



JOUR 402: Advanced Video Reporting 6 Units

Fall 2020 – Wednesdays – 6-9:20 p.m.

Section: 21199R

Location: ANN 308 and via ZOOM:

<https://usc.zoom.us/j/7719437600>

Instructor: Natalie Brunell

Office Location: ANN lobby or remotely via Zoom

Office Hours: By appointment

Contact Info: NBrunell@usc.edu; Cell – 224-578-2085

I. Course Description

In this class you will hone your skills of reporting, shooting and editing high-quality video journalism stories to professional standards using a hybrid remote/in person method of production. The class focuses on creating compelling video stories, sometimes on short deadlines, that could air on a local or national news organizations' broadcast, social media platform or website. We will analyze video examples from local, network and digital news and explore both short-turnaround and long-form storytelling techniques. You will receive a letter grade in this course.

II. Overall Learning Objectives and Assessment

The goal of JOUR 402 is to help students master the skills to create high-quality video journalism stories for broadcast and digital platforms. Students will learn and practice the skills necessary to report, shoot, produce and edit video stories that meet professional standards for local and national broadcast news programs, news websites and social media platforms. Students will also understand the differences between these platforms and develop their skills to tailor video for different mediums. Students will learn to work under deadline pressures, including day-of-air stories for Annenberg Media television and digital outlets.

In addition to attending class, students must also work a reporting shift for Annenberg TV News and Annenberg Media every week. The preferred shift is eight CONSECUTIVE hours. It is possible but not preferable for students to work in a non-consecutive shift, and these exceptions will be decided on a case-by-case basis. During the eight-hour shifts, students will report, shoot, write and edit a video story for television, the web or social media. Students should be able to complete most of their assignments during their eight-hour shift, which are available Monday through Thursday.

III. Description of Assignments

Students will write, report, shoot and edit a video story for publication on the Annenberg Media website, social media or broadcast on ATVN. The stories will be completed during the weekly lab shift. Students will work with student editors and faculty advisors in the course of their lab shift as they put together their video scripts and stories. These weekly assignments will be graded and assessed by the instructor and critiqued in Wednesday night's class by peers. These stories will be assessed against professional industry standards for local and national news broadcasts, websites and social platforms. During class, students will view and critique one another's work, hear from guest speakers, and review topics related to industry changes in video journalism.

VIDEO STORY ASSIGNMENTS: At least FIVE stories must be completed in one eight-hour shift and will air on the ATVN broadcast at 5:30 p.m. At least TWO stories must have LIVE SHOTS (they can be remote via Zoom). Video packages should be 1:15 – 1:45 in length and must be completed in one eight-hour shift. Web and YouTube stories require a compelling, informative headline, the full transcript of the story and a 150-word summary. The web story

should also have a sub-head and a photo. The YouTube story should have a custom thumbnail. Both web and YouTube stories require relevant keyword tags. No story will be graded or counted as complete unless ALL requirements are met.

THREE stories will be evergreen / feature stories of 1:30 – 2:00 in length. These video stories must be posted to the website, a social platform and YouTube. Web and YouTube stories require a compelling, informative headline, the full transcript of the story and a 150-word summary. The web story should also have a sub-head and a photo. The YouTube story should have a custom thumbnail. Both web and YouTube stories require relevant keyword tags.

ONE story is a three-minute longer-form news package and will require a submission of a pitch, a draft and revision and a final video. This must be posted to the website, social platform and YouTube. Web and YouTube stories require a compelling, informative headline, the full transcript of the story and a 150-word summary. The web story should also have a sub-head and a photo. The YouTube story should have a custom thumbnail. Both web and YouTube stories require relevant keyword tags. No story will be graded or counted as complete unless ALL requirements are met.

Students will participate in discussion with other students about their assignments. There may also be periodic news quizzes in class. Quiz questions 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. The instructor will also assign periodic readings, posted on Blackboard, relevant to journalism topics under discussion and may draw on those readings for quiz content as well.

For the final, students will prepare a highlights reel of all of their best work from the semester and write a reflection paper summarizing their learning for the semester.

This is an upper-level class designed to prepare advanced students for a career in journalism. All assignments will be assessed against the standards of a professional news organization. In all assignments, students will be judged first on the accuracy, fairness and newsworthiness of their stories. Stories will also be evaluated for clarity and conciseness of their writing, reporting skills, AP style, grammar, punctuation, spelling, broadcast style, editing, production value, originality and ability to meet deadlines.

IV. Grading

a. Breakdown of Grade

“A” stories are accurate, clear, comprehensive stories that are well written and require only minor copyediting (i.e., they would be aired or published). Video work must also be shot and edited creatively, be well paced and include good sound bites and natural sound that add flavor, color or emotion to the story.

“B” stories require more than minor editing and have a few style or spelling errors or one significant error of omission. For video, there may be minor flaws in the composition of some shots or in the editing. Good use of available sound bites is required.

“C” stories need considerable editing or rewriting and/or have many spelling, style or omission errors. Camera work and editing techniques in video stories are mediocre or unimaginative, but passable. Sound bites add little or no color – only information that could be better told in the reporter’s narration.

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

“F” stories have failed to meet the major criteria of the assignment, are late, have numerous errors or both. Your copy should not contain any errors in spelling, style, grammar and facts. **Any misspelled or mispronounced proper noun will result in an automatic “F” on that assignment. Any factual error will also result in an automatic “F” on the assignment.** Accuracy is the first law of journalism. The following are some other circumstances that would warrant a grade of “F”:

- Fabricating a story or making up quotes or information.
- Plagiarizing a script/article, part of a script/article or information from any source.
- Staging video or telling interview subjects what to say.
- Using video shot by someone else and presenting it as original work.
- Shooting video in one location and presenting it as another location.
- Using the camcorder to intentionally intimidate, provoke or incite a person or a group of people to elicit more “dramatic” video.
- Promising, paying or giving someone something in exchange for doing an interview either on or off camera.

Assignment	% of Grade
Day-of-air and Live Video Assignments	40%
Explanatory/feature stories	25%
Long-form Story	10%
Quizzes/Homework	5%
Class Participation	10%
Final Reflection paper/highlights reel	10%
TOTAL	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

V. Assignment Submission Policy

- 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.
- All assignments should be uploaded to Blackboard and Exchange.

VI. Required Readings and Supplementary Materials

There is no required text for this course, but the instructor will assign regular readings via Blackboard.

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

VIII. Add/Drop Dates for Session 001 (13 weeks: 8/17/20 – 11/13/20)

Friday, September 4: Last day to register and add classes for Session 001

Friday, September 4: Last day to change enrollment option to Pass/No Pass or Audit for Session 001

Friday, September 4: Last day to drop a class and receive a refund to avoid a mark of “W” on student record and STARS report

Friday, September 4: Last day to purchase or waive tuition refund insurance for fall

Friday, October 2: Last day to drop a course without a mark of “W” on the transcript only. Mark of “W” will still appear on student record and STARS report and tuition charges still apply. [Please drop any course by the end of

week three for session 001 (or the 20 percent mark of the session in which the course is offered) to avoid tuition charges.]

Friday, October 2: Last day to change a Pass/No Pass course to letter grade

Friday, November 6: Last day to drop a class with a mark of “W” for Session 001

IX. 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.

	Topics/Daily Activities	Deliverable/Due Dates	Readings and Homework
Week 1 Date: 8/19	<p>SYLLABUS REVIEW</p> <p>-Course expectations with remote learning</p> <p>Annenberg procedures</p> <p>Standards for evaluation</p> <p>Review 2-column script</p> <p>Pitching</p> <p>--How to pitch</p> <p>--Class pitch meetings</p> <p>Exercises:</p> <p>Using your voice</p>		<p>READINGS:</p> <p>The Future of Online Video, Reuters Institute for the Study of Journalism https://goo.gl/NcjdAt</p> <p>Pew Research Center fact sheets, “State of the New Media 2016,” and “News Use Across Social Media Platforms.”</p> <p>https://goo.gl/9jO6LA https://goo.gl/En2aAo https://goo.gl/lbgBHp https://goo.gl/KM3YNV</p> <p>HOMEWORK: Prepare pitch for an explanatory/feature story. This should be a carefully thought out pitch for a 1:30-2:00 video using the two-column script format. YOU WILL NEED TO DO REPORTING FOR THIS PITCH. IT WILL BE GRADED</p>
Week 2 Date: 8/26	<p>Class pitch meeting for feature story</p> <p>Shooting & Editing Tips – GO OVER REMOTE INTERVIEWS AND SHOOT REQUESTS</p> <p>Reporter Standups: --Why, when & how</p> <p>In-class discussion of story pitches</p> <p>Practice on-camera delivery for broadcast</p>	<p><u>DUE TODAY:</u></p> <p>--Story pitch</p>	<p>Homework:</p> <p>--Revise pitch. Shoot video and submit rough draft of explanatory/feature story. This is a 1:30 – 2:00 video story.</p> <p>READINGS:</p> <p>Journalist’s Resource, “Copyright-free Images.” https://goo.gl/BxUn9d</p> <p>University of Minnesota, “Thinking Through Fair Use.” https://goo.gl/wEiOs</p>

