

Fall 2020 – Thursdays – 6:30-9 p.m.

Section: 21554D

Location: Online

Instructor: Professor Lisa Tush

Office: Online

Office Hours: by appointment via Zoom or phone

I. Course Description

This course introduces students to the array of writing assignments today's PR and advertising practitioners might encounter. It is divided into four distinct modules:

- 1) Mastering the School of Journalism's rigorous writing standards. Through in-class drills and homework, students will learn to organize and plan their writing both with and without deadline pressure
- 2) Applying those skills to standard persuasive PR and advertising copywriting assignments.
- 3) Tackling the prevailing digital standards such as writing for social media, websites and other digital media as well as traditional printed materials.
- 4) Learning the basics of strategic messaging and copywriting in the advertising realm.

Students will be expected to approach their assignments with a professional attitude and a willingness to learn new techniques. Good writing takes practice, hard work and passion.

II. Overall Learning Objectives and Assessment

PR 535 is designed to provide students with the following outcomes: to develop competence – and confidence – in writing mechanics and grammar, headlines, structure and the ability to express information clearly and write in an objective style; to delve into the world of advertising content development, specifically copywriting; to craft persuasive material with the use of facts and figures, and knowledge of when to apply objective or persuasive styles. Students will be abandoning the concepts they've learned for essay and term-paper writing throughout their education, and this takes time and thoughtful practice.

Therefore, the goal of this class is to teach students how to:

- Master the fundamentals of proper PR and advertising writing styles with sensitivity to the requirements of different situations and mediums
- Judge the importance of information, set priorities and tailor writing to meet the needs of different audiences
- Edit and proofread any material so it is publishable
- Craft persuasive messages for any medium that meet the client's objectives
- Devise digital ad copy for a variety of mediums, including print, online, TV, radio and outdoor based on sound advertising strategy

III. Description of Assignments

Students are required to bring their laptops to every class session [during online sessions, students should be able to craft materials on Word during class time]. Every session includes an in-class writing assignment that the student will execute with feedback from the instructor. Each week, Professor Tush will provide a review of the previous week's homework assignments, then, she will introduce new writing elements. In addition, she will frame each new element in the context of the chosen client's objectives. It is not unusual for the coursework to be slowed down sometime during the semester as students learn to perfect accepted writing standards, write in active (not passive) voice, edit and proofread their work, and understand how the content they are devising fits

into the PR or advertising realms – or both. These assignments culminate in a comprehensive information package (full description below) that demonstrates a thorough understanding of the principles and techniques taught throughout the semester.

While this course is primarily dedicated to improving your writing and editing skills, you also will be exposed to PR and advertising strategies as they relate to messaging and content assignments. *The course will keep pace with the PR and advertising fundamentals you'll be learning simultaneously in PR 508.*

To maximize your understanding of the demand of advertising copywriting, you will be expected to view a pre-recorded lecture on the Role of the Advertising Strategist prior to our advertising copywriting module.

DIGITAL LOUNGE SUPPLEMENTAL COURSEWORK:

Special instruction on specific elements of this coursework may be available through the Digital Lounge. Professor Tush will post applicable workshops and times as available.

WRITING EXERCISES and ASSIGNMENTS:

Writing on deadline is an essential skill for public relations and advertising. Students need to be able to do assignments in Microsoft Word or a similar program, and type fast! The pace of this class probably differs from your other coursework in that we teach a particular skill and don't move on until students have some mastery of it. Whenever possible, avoid submitting your work in pdf format, as I am unable to provide detailed edits. Writing assignments must be 1.5 line spaced in 12-point type unless otherwise noted.

HOMEWORK DEADLINES:

All students must submit in-class assignments at the end of class in printed form via Blackboard. These must be posted no later than three nights before class: **Monday by 9:00 p.m.** unless otherwise specified. Be sure to submit on Word and not a pdf so that I may provide you with detailed edits/feedback.

I strongly suggest that you try to upload your work a few minutes earlier than the deadline in case of server problems or other technical trouble. *If you miss the Blackboard deadline, send it anyway. It will be accepted but the assignment will be marked down. If it is more than an hour late, you will receive a zero but the work will still be reviewed.*

IF YOU WILL BE ABSENT, try to let me know before class by email or text message. You are still responsible for finding out what transpired during class and to confirm what the homework is. You may make up in-class writing exercises and you will have access to relevant handouts/instructional materials. Recordings of the class sessions will be available.

QUIZZES:

Quizzes will be given regularly.

You will be expected to learn the mechanics of proofreading and AP (Associated Press) style and will be tested on specific elements throughout the semester. You also will be expected to learn and be able to demonstrate the Inverted Pyramid and basic advertising messaging strategy.

MIDTERM:

The **midterm** will test your ability to write on deadline and to proofread and edit your work. You must take the midterm in order to pass the class.

FINAL PROJECT – The Information Kit:

By the second class, you will choose a topic specialty that will be the subject of several assignments and will be related to the final project. The topic should relate to a product or industry you're interested in, as it will need to keep your attention all semester. Here is an example -- "Nike" is too general; specialized shoelaces is too narrow a topic.

Throughout the semester, you will practice writing the elements that will eventually comprise your **information kit**. If you find you are struggling with any of the components, please make an appointment with Professor Tush to discuss and review the concepts.

You will prepare a detailed **information kit** that contains common elements PR practitioners rely on. It also must include some advertising “crossover” materials that today’s professional needs to be prepared to craft as the two disciplines intersect. There are required and optional elements, all designed to help you hone your writing skills AND to craft a package that is worthy to share with a potential employer! Students will select a topic with instructor approval. **FINAL PROJECT: Information Kit, Due Thurs., Nov. 19, at 6:30 p.m. No late submissions will be accepted.**

Past topics for information kits include the following companies and their “news” –

Sephora – new in-store recycling program
Soho House – opening of a Palm Springs location
Patagonia – promote its Worn Wear program
Book publishing – promote new YA book by R.F. Kuang
Oatly milk – Barista competition
University Tees – opening of first brick-and-mortar location
Warby Parker eyewear – promote children’s eye exams in Philadelphia
Baby Bullet food processor – host children and parenting information and product fair
Nike – promote partnership with NBA player Giannis Antetokounmpo and youth fitness

All information kits must include:

A *Creative Brief* per the model shown in class that justifies the following 3 required elements:

- *Ad copy for 2 complementary mediums:* i.e., podcast host script/influencer template copy
- *A news release* complete with strategy for which outlet(s) to send it to
- *A feature story* for an online bulletin/newsletter

In addition, the kit must include TWO additional elements. Discuss your special elements with the instructor if you are unsure what to select. Among your options:

- An infographic designed for posting on multiple platforms (with emphasis on the copy not the design) (Must be suitable for paid social, internal posting, etc.)
- Fact sheet or FAQ
- An opinion piece (500 words minimum)
- Paid social ad tied to the Creative Brief

You will present your information kit during the last class session on Thurs., Nov. 19, 7-9 p.m. Your 5-minute presentation should cover: the basic overview of your selected topic; a brief discussion of each element; any challenges you faced during the planning, writing and/or editing of the materials.

IV. Grading

a. Breakdown of Grade

Assignment	% of Grade
In-class writing, homework, quizzes, breakout group projects	40%
Midterm	25%
Final	35%
TOTAL	100%

In this course, participation is factored into your in-class work as well as your comments/questions related to the writing assignments. A separate grading rubric will be provided for your Final Project.

b. Grading Scale/Standards

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

Writing courses in the Public Relations program follow the following grading scale:

“A” projects have writing near professional quality; one or no mistakes; clearly proofread and edited material. All required elements included (catchy headline, solid lead, varied vocabulary; supporting facts/figures; quotes as required). Excellent organization and flow; original thinking. Showed creativity in packaging/distribution method. High end of scale: publishable today as is.

“B” projects have two to five spelling, grammar or AP style mistakes. One or more required elements missing or poorly displayed (i.e., boring headline; confusing lead, etc.). Shows potential as a good writer. Adhered to inverted pyramid. High end of scale will have at least one extraordinary element such as astonishing lead or little-known facts or pithy quote. Some creativity shown. Publishable with medium editing.

“C” projects have more than five errors (spelling, grammar, AP style). Poorly edited and/or proofread. May have adhered to inverted pyramid but strayed at beginning or end. Hackneyed elements such as trite headline or uninteresting lead. Little or no facts/figures included. Passive rather than active verbs become the norm. Little or no creativity shown. Publishable with major editing.

“D” projects have more than 10 errors (spelling, grammar). Needs to be completely rewritten. Poorly organized with little or no understanding of journalistic style/standards. Needs to work with writing coach.

“F” projects are not rewritable, late or not turned in.

You will receive an individual assessment based on this rubric for every writing assignment. You should aim to see steady improvement as the semester progresses.

In addition, we maintain the highest standards of ethical writing/editing. 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 (unless you are specifically assigned to insert fictional facts/quotes by your instructor for learning purposes)
- Plagiarizing an article, part of a script/article or information from any source. This includes improper attribution, lifting ideas from another source and/or representing any work as your own.
- Missing a deadline.

V. 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. **I do not accept make-up assignments.**
- B. Assignments must be submitted via email either at the end of a class session or by the due date specified on the syllabus. **Unless otherwise noted on the syllabus, all writing assignments are due by 9:00 p.m. on the Sunday before the next class. Your graded assignments will be discussed that week.**

VI. Required Readings and Supplementary Materials

1. *"The Associated Press Stylebook and Briefing on Media Law."* Latest edition preferred. ***Required** You are allowed to utilize the online version BUT in my experience, it helps to have the hard copy with you while executing in-class assignments.
2. *The AdWeek Copywriting Handbook: The Ultimate Guide to Writing Powerful Advertising and Marketing Copy from One of America's Top Copywriters* —Joseph Sugarman ***Recommended**
3. *Hey Whipple, Squeeze This*, Luke Sullivan and Edward Boches ***Recommended**
4. Dictionaries and other writing references are indispensable. You need to have easy access to one or more guides to spelling, grammar, punctuation and writing style. *"Woe is I"* by Patricia O'Connor and *"The Elements of Style"* by Strunk and White are among the best of the shorter volumes. We will discuss other references. The bottom line: know where to look when you have questions about writing.
5. Newspapers, magazines, trade publications, websites and other publications as required by assignments or your own interests. **(See separate instructions on the PR 535 Blackboard "content" page for free student subscriptions.)**
6. Some reading materials will be posted on Blackboard and will be indicated either on the syllabus or on the white board at the beginning of the class session.

ADDITIONAL READINGS

It's impossible to learn about writing and improve your writing skills without reading topical news and feature writing and watching quality news broadcasts. It's also important to be aware of news, government, history and media. If you don't already do so, plan to be a regular reader of newspapers, magazines, specialized publications and websites as well as a listener of radio and television news, podcasts, YouTube videos. My recommendation after many years as a PR practitioner and writing teacher: READ A BOOK!

IN PREPARATION FOR THE FIRST SESSION OF THE COURSE

Please review the pre-recorded session on Tips for Effective PR Writing, posted on Blackboard.

VII. 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

VIII. 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. To accommodate timely, late-breaking topics and events and the unique needs of each student, the instructor retains the right to repeat, delay or even cancel certain assignments. Students having any doubt or question about assignments, schedules, homework changes, etc., should check Blackboard. *Please note that pre-recorded materials are indicated on the Course Schedule in red throughout the syllabus.*

	Topics/Daily Activities	Readings and Homework	Deliverable/Due Dates
Week 1 - August 20	Introduction & Syllabus Review: What is persuasive writing? We will review side-by-side comparisons of passive versus active voice, and objective versus persuasive copy. We also will review a lecture by David Measer, advertising executive and long-time adjunct professor, to learn more about the intersection of PR and advertising as it relates to writing and messaging. Review of the PESO model. In-class writing assignment: Craft a 400-word piece on your favorite brand to help me gauge your current writing ability. You must give a brief description of the brand, then explain <i>why</i> it is your favorite.	Readings: AP Style – punctuation guide, A, B Read sample leads/nut graphs (all are posted on Blackboard) Introduction to the Inverted Pyramid: please review the pre-recorded lecture posted on Blackboard. Be prepared to discuss and practice the Pyramid elements over the next two sessions.	Favorite brand writing assignment – upload by Monday at 9 p.m.
Week 2 - August 27	Effective PR Writing: We will discuss elements of the Inverted Pyramid approach to writing	Readings: AP Style – C, D, E, F Review “Gallery of Award-Winning	Espacio Hotel news release – lead and nut graphs are due Monday at 9 p.m.

	<p>with particular emphasis on leads and nut graphs.</p> <p>Introduce the writing of quotes, elaboration graphs and inserting boilerplates for a news release.</p> <p>In-class writing assignment: Craft a series of leads and suitable nut graphs for an array of outlets, with emphasis on newswriting and ad copywriting.</p> <p>Quiz: Homophones</p>	<p>Headlines” on BB and be prepared to discuss during our headline review session.</p> <p>Write the lead and nut graph for the Espacio Hotel news release.</p> <p>Improving your persuasive writing: review the pre-recorded lectures “Cut the Clichés” and “Dog Puppies” posted on Blackboard.</p>	
Week 3 - September 3	<p>Writing that Sizzles: Throw out everything you learned about essay titles and term paper monikers: we’re going to craft more than a dozen headlines during this fast-paced session. In addition, we’ll examine the importance of quotations: who to quote and how.</p> <p>Breakout groups: For the same topics as above, you will work in teams to identify who might be the logical experts or spokespeople to quote.</p> <p>In-class writing assignment: Craft the final portions of the Espacio news release and practice writing</p>	<p>Readings: Review the sample AP Style – G, H, I, J, K</p> <p>Make revisions to your Espacio Hotel news release</p> <p>Write the lead and nut graphs for the MacArthur Foundation news release</p>	MacArthur Foundation news release – lead and nut graphs are due Monday at 9 p.m.

	<p>quotes, elaboration graphs and inserting boilerplates.</p> <p>Quiz: AP style</p>		
<p>Week 4 - September 10</p>	<p>Practice writing a news release: Review structure of news releases and issues with current assignments. View samples and discuss their effectiveness. Practice writing headlines and leads.</p> <p>Breakout groups: Review your headline and lead graphs.</p> <p>In-class writing assignment: Add the quote, elaboration and boilerplate graphs to your MacArthur news release.</p> <p>Quiz: AP style</p>	<p>Readings: Sullivan/Boches – Ch. 3 Ready Fire! Aim</p> <p>AP Style – L, M, N, O, P</p> <p>Finish the MacArthur news release</p> <p>Please watch the pre-recorded Role of the Advertising Strategist before next week's class session.</p>	<p>MacArthur news release – due Monday at 9 p.m.</p> <p>Simplifying the Complex: All about messaging and story structure. All About Inclusion. We will review the ordering of facts for news and advertising purposes. Then you will practice re-ordering information on the news releases you crafted last week, discuss which works best, then carefully edit and proofread your segments to submit via email by Monday at 9 p.m.</p> <p>Review Creative Brief document.</p>
<p>Week 5 - September 17</p>	<p>Crafting an Ad, An Overview: We will establish the general tenets of advertising writing. During this class we will discuss advertising strategy and the role of the Creative Brief. The focus will be on what advertisers call 4 C's research on audience composition and insights. (4 C's = consumer, category, company, culture). Guest speaker TBA.</p>	<p>Write take-home portion of midterm. Prepare for in-class portions.</p> <p>Select what you think are 5 great ads (of any medium) and be prepared to tell the class why during next session after the midterm.</p> <p>Readings: Sullivan/Boches – Ch. 4 The Sudden Cessation of Stupidity</p>	<p>Submit the take-home portion of your midterm by 6:30 p.m. on September 23.</p>

	<p>Review take-home portion of the midterm.</p> <p>Breakout groups: Craft a 4 C's map for a major brand in teams, then reunite to discuss</p> <p>Quiz: AP style</p>		
Week 6 - September 24	<p>Midterm (second portion is administered in class)</p> <p>Breakout groups: Discuss student selections of "5 great ads" (of any medium)</p> <p>In-class writing assignment: If time permits, practice writing headlines and lead graphs for Subaru and ball of lint events (find the document on Blackboard)</p>	<p>Readings: Sugarman - Section 2, Understanding What Works</p> <p>Sullivan/Boches – Ch. 5 Write When You Get Work</p> <p>AP Style – Q, R, S, T, U, V</p> <p>https://www.forbes.com/sites/forbesagencycouncil/2017/01/17/five-highly-persuasive-digital-marketing-tactics/#6df11d217ab2</p>	
Week 7 - October 1	<p>Ad copywriting I: After we review our midterm, we will compare Sugarman's notion of effective ads versus the ones you collected.</p> <p>Next, we begin our ad copywriting module with a visit from Michael Chen, a copywriter at RPA ad agency in Santa Monica.</p> <p>In-class writing assignment: Mr. Chen will provide you with the fundamentals of</p>	<p>Readings: Sugarman - Review 5 remaining ad campaigns AND pages 277-212 on Utilizing your Copywriting Skills</p> <p>Sullivan/Boches – Ch. 6 The Virtues of Simplicity</p> <p>AP Style – W, X, Y, Z</p>	<p>In preparation for our next session, please review the TV, magazine and other sample ads posted on Blackboard. You should come to class prepared to discuss them because you will craft your own complementary elements!</p> <p>Also, select your favorite influencer and/or podcaster and be prepared to offer her/him up for our class group assignment next week.</p>

	<p>advertising copywriting, then you will take a stab at writing your own!</p> <p>Quiz: pronouns</p>		
Week 8 - October 8	<p>Ad Copywriting II: We will review a series of TV, radio, online and magazine ads and discuss the messaging</p> <p>During this session, you will craft 2 complementary advertising elements (i.e., script for podcast host/influencer program)</p> <p>Quiz: capitalization</p>	<p>Readings: Sugarman - Review the first examples in Section 3, Proving the Points: Ad Examples, and be prepared to discuss</p> <p>Sullivan/Boches – Ch. 7 Stupid, Rong, Naughty, and Viral</p> <p>Practice writing a lead graph from 3 news stories (handout is on Blackboard)</p>	<p>Submit your 3 lead graphs by Monday at 9 p.m.</p>
Week 9 - October 15	<p>Feature Writing: The nuances of feature writing. Here we expand the Inverted Pyramid, adding layers as needed, depending upon our audience.</p> <p>In-class writing assignment: Write a feature on a subject to be voted upon by the whole class.</p> <p>Quiz: capitalization</p>	<p>Readings: Sullivan/Boches – Ch. 8 Why Is the Bad Guy Always More Interesting?</p> <p>Finalize your feature story.</p>	<p>Feature story – due Monday at 9 p.m.</p> <p>Begin working on the elements for your information kit.</p>
Week 10 - October 22	<p>Crafting Your Pitch: Class critique of select websites. PR and advertising practitioners will need to know how to write a pitch to an array of possible targets.</p>	<p>Readings: Sullivan/Boches – Ch. 9 Zen and the Art of Taste-Puft</p> <p>Review Tips for Pitching a Story to Your Client or a Journalist, posted on Blackboard</p>	<p>Instagram story - due Monday at 9 p.m.</p> <p>Continue working on the elements for your information kit.</p>

	<p>Review “bad” pitches!</p> <p>Discuss converting feature stories for posting to social media.</p> <p>In-class writing assignment: Write a pitch/brief on a topic to be determined jointly by the class.</p>	<p>Now take your feature story and convert it to an Instagram story. Do not include graphic elements, though you may suggest some.</p> <p>View the pre-recorded What is an FAQ Anyway? material on Blackboard.</p>	
<p>Week 11 - October 29</p>	<p>Controlled media - eBulletins, electronic FAQs: Review of selected bulletins. How does “controlled” media differ from news materials? Overview of newsletters, bulletins and FAQs.</p>	<p>Readings: <i>Unconscious Bias</i> as well as the Coded Words list that appears on Blackboard.</p>	<p>Continue working on the elements for your information kit.</p>
	<p>How do print versions differ from digital ones?</p> <p>Breakout groups: Review and discuss e-bulletin samples</p>		
	<p>In-class writing assignment: Write an FAQ, then a fact sheet from the material supplied by the instructor.</p>		
<p>Week 12 - November 5</p>	<p>Writing to Ensure Inclusion - Opinion Pieces: How to persuade! What is the difference between editorial and news? Why write an opinion piece? Who gets to write one?</p>	<p>Readings: “The Intersection of Public Relations and Social Media Marketing,” Jessica Crozier, InQuest Marketing (posted on Blackboard)</p>	<p>Opinion piece - due Monday at 9 p.m. You will be expected to comment on at least two of your classmates’ pieces (via Bb discussion board) and be prepared to discuss them during our Nov. 12 class session. See Blackboard for directions.</p>
	<p>In-class writing assignment:</p>	<p>https://www.digitalmarketer.com/podcast/perpetual-traffic/persuasive-ad-copy/</p>	<p>Continue working on the elements for your information kit.</p>

	Craft an opinion piece of no fewer than 500 words on a topic of your choice. But first, figure out “who” is writing the piece.		
Week 13 - November 12	<p>Where PR and Advertising Intersect: Review and discuss the opinion pieces.</p> <p>Examine coordinated PR and ad campaigns and write copy that is transferable to different mediums.</p> <p>Introduction to a simple design assignment: the multi-purpose infographic.</p> <p>Information Kits: we’ll review and discuss common questions and issues about finalizing the info. kit.</p> <p>In-class writing assignment: Create an infographic utilizing a prepared template (Canva is recommended). This piece should be suitable for posting on Pinterest or as an electronic bulletin board announcement. *If you have elected an infographic as one of your information package elements, you may use your selected topic for this assignment.</p>	<p>Review and revise the materials in your information kit.</p>	<p>Proofread and finalize your final project.</p> <p>It’s imperative that you test it before you submit it AND show it to the class.</p> <p>All final projects are to be submitted to Blackboard by November 19 at 7 p.m.</p> <p>No late submissions will be accepted.</p>
Final Exam Period November 19	Presentation of Final Projects:		You may make an appointment with Professor Tush from

7-9 p.m.	You will proudly show your classmates your completed Information Kit. Present an overview of your selected organization/brand, walk us through the contents, describe any challenges you encountered.		November 20-24 to review your information kit assessment.
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IX. Policies and Procedures

Additional Policies

The following policies and recommendations are intended to provide guidance to students while also establishing a consistent, campus-wide set of standards for accommodating and responding to some of the common issues that may arise from remote learning.

Class Participation and Attendance in Synchronous Sessions:

In general, students should plan to attend every synchronous (at the same time as everyone else) session for the classes in which they are enrolled unless the class time falls outside of reasonable learning hours in the student's time zone (defined as **7:00 a.m. to 10:00 p.m.** in the student's time zone). Accommodations will be extended to students who are unable to attend class due to class being held outside of the reasonable learning hours. Students who are unable to attend class for other reasons must notify their instructor via email prior to the class. Class sessions are recorded and available through Blackboard. You are responsible for watching the recording of any missed class and keeping up with the "in-class" writing assignments and homework assignments.

Class discussions display the communication skills required for your craft. They also can reveal your curiosity, tenacity and ability to connect with sources to obtain information. It is equally important to respect the class and your fellow students. Cell phone rings, side conversations, noisy wrappers, web surfing and other distractions and interruptions have no place in the classroom.

Ideas are to be treated with respect as well, but criticism plays a crucial role in learning. The craft of writing is made up of revision and rewriting. Constructive comments on your classmates' work are expected. Not only should you not be bothered by critiques from fellow students and the instructor, you should seek out honest reactions to your work. Lastly, this is a graduate-level course and as such, will require you to be engaged and involved in the world around you: read a newspaper; watch actual TV news; be aware of breaking stories and issues; notice billboards and bus boards as you travel around the city.

Camera Policy:

Class dynamics are substantially compromised without the ability to see the students in class. **Students should have their cameras on during synchronous online sessions.** However, some students may face challenging situations, such as internet connectivity, illness, or home environments that make this difficult or impossible. To alleviate these concerns, students can use virtual backgrounds (if their Internet bandwidth can accommodate), which will eliminate most privacy concerns, and earphones or headsets to improve audio quality. Students should notify the instructor if they choose not to have their camera on for a class session.

Recording Online Classes:

For the Fall 2020 semester, USC policy requires that classes conducted online be recorded for asynchronous viewing with transcriptions made available. Recordings ensure that all classes are ADA compliant, and can be freely accessed at all times by students irrespective of the region or time zone they are studying from. Zoom will

automatically record and transcribe class sessions, which are then made available to students and faculty for all classes in Blackboard.

ZOOM “Netiquette” – ONLINE CLASS NORMS:

- Wear appropriate attire when on camera. No pajamas or bathrobes.
- Sit at a desk or table to minimize neck fatigue (“tech neck”) and mimic as much as possible the in-class experience.
- Have a light source in front of you and not behind you.
- Mute your microphone unless you are speaking.
- Enable your video camera (webcam) on your device unless you have spoken to the professor in advance about why you are unable to participate with your camera turned on.
- One 5-10 minute break will be given once an hour when we are on Zoom.
- Practice chat etiquette and use the raise-hand icon (located when you click on “participants” icon) to get the teacher’s attention.
- While it is expected that students will make every effort to attend class, it is recognized that personal circumstances will arise which preclude attendance. In such circumstances, the student is responsible for obtaining the materials presented in missed classes and for making up missed tests and other assignments. We encourage synchronous Zoom class attendance because it has benefits (e.g., real-time engagement with course content, the instructor, and fellow students; ability to ask for clarification, etc.). Accommodations will be extended to students who are unable to attend class due to class being held outside of the reasonable learning hours (defined as **7:00 a.m. to 10:00 p.m.** in the student’s time zone).

IMPORTANT: If you experience problems logging onto Zoom for the class session, please email me immediately about the problem and then seek technical assistance by contacting the USC tech desk (itservices.usc.edu/contact/) or (213) 740-5555.

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 one percent (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 class.

Statement on Academic Conduct and Support Systems

a. Academic Conduct

Plagiarism

Presenting someone else’s ideas as your own, either verