed cross-platform field-reporting stories that meet MC and Fall Immersion requirements every week. Students will also complete a Midterm Project and a Final Project as part of the Fall Digital News Immersion.

III. Description of Assignments and Classwork

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 Consumption (Quizzes) and Knowledge of Current Events:

As journalists, it is crucial for you to keep up with what is happening on campus, in the Los Angeles area, in the United States and around the world. Every day, you should read, or at least skim, the *Daily Trojan* and at least one major news publication such as *The New York Times*, *Los Angeles Times*, or *The Washington Post*. Students should listen to NPR and watch news on television. By following the news media, you will sharpen your news senses, and you will learn from good (and perhaps bad) examples of journalism. Instructors will conduct pop news quizzes of five to 10 questions starting in week 2. 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.

AP and GSP style Quizzes: Journalists must understand the rules of writing, grammar, spelling, sentence structure and AP style. We will reinforce these principals throughout the semester with quizzes and in-class assignments.

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 pitch and produce a Midterm and Final Project during the fall semester. The Midterm project must include text (a piece or series of pieces of at least 1200 words) and at least three multimedia elements. Completed Midterm Project due Week 8. Midterm and final projects are not “features” nor are they “breaking news.” They need to be “Evergreens” (stories with a “shelf life”). The Final Project must include text (a piece or series of pieces of at least 1500 words) and at least four multimedia elements. Multimedia elements include (but are not limited to): infographics, interactives, polls/quizzes, roll-overs, Google Maps, data visualizations, timelines, storymaps, explainer videos. Students will submit a pitch and work on a subject area of their choice. Students may also build their projects around the type of media they wish to work with. For example, students interested in audio/video may complete a news package with an accompanying Web article that includes expanded interviews and an infographic. Instructors have final say on the breakdown of projects and will (with the help of your coding instructors) make templates available to students.

All stories MUST also include a list of sources (people on your source list must have titles, affiliated organizations, phone numbers and e-mail addresses; Websites must have URLs; printed sources must have bibliographic information: author, title of article, name of book, news outlet or publisher).

You will work under deadline pressure on in-class assignments, and homework assignments must be handed in on, or before, deadline. Broadcast scripts must be written in the TV News double column format with the narration and sound appearing on the right (all sound bites written out verbatim) with editing cues on the left. In addition, video packages must be submitted to Xchange and your text stories (and broadcast scripts) should be posted to Blackboard.

Revisions:

Writing for a publication, broadcast or online outlet involves writing, rewriting and rewriting again. You will be asked to revise stories until they are polished and publishable as professional work. When you submit a story, your instructors will edit it and provide feedback. In making revisions, you will be expected to go beyond “cosmetic” corrections (e.g., fixing typos or spelling errors). Your rewrite should fundamentally improve your story; it may well require additional reporting.

IV. Working at Annenberg Media

M.S. students work a weekly shift of at least eight consecutive hours inside the newsroom known as Annenberg Media on Monday, Tuesday, Wednesday or Thursday. Weekly attendance is mandatory and participation as a working member of the newsroom is required for a passing grade in this course. Shifts begin in the Annenberg Media Center at 8 a.m. with pitches from students to the student leaders on duty each day.

The M.S. students will be paired in teams of three and rotate between each of the three environments: Video, Audio and Text. Each rotation will last two weeks.

Your shift begins in Week One of the semester. You will meet in the Media Center and participate in all of the required Annenberg Media trainings. Actual newsroom production will start in subsequent weeks. Students also are encouraged to attend the **Thursday, August 29, Open House from noon to 5 p.m.** for more information about what Annenberg Media does, and how they can get involved beyond the required shift.

M.S. students will work at the direction of competitively hired, trained and paid student leaders who make coverage decisions about the stories being pursued for the ATVN nightly television broadcast, the ARN twice-weekly radio broadcast and online at uscannenbergmedia.com. Every assignment you work on could be the clip that helps you land a journalism job, or an award waiting to happen, so it's up to you to give it your all. Our goal is to help you learn by doing, and you will improve over the course of the semester.