<p>Week 3 Date: 9/2</p>	<p>Review explanatory/feature story drafts in class</p> <p>Screen videos</p> <p>Discuss live shots</p>	<p><u>DUE TODAY:</u> <u>Revised pitch and first draft of script for explanatory/feature video</u></p>	<p>HOMEWORK: Revise story #1 based on instructor feedback. This is a 1:30 – 2:00 video story.</p> <p>READINGS: American Press Institute, “Good Video Content: What’s Working for News Publishers and What Isn’t.” https://goo.gl/Y1ws1e</p> <p>ANNENBERG MEDIA SHIFTS BEGIN NEXT WEEK</p>
<p>Week 4 Date: 9/9</p>	<p>In-class critique of story #1 explanatory/feature story for TEAM B.</p>	<p><u>DUE TODAY:</u></p> <p>TEAM B - Explanatory/feature story #1 due</p>	<p>Homework:</p> <p>Annenberg Media lab shifts begin this week.</p> <p>Team A will file day-of-air or LIVE story for 5:30 pm broadcast based on the needs of the executive producers. Students MUST COME TO THEIR SHIFTS PREPARED WITH STORY PITCHES FOR DAY-OF-AIR STORIES OR LIVE BROADCAST STORY FOR THE 5:30 PM BROADCAST. These video packages should be 1:15 – 1:45 in length and must be completed in one eight-hour shift. A LIVE story must include live on-camera reporter standup, VO and SOTS. The LIVE reporter must also create a LIVE social media post(s) and audience engagement. All completed packages must be posted to the website and YouTube. Web and YouTube stories require a compelling, informative headline, the full transcript of the story and a 150-word summary. The web story should also have a sub-head and a photo. The YouTube story should have a custom thumbnail. Both web and YouTube stories require relevant keyword tags. No story will be graded or counted as complete unless ALL requirements are met.</p> <p>Team B will pitch and start shooting explanatory/feature story #2. The pitch must be approved by the instructor in advance.</p> <p>Students will be reporting, writing, shooting and editing video stories for web, social or broadcast during their shifts with oversight from instructor and input from student editors.</p>

<p>Week 5 Date: 9/16</p>	<p>Screen and critique student work for LIVE and DAY OF AIR as well as EVERGREEN stories.</p>	<p><u>DUE TODAY:</u></p> <p>Team A Evergreen #1 Story</p> <p>Team B Evergreen #2 pitch</p>	<p>Team B will file day-of-air or LIVE story for 5:30 pm broadcast based on the needs of the executive producers. Students MUST COME TO THEIR SHIFTS PREPARED WITH STORY PITCHES FOR DAY-OF-AIR STORIES OR LIVE BROADCAST STORY FOR THE 5:30 PM BROADCAST. These video packages should be 1:15 – 1:45 in length and must be completed in one eight-hour shift. A LIVE story must include live on-camera reporter standup, VO and SOTS. The LIVE reporter must also create a LIVE social media post(s) and audience engagement. All completed packages must be posted to the website and YouTube. Web and YouTube stories require a compelling, informative headline, the full transcript of the story and a 150-word summary. The web story should also have a sub-head and a photo. The YouTube story should have a custom thumbnail. Both web and YouTube stories require relevant keyword tags. No story will be graded or counted as complete unless ALL requirements are met.</p> <p>Team A will pitch and start shooting explanatory/feature story #2. The pitch must be approved by the instructor in advance.</p> <p>READINGS: How Now This Became the Most Watched News Publisher on Facebook.” https://goo.gl/TZl0Bu Medium, “How AJ Plus Applies User-Centered Design to Win Over Millennials.” https://goo.gl/oxbyGj</p>
<p>Week 6 Date: 9/23</p>	<p>EXERCISE DURING CLASS < DEPENDING ON STATUS OF VIRUS CASES > Choose a timely LA News Story and (POSSIBLY) head out to the location of the scene. Shoot a looklive summary of the story and facts. Explain concisely what happened, show the scene how you can and</p>	<p><u>DUE TODAY:</u></p> <p>Team A Evergreen #2 pitch</p> <p>Team B Evergreen #2 Story</p>	<p>Annenberg Media lab shift.</p> <p>Team A will file day-of-air or LIVE story for 5:30 pm broadcast based on the needs of the executive producers. Students MUST COME TO THEIR SHIFTS PREPARED WITH STORY PITCHES FOR DAY-OF-AIR STORIES OR LIVE BROADCAST STORY FOR THE 5:30 PM BROADCAST. These video packages should be 1:15 – 1:45 in length and must be completed in one eight-hour shift. A LIVE story must include live on-camera reporter standup, VO and SOTS. The LIVE reporter must also create a LIVE social media post(s) and audience engagement. All completed packages must be posted to the website</p>

	keep it to less than a minute.		and YouTube. Web and YouTube stories require a compelling, informative headline, the full transcript of the story and a 150-word summary. The web story should also have a sub-head and a photo. The YouTube story should have a custom thumbnail. Both web and YouTube stories require relevant keyword tags. No story will be graded or counted as complete unless ALL requirements are met. READINGS: Reuters Institute for Digital Journalism, "Editorial Analytics." https://goo.gl/JXWG5A
Week 7 Date: 9/30	Screen and critique student work for LIVE and DAY OF AIR as well as EVERGREEN stories. LIVE SHOT Critique On Camera Performance Bootcamp <ul style="list-style-type: none"> - Voice - Appearance - Wardrobe 	<u>DUE TODAY:</u> Team A Evergreen #2 Story Team B Evergreen #3 Pitch	Annenberg Media lab shift. Team B will file day-of-air or LIVE story for 5:30 pm broadcast based on the needs of the executive producers. Students MUST COME TO THEIR SHIFTS PREPARED WITH STORY PITCHES FOR DAY-OF-AIR STORIES OR LIVE BROADCAST STORY FOR THE 5:30 PM BROADCAST. These video packages should be 1:15 – 1:45 in length and must be completed in one eight-hour shift. A LIVE story must include live on-camera reporter standup, VO and SOTS. The LIVE reporter must also create a LIVE social media post(s) and audience engagement. All completed packages must be posted to the website and YouTube. Web and YouTube stories require a compelling, informative headline, the full transcript of the story and a 150-word summary. The web story should also have a sub-head and a photo. The YouTube story should have a custom thumbnail. Both web and YouTube stories require relevant keyword tags. No story will be graded or counted as complete unless ALL requirements are met. READINGS: Harvard/ Shorenstein Center for Media, Politics and Public Policy, " <u>Report on Network Sunday Morning Talk Show Content and Ratings, Comparing 1983, 1999, and 2015</u> " " <u>Snake and Stranger: Media Coverage of Muslims and Refugee Policy</u> " " <u>News Coverage of Donald Trump's First 100 Days</u> "
Week 8 Date: 10/7	Screen and critique student work;	<u>DUE TODAY:</u>	Team A will file day-of-air or LIVE story for 5:30 pm broadcast based on the needs of the executive producers. Students MUST

	<p>One-on-one coaching in voice and body language</p>	<p>Team A Evergreen #3 Pitch</p> <p>Team B Evergreen #3 Story</p>	<p>COME TO THEIR SHIFTS PREPARED WITH STORY PITCHES FOR DAY-OF-AIR STORIES OR LIVE BROADCAST STORY FOR THE 5:30 PM BROADCAST. These video packages should be 1:15 – 1:45 in length and must be completed in one eight-hour shift. A LIVE story must include live on-camera reporter standup, VO and SOTS. The LIVE reporter must also create a LIVE social media post(s) and audience engagement. All completed packages must be posted to the website and YouTube. Web and YouTube stories require a compelling, informative headline, the full transcript of the story and a 150-word summary. The web story should also have a sub-head and a photo. The YouTube story should have a custom thumbnail. Both web and YouTube stories require relevant keyword tags. No story will be graded or counted as complete unless ALL requirements are met.</p>
<p>Week 9 Date: 10/14</p>	<p>Screen and critique student work for LIVE and DAY OF AIR as well as EVERGREEN stories.</p> <p>Discuss long-form pitch assignment</p> <p>**Discuss revision opportunities for Evergreens #1-#3</p>	<p><u>DUE TODAY:</u></p> <p>Team A Evergreen Story #3</p>	<p>Team B will file day-of-air or LIVE story for 5:30 pm broadcast based on the needs of the executive producers. Students MUST COME TO THEIR SHIFTS PREPARED WITH STORY PITCHES FOR DAY-OF-AIR STORIES OR LIVE BROADCAST STORY FOR THE 5:30 PM BROADCAST. These video packages should be 1:15 – 1:45 in length and must be completed in one eight-hour shift. A LIVE story must include live on-camera reporter standup, VO and SOTS. The LIVE reporter must also create a LIVE social media post(s) and audience engagement. All completed packages must be posted to the website and YouTube. Web and YouTube stories require a compelling, informative headline, the full transcript of the story and a 150-word summary. The web story should also have a sub-head and a photo. The YouTube story should have a custom thumbnail. Both web and YouTube stories require relevant keyword tags. No story will be graded or counted as complete unless ALL requirements are met.</p> <p>READINGS: Neiman Lab, “Where does local news fit in the digital era?”</p> <p>http://www.niemanlab.org/2016/08/where-does-local-tv-news-fit-in-the-digital-age-</p>

			<p>teгна-a-year-separated-from-gannett-has-some-ideas/</p> <p>Columbia Journalism Review, "What is the future of local TV news?" https://www.cjr.org/local_news/tv-news-broadcast-jacksonville.php</p>
<p>Week 10 Date: 10/21</p>	<p>Screen and critique student work for LIVE and DAY OF AIR.</p> <p>Review long-form pitches</p> <p>Critique interviews; improving interviewing skills</p>	<p><u>DUE TODAY:</u></p> <p>Team A & B pitches for story #4, a 3:00 – 4:00 mini-doc. This must be a detailed and well-researched pitch that includes reporting. It will be graded</p>	<p>Team A will file day-of-air or LIVE story for 5:30 pm broadcast based on the needs of the executive producers. Students MUST COME TO THEIR SHIFTS PREPARED WITH STORY PITCHES FOR DAY-OF-AIR STORIES OR LIVE BROADCAST STORY FOR THE 5:30 PM BROADCAST. These video packages should be 1:15 – 1:45 in length and must be completed in one eight-hour shift. A LIVE story must include live on-camera reporter standup, VO and SOTS. The LIVE reporter must also create a LIVE social media post(s) and audience engagement. All completed packages must be posted to the website and YouTube. Web and YouTube stories require a compelling, informative headline, the full transcript of the story and a 150-word summary. The web story should also have a sub-head and a photo. The YouTube story should have a custom thumbnail. Both web and YouTube stories require relevant keyword tags. No story will be graded or counted as complete unless ALL requirements are met.</p> <p>Team A & B will create a pitch for story #4, a 3:00 – 4:00 mini-doc. This must be a detailed and well-researched pitch that includes reporting. It will be graded</p>
<p>Week 11 Date: 10/28</p>	<p>Screen and critique student live and day-of-air work from Team B</p> <p>Covering breaking news/ additional live shot practice</p> <p>Long-form story issues, questions</p>	<p><u>DUE TODAY:</u></p> <p>A PORTION OF YOUR LONG-FORM PIECE SHOULD BE SHOT. TAKE ME ON A JOURNEY</p> <p>SUBMIT ROUGH OUTLINE OR SCRIPT OF LONG-FORM STORY</p>	<p>Team B will file day-of-air or LIVE story for 5:30 pm broadcast based on the needs of the executive producers. Students MUST COME TO THEIR SHIFTS PREPARED WITH STORY PITCHES FOR DAY-OF-AIR STORIES OR LIVE BROADCAST STORY FOR THE 5:30 PM BROADCAST. These video packages should be 1:15 – 1:45 in length and must be completed in one eight-hour shift. A LIVE story must include live on-camera reporter standup, VO and SOTS. The LIVE reporter must also create a LIVE social media post(s) and audience engagement. All completed packages must be posted to the website</p>

		WORK ON REVISING PREVIOUS PACKAGES	<p>and YouTube. Web and YouTube stories require a compelling, informative headline, the full transcript of the story and a 150-word summary. The web story should also have a sub-head and a photo. The YouTube story should have a custom thumbnail. Both web and YouTube stories require relevant keyword tags. No story will be graded or counted as complete unless ALL requirements are met.</p> <p>Start shooting Long-Form piece</p>
<p>Week 12 Date: 11/4</p>	<p>Screen and critique student live and day-of-air work from Team A</p> <p>Watch Long-Form First Cuts.</p>	<p><u>DUE TODAY:</u></p> <p>FIRST CUT OF LONG-FORM STORY DUE.</p> <p>WORK ON REVISING PREVIOUS PACKAGES</p>	<p>Team A will file day-of-air or LIVE story for 5:30 pm broadcast based on the needs of the executive producers. Students MUST COME TO THEIR SHIFTS PREPARED WITH STORY PITCHES FOR DAY-OF-AIR STORIES OR LIVE BROADCAST STORY FOR THE 5:30 PM BROADCAST. These video packages should be 1:15 – 1:45 in length and must be completed in one eight-hour shift. A LIVE story must include live on-camera reporter standup, VO and SOTS. The LIVE reporter must also create a LIVE social media post(s) and audience engagement. All completed packages must be posted to the website and YouTube along with a script and 150-word copy as well as relevant story tags. No story will be graded or counted as complete unless ALL requirements are met.</p> <p>REVISE LONG-FORM BASED ON CRITIQUE</p>
<p>Week 13 Date: 11/11</p>	<p>Review final drafts of long form story.</p> <p>CAREER TALK:</p> <p>-Creating your reel -Getting a job -Marketing yourself</p> <p>Go over preparing a reel/resume and finding a job using your video journalism stories</p>	<p>Final Draft of Long Form Story Due</p>	<p>Work on final highlight reel of work from 402 to showcase packages and standups.</p> <p>READINGS: Quartz, April Rinne, “ The Career of the future looks more like a portfolio,” https://work.qz.com/1217108/the-career-of-the-future-looks-more-like-a-portfolio-than-a-path/</p>

FINAL EXAM PERIOD Date: 11/19, 7-9 p.m.	We will meet in person or online and view all student highlight reels and review semester lessons.	FINAL DUE: Highlights reel of best work of the semester; final reflection brief.	(Highlights reel of best work of the semester; final reflection paper. Rubric and requirements will be reviewed by the instructor.)
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X. Policies and Procedures

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 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 Counseling Services (SCS) – (213) 740-7711 – 24/7 on call

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

National Suicide Prevention Lifeline – 1 (800) 273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. www.suicidepreventionlifeline.org

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

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. engemannshc.usc.edu/rsvp

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: sarc.usc.edu

Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086

Works with faculty, staff, visitors, applicants, and students around issues of protected class. equity.usc.edu

Bias Assessment Response and Support

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. studentaffairs.usc.edu/bias-assessment-response-support

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations. dsp.usc.edu

Student Support and Advocacy – (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. studentaffairs.usc.edu/ssa

Diversity at USC

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. diversity.usc.edu

USC Emergency Information

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. emergency.usc.edu

USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime. Provides overall safety to USC community. dps.usc.edu

XI. About Your Instructor



Natalie Brunell is a senior correspondent and investigative journalist with Spectrum Networks based in Los Angeles. Natalie's work has earned her an Emmy Award for breaking news coverage and an Emmy nomination for investigative reporting. She is also the host and executive producer of "Career Stories," a podcast featuring the success stories of notable figures in media.

Prior to Spectrum News, Natalie served as a National Correspondent for ABC News, where she traveled across the country following breaking headlines and served as a fill-in anchor and contributor on ABC News Live. Before ABC, Natalie reported for the top-rated news team at KCRA-TV, the NBC affiliate in Sacramento, and served as a reporter, anchor and investigator at KESQ-TV, the ABC/CBS affiliate in Palm Springs. At KESQ, Natalie led coverage of a months-long investigation of public corruption involving a local mayor that culminated in a FBI raid of Palm Springs City Hall.

Natalie has also worked as a video journalist covering technology for Reuters TV and as an associate producer for CNN in Los Angeles. After receiving her Master's Degree from the Medill School of Journalism at Northwestern, she was chosen as CNN's 2012 News Fellow. She's also a graduate of Pepperdine University where she received dual degrees in Broadcasting and Italian.

Natalie is a trilingual journalist born in Lodz, Poland and immigrated to the U.S. with her family when she was five years old. She set her sights on the TV industry as a young girl, learning to speak English by watching news programs and classic films with her parents. At Pepperdine, she hosted and produced Strong Currents, a women's talk show similar to The View, and reported for Malibu's TV-26 as a one-man-band reporter. She spent four semesters living in Florence, Italy, which included a stint as a reporter for an Italian television station.