Students may be asked to do reporting, obtain video or audio footage or edit material for one story or several stories, depending on the needs of the newsroom. Students must complete their work by the deadlines set by student leaders and the faculty providing guidance in the Media Center. 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 and their content teams must stay in touch with student leaders while on assignment and even those who post or publish elements from the field must return to the Media Center to complete most stories and check in with the Assignment Desk. That means no telecommuting will be allowed.

NOTE: You will be graded on a portfolio of work you submit at the end of the semester. You must continue to show up for your weekly reporting shift even if you believe you have completed all of your requirements. Unexcused absences let your team down and can hurt your grade in this course.

ANNENBERG MEDIA ASSIGNMENTS:

There are no guarantees that your work will appear on ATVN, ARN, uscannenbergmedia.com or the Annenberg Media social channels. You should strive to produce work on every shift that will be published, but if it does not meet Annenberg Media editorial standards then it will not be posted, streamed or aired. The best way to get great clips is to attend the mandatory training sessions, be an active participant and ask questions when you need help.

If anyone is struggling or has concerns, please reach out to Media Center Director Christina Bellantoni for help. Her office is on the second floor of the Media Center and she's reachable on the Annenberg Media Center Slack account and via email at christina.bellantoni@usc.edu.

VIDEO:

On a video day, you will be asked to produce very different kinds of visual content (all of which fulfill your MC work requirement). You may produce VOs, VOSOTs, Live Shots and Reporter Packages (with a standup or live shot) for ATVN. You may be asked to complete a Reporter Package or a Natural Sound piece for uscannenbergmedia.com or the social channels. By the end of the Fall Semester, every student must have completed at least one Reporter Package for ATVN that required day-of-air reporting, shooting, writing and editing for a daily broadcast. That piece must include either a stand-up or a live shot.

AUDIO:

On an audio day, you will be asked to produce very different kinds of audio content (all of which fulfill your MC work requirement). You may produce a Q&A, a call-in live hit, extended interviews or reporter pieces. You may also be asked to produce audio content for uscannenbergmedia.com or Annenberg Media social channels. By the end of the Fall Semester, every student must have completed at least one Reporter Piece for ARN (with the written host intro) that required day-of-air reporting, audio recording, writing and editing for a daily broadcast.

TEXT:

Three stories for uscannenbergmedia.com where you are the lead byline must be completed by the end of the fall semester. Those three assignments require reporting, interviewing, and writing on a daily deadline. Those stories are likely to be between 400 and 800 words, but the exact assignment is up to the discretion of the student leader working on the day of a student's shift. Students must follow writing and reporting best practices on tight deadlines. All pieces must include a photo or lead image and stories may be constantly updated, expanded and/or rewritten over the course of the day. Students are required to stay until a student leader editing the story has published it online.

IMPORTANT: The Fall Immersion program is focused on producing original work. No assignments that are curation or aggregation work may be turned in for a grade.

Portfolio of Published Work

You are responsible for emailing your instructors a one- to two-paragraph description of what you worked on during your Annenberg Media work shift along with links (if applicable) to all published work no later than midnight on the day of your Annenberg Media work shift, or on the day that your story is published. Your weekly submissions to your instructor should include a first draft and a link to the final version (if possible). Submitting the two versions allows instructors to see how your piece changed through the editing process. No grade will be assigned to any stories submitted to the instructor, but they will provide feedback and critiques designed to help students improve as the semester continues. Your portfolio, due in Week 14, will draw from your best work and will include one broadcast story, one audio story and three text stories as detailed above. Students select their best examples of that work from all the assignments they complete during the semester. Section instructors and Annenberg Media Center faculty are available to advise you on what to include in your portfolio. Each of the five stories you choose will be worth 20 percent of your portfolio grade. Any piece with a factual error will receive an "F." The grades from each of the five stories will be averaged and the result is 20 percent of the overall course grade.

Be assured that we do NOT expect you to produce a published piece during every week you work at Annenberg Media, but you must attend your weekly shift, actively participate and execute an assignment each week in order to receive a full participation grade for each shift. In some weeks, you might be contributing to many stories as you meet the demands that mirror those of a professional newsroom, or you might be working with a team on one large story. Unexcused absences let your team down and can harm your grade in this course.

Finally, please save the date for a **Saturday, September 14**, teambuilding boot camp on campus for all of Annenberg Media. There will be food, games and prizes.

V. Grading

a. Breakdown of Grade

Assignment	% of Grade
Portfolio of Selected Annenberg Media Center Shift Assignments	20%
Class Participation (<i>See rubric below</i>)	10%
Homework, In-Class Assignments and Quizzes (news, AP and grammar)	15%
Midterm Multimedia Project	25%
Final Multimedia Project	30%
TOTAL	100%

Grading Rubric for Class AND Annenberg Media Work Shift Participation

	A	B	C	D
Frequency and	Attends class regularly and <i>always contributes</i> to the discussion by raising	Attends class regularly and <i>sometimes contributes</i> to the	Attends class regularly but <i>rarely contributes</i> to the discussion in the	Attends class regularly but <i>never contributes</i> to the discussion in

Quality	thoughtful questions, analyzing relevant issues, building on others' ideas, synthesizing across readings and discussions, expanding the class' perspective, and <u>appropriately challenging</u> assumptions and perspectives.	discussion in the aforementioned ways.	aforementioned ways.	the aforementioned ways.
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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

Journalism

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.

VII. Assignment Submission Policy

- A. 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.
- B. Assignments must be submitted on Blackboard in a Word document by the deadline specified by the instructor.

VIII. Required Textbooks and Supplementary Materials

Title: **Broadcast News and Writing Stylebook**

Author: Robert Papper

Publisher: Routledge, 6th Edition

ISBN: 978-1138682610

Title: **Writing & Reporting for the Media**

Author: John Bender, Lucinda Davenport, Michael Drager, Fred Fedler

Publisher: Oxford University Press, 12th Edition, 2018

ISBN: 978-0190649425

Title: **2019 AP Stylebook**

(The First Amendment Handbook) <https://www.rcfp.org/resources/first-amendment-handbook/>

Suggested Readings:

As journalists, it is imperative you become a daily news consumer. Watch, read and check news sources every day. You must follow the news and be familiar with what is going on around the world, the country, California, and Los Angeles. You should read the LA Times and New York Times EVERY DAY. Watch at least one national newscast each day.

Watch at least one local newscast every day:

KABC, KCBS/KCAL, KNBC, KTLA, KTTV

Listen to NPR and KNX-1070 AM news radio (or on the KNX website <http://losangeles.cbslocal.com/station/knx-1070/> on the hour at least once each day).

Develop a list of other news sources you check daily. News apps along with following several news organizations and newsmakers on Twitter provide excellent overviews of the important news of the day. If you check these regularly, you’ll be well informed and do well on current events quizzes.

The Annenberg Digital Lounge is located on the third floor of Wallis Annenberg Hall (ANN 301). The Digital Lounge provides students with opportunities to attend **certification courses and workshops** that cover a variety of topics. Please visit their website for a list of online tutorials. <http://www.annenbergdl.org/>

IX. Laptop Policy

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

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

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.*

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

--Papper, Chapters 1, 2

--Bender, et. al, Chapter 1, 2, 7, 8, 9 (AP style summary on p. 451-468)

	Topics/Daily Activities	Due Today	Readings/Homework
NOTE ON MC Shifts:	Students MUST report to their media center shifts on Week 1.		
Week 1 8/28	<p>Introductions --REVIEW SYLLABUS: Projects, Annenberg Media shift, course requirements and responsibilities</p> <p>Cross-Platform News Literacy: <i>Review of Summer Immersion</i> Topic: Elements of Newsworthiness --Framing The Story: News Pegs --Why This Story Now? --Determining the best platform and audience for a story</p> <p>IN CLASS NEWS JUDGMENT EXERCISE. See Page 27 in the Bender book.</p> <p><i>Review of Summer Immersion Topic: LEADS</i> --How to support leads --Leads across all platforms: digital, text, audio & video</p> <p>Why is AP style and proper grammar important for journalists?</p>		<p><u>Homework:</u> Instructors will assign 10 leads from the review exercises in the Bender workbook. Page 151. Students will write one broadcast version and one text version.</p> <p><u>Reading:</u> Papper: Chapter 1,2 Bender: Chapter 1, 2, 7, 8, 9 (AP style summary on p. 451-468)</p>

<p>Week 2 9/4</p>	<p>NOTE: No class for Monday sections due to the Labor Day Holiday, 9/2/19</p> <p>News Quiz <i>(For the rest of the semester these will be unannounced)</i></p> <p>Briefly go over leads homework</p> <p>The “Nut Graph” --Why do you need it? --How do you find it?</p> <p>Writing basic text & webtext stories --Text vs. webtext: leads, structures, content, clickbait --“Best practices” of good webtext: links, stills, digital elements --Captions & headlines</p> <p>Finding The Story: --Where do you start? --Research Methods: online, in the library, on the phone, and in the community --Pick your unofficial “beat” (a favorite topic) and develop it</p> <p><i>Librarian Chimene Tucker will speak to the class about how to use the USC library and databases to conduct research for your midterm and final projects.</i></p> <p>Midterm Projects: --Discuss midterm project & project pitches --Pitches are due Week 4. Come with two pitches (one fully developed and one to fall back on).</p> <p>IN CLASS: Grammar, spelling and punctuation review and in class exercises. (refer to chapters 3 and 4 in Bender)</p>	<p>Leads Homework Assignment Due</p>	<p><u>Homework:</u> #1 From factsheets, write a 350 word webtext version of a story (add in links and ideas for photos that would illustrate the story). Think about your lead and, if needed, the nutgraph.</p> <p>#2 (Bender book) Vocabulary exercises on page 73, Agreement exercises on page 73, Strong Verbs and Sentence Structure, page 74.</p> <p><u>Reading</u> Bender: Chapter 3, 4, 14 (review appendix C, p. 469-471) Papper: Chapter 4, 15</p>
<p>Week 3 9/11</p>	<p><i>Review of Summer Immersion Topic:</i> Interviewing Additional Interviewing Topics --Interviewing for different platforms --Finding/interviewing “characters” --Direct quotes vs. paraphrasing --Taking notes and recording</p>	<p>350 words webtext story due today</p> <p>Bender book exercises due today</p>	<p><u>Homework:</u> #1 Work on conducting introductory interviews and research for your Midterm project pitch due week 4.</p> <p>#2 Finish writing your in class assignment for homework. Write the</p>

	<p>--How to take notes during a meeting or event --Email, Phone and Skype interviews</p> <p><i>30-Minute Review of Summer Immersion</i> <i>Topic: Pitching across all platforms</i> --How to answer the editor/producer’s eternal question: Why should we spend time on resources on this story NOW? Additional Pitching Topics: --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</p> <p>Journalism vs. PR: --The Role of a Journalist --Professional code of ethics review --How to write news and not PR copy --The things we don’t say in a news piece --Know your job: providing information vs. advocacy promotion --How to read news releases, cover news conferences and watch out for Spin.</p> <p>Discuss ideas for Fall Midterm Projects In Class Assignment: Instructors will prepare an in class assignment that incorporates note taking skills. (THIS IS A PRINT EXERCISE ONLY)</p> <p>OPTION 1: Bringing in a guest speaker is an option here and having the students take notes, ask questions and write a 500-word print story due at the end of class.</p> <p>OPTION 2: Instructors can also create their own mock press conference on a topic of their choice. For example, a mock press conference based on school crime reports (uses facts and speaks on behalf of public safety) and have students ask questions and then write up a print story on deadline.</p> <p>OPTION 3: Attend an on campus event as a class and require the students to take notes and write a story.</p>		<p>webtext version of a story (add in links and ideas for photos that would illustrate the story). Five hundred words due next week.</p> <p><u>Reading</u> Papper: Chapter 3, 10 Bender: Chapter 6, 11, 15, 19</p> <p>Poynter, 12 Basics of interviewing, listening and note-taking. https://www.poynter.org/2015/12-basics-of-interviewing-listening-and-note-taking/367011/</p> <p>Taking Notes Like a Journalist, International Journalism Center https://ijnet.org/en/blog/scrubbling-purpose-taking-notes-make-sense</p>
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<p>Week 4 9/18</p>	<p>Lightning Pitch Session (no more than 30 minutes) with written critique on pitches to be returned by instructors later.</p> <p><i>Review of Summer Immersion Topic:</i> Digital Elements, Apps, Web Elements & Interactives (Timeline JS, Gifs, YouTube, Google Maps, etc.) --The "Journalism" of Interactives</p> <p>Review of Infographics for Midterm Project Planning</p> <p>Best practices for longer or more advanced digital, video or text projects including: --Outlining, Storyboarding, Wireframing,</p> <p>Additional Topics: --Curation/Aggregation: attribution and the correct way to use links --User-Generated Content --Crowdsourcing: social media and real-time reporting</p> <p>Verify Information: --Getting it first vs. Getting it right. --Social Media and Verification --Discuss ways to create a social media presence and how to use social media to mine sources.</p> <p>Breaking/Spot/Day-of News: --Writing for breaking news/spot news and news briefs --The best research/reporting methods for breaking and in-depth stories</p>	<p>Written Midterm Project pitches due.</p> <p>Notetaking homework 500 word story due today.</p>	<p><u>Homework:</u> #1 Create an interactive graphic for a story you are working on or one that you may use in your midterm project. Use the various online tools you have been trained in (Google Maps, TimelineJS, etc.) and your advanced writing skills.</p> <p>#2 AP style exercises provided by the instructor</p> <p>--Bring audio gear, phone and mics to next class.</p> <p><u>Reading:</u> Bender: Chapter 10</p> <p>Papper: Chapter 5</p> <p>Pew Research Center-News Across Social Media Platforms https://www.journalism.org/2018/09/10/news-use-across-social-media-platforms-2018/</p> <p>Why social media editors should be better integrated into newsrooms. http://mediashift.org/2018/01/why-social-media-editors-should-be-better-integrated-into-newsrooms/</p>
<p>Week 5 9/25</p>	<p><i>Review of Summer Immersion Topic:</i> Audio Reporting & Writing AND Digital Audio Storyforms</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</p>	<p>Infographic due.</p> <p>AP homework due.</p>	<p><u>Homework:</u> Complete your Wrap script, voice it and edit it.</p> <p><u>Readings for Audio:</u> Papper: Chapters 6, 7, 14</p>

	<p>--The rise of the podcast --The power of audio over video</p> <p>Instructors should show/listen to print and broadcast (radio & TV) examples of stories on the same subject and examine the similarities and differences on how each medium approached the story.</p> <p>IN-CLASS Assignment: Go out and collect sound and possibly a ROser for a 45 second Wrap. (Here is an example of a :42 second wrap as a guideline. https://www.youtube.com/watch?v=kJVrdGdjZTs)</p> <p>AP/GSP Quiz</p>		
<p>Week 6 10/2</p>	<p><i>30-Minute Review of Summer Immersion</i> <i>Topic: Video Shooting & Editing</i> Techniques for Broadcast, Web & Mobile</p> <p>Additional Video Production Topics as needed, Student Q&A</p> <p><i>30-Minute Review of Summer Immersion</i> <i>Topic: Video News Writing</i></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>Mobile/Social Video --social video best practices --audience --production best practice --other types of video (explainer video, documentary style video, social video)</p> <p>IN-CLASS Assignment: write lead-in & package scripts with video and sound provided on Blackboard.</p> <p>AP Quiz</p>	Radio Wrap due.	<p><u>Homework:</u> Finish package script writing assignment for homework.</p> <p>REMINDER: Bring your camera kits and tripods to the next class.</p> <p>Reading: Papper: Chapters 8, 9, 11, 12, 21</p>
<p>Week 7 10/9</p>	<p>Advanced Storytelling for Video --Enterprise, Investigative, Long-form video</p>	Package script due today	<u>Homework:</u>

	<p>NatSnd Packages: --Advanced uses of SOTs and audio editing --Interviewing and preparation is different --Better use of characters, finding better characters, going beyond stock characters</p> <p>Video Performance Techniques: --Standups/Live shots: conceptualizing, preparing and writing standups & live hits. --Tracking & Narration for video/audio (IN-CLASS training)</p> <p>--IN-CLASS Assignment: Standup assignment or Live Shot drill</p> <p>Mobile/Web Video in daily reporting: --Using social media as a reporting tool in breaking news. Producing social media in breaking news situations.</p>	<p>Bring your camera kits and tripods to class today.</p>	<p>Finish working on your midterm projects due next week. All drafts should have been turned into your professor by TODAY!</p> <p>Papper: --Chapter 16</p>
<p>Week 8 10/16</p>	<p>NOTE: No class for Thursday section due to Fall Break</p> <p>Brief presentation of MIDTERM PROJECTS. --Introduction to Final Project requirements and deadlines. --Discussion of Final Project Pitch Process. Pitches are due in week 10. --Introduction to the Capstone Project</p> <p>Advanced Story Project Development</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><u>MIDTERM PROJECTS DUE TODAY</u></p>	<p>Reading: Bender: Chapter 12</p> <p>Top 25 best news photos of 2018-The Atlantic https://www.theatlantic.com/photo/2018/12/top-25-news-photos-of-2018/577216/</p>
<p>Week 9 10/23</p>	<p><i>Humanizing Your Story</i> In a world where people "Snap" and produce stories for the "gram," all the while scrolling through their newsfeed at</p>		<p>Reading: Bender: Chapter 12</p>

	<p>an alarming rate, how do we get readers to engage with longer, more in depth feature stories?</p> <p>What makes a good feature story?</p> <p>Storytelling structures: We will discuss structures that can be effective in organizing the information in your story.</p> <p>We will view examples of powerful news stories and examine the impact the central characters as you think about your final projects and possible capstone topics.</p>		
Week 10 10/30	<p>Meet individually with professors to assess midterm progress and discuss pitch for final project. Be prepared to discuss and defend your pitch.</p>	<p><u>Final Project Pitches Due Today</u></p>	
Week 11 11/6	<p>--Profiles & Obits</p> <p>We will discuss the art of writing a good profile and how that differs (yet is also very similar) to writing an obituary. Are these types of feature stories?</p> <p>Instructors will also show you video examples of a profile so you can see how broadcast reporters visually represent a profile subject.</p> <p>How and why do we prepare obits in advance for well-known persons?</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 first 30 seconds of the video story and write the headline and first 100 words of a text story. 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</p>		<p>Readings: Bender, Chapter 16</p> <p>READINGS: "How to Write a Profile Feature Article"</p> <p>https://www.newyorker.com/magazine/2018/07/02/burnhams-age-of-anxiety (long form profile example)</p> <p>https://www.cbsnews.com/news/ken-chenault-on-leadership-and-success-at-american-express/ (Video profile example)</p> <p>https://medium.economist.com/the-art-of-writing-an-obituary-e64a546222f</p> <p>http://theweek.com/articles/697124/used-write-obituaries-heres-what-learned</p>

	<p>might you include in a slideshow about that person's life?</p>		<p>https://www.nytimes.com/2019/08/15/sports/gerry-murray-dead.html (Obituary example #1)</p> <p>https://www.rollingstone.com/music/music-news/aretha-franklin-queen-of-soul-dead-at-76-119453/ (Obituary example #2)</p> <p>The New York Times made an effort to "right the wrongs" against women and public figures of color whose accomplishments were ignored at the time of their death. Here is an interactive the paper created with newly written obituaries for people that were "overlooked." https://www.nytimes.com/interactive/2018/obituaries/overlooked.html</p>
<p>Week 12 11/13</p>	<p>Crime, Courts and Public Records:</p> <p><u>Elements of Police & Crime Reporting:</u></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 for Crime Stories: --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</p>		<p>Reading: Bender, Chapter 17</p> <p>https://www.poynter.org/reporting-editing/2017/media-struggles-to-develop-strategies-for-covering-hate-incidents/</p> <p>Crime Resources FYI...</p> <p>http://www.lapdonline.org/crime-mapping-and-compst-at</p> <p>https://homicide.latimes.com/</p> <p>http://www.lapdblog.org/</p> <p>Court Resources FYI...</p> <p>https://www.uscourts.gov/sites/default/files/journalists</p>

	<p>Covering Police News Conferences: Picking the best quotes/sound from news conferences/public statements</p> <p>Advanced Interviewing with a focus on Police & Crime Stories: Victims/Real People vs. Officials/Experts</p> <p><u>Covering Courts:</u> Rights & Responsibilities: --Getting clearance to record audio/video in courts --Pool Cameras --Media Access --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: --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>guide to the federal courts.pdf</p> <p>https://www.uscourts.gov/statistics-reports/covering-criminal-trials-journalists-guide</p> <p>https://www.courts.ca.gov/998.htm</p> <p>http://www.dmlp.org/legal-guide/access-courts-and-court-records</p>
<p>Week 13 11/20</p>	<p>Crisis Coverage & Trauma --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>--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>Possible Guest Speaker</p>		<p>Readings: Dart Center Resources https://dartcenter.org/</p> <p>Covering trauma and the impact on journalists by the Dart Center. https://dartcenter.org/content/covering-trauma-impact-on-journalists</p> <p>How journalists can manage self-care while covering trauma. https://www.poynter.org/reporting-editing/2019/how-journalists-can-take-care-of-themselves-while-covering-trauma/</p>

			First-person account of covering the opioid crisis. https://www.publicsource.org/reporting-through-trauma-investigating-the-opioid-crisis-while-my-father-was-homeless/
Week 14 11/27	NO CLASS, Thanksgiving Recess: Wednesday, November 27, to Sunday, December 1.	Annenberg Media Work Shift Portfolio due	
Week 15 12/4	Projects critiqued in class. Written critique returned for project revisions due during Final Exam week. Course Evaluations (in-class)	Final Project Drafts due	
FINAL EXAM PERIOD 12/11, 4:30-6:30 p.m. Dec 13, 2 p.m.	Revised Final Projects Due during exam by 4:30 p.m. on 12/11. Summative experience Final Projects Due Today		

IX. Policies and Procedures

Information communication technologies are a part of the modern education landscape. Students are welcome to use laptop computers in classroom for purposes relevant to the class lesson and furthering discussion. However, out of consideration for the learning environment and fellow classmates, we respectfully ask that you refrain from extraneous activities such as instant messaging, gaming or other online services.

Communication

Communication is key. We only meet as a class once a week. Questions and concerns are bound to arise during the week. Email, call or text us as issues come up. We'll usually respond to your emails within an hour or two. If we contact you, please get back to us within four hours.

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% 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 be unpaid and can only be applied to one journalism or public relations 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://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, it is assumed that the work you submit for this course is work you have produced entirely by yourself, and has not been previously produced by you for submission in another course or Learning Lab, without approval of the instructor.

b. Support Systems

Student 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/note takers/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.

XIII. About Your Instructors

Graham Robertson is a national EMMY Award winning producer for NBC Network News. I have worked for NBC News three times in my career, in Southern California and Chicago. I'm currently a producer-assignment editor in the Los Angeles bureau. I began working for Los Angeles-based City News Service/Radio News West before I entered broadcasting at an all-news radio station in Phoenix. In local TV news, I've been a reporter-anchor, producer, assistant news director and news director. My local news career has taken me from Phoenix to Syracuse to Seattle.

Along the way I've also taught part-time at Arizona State University and Syracuse University. I am beginning my 19th year at USC. I earned a B.S. from Northern Arizona University and an M.A. from Arizona State University.

Alan Mittelstaedt started as an adjunct instructor in 2003 and joined the full-time faculty in fall 2009 to help manage Annenberg Digital News, which produced Neon Tommy, the forerunner of uscannenbergmedia.com. For much of the previous decade, he was news editor at Los Angeles' alt-weeklies, including seven years at the L.A. Weekly, handling everything from 800-word stories exposing politician's screwups to 4,000-word investigative pieces. He's worked at mainstream newspapers. He was city editor at the Portland (Maine) Press Herald and at the Pasadena Star-News and was an investigative reporter and later an assistant city editor at the San Bernardino County Sun, where he was surprised to be named Employee of the Year even though he was outspoken and questioned many decisions of his Gannett bosses. When he was 15, he published his first article called "Deschooling Society: The Evils of Compulsory Education," and handed out 1,000 copies at his rural Virginia high school over the protests of his principal, who threatened to suspend him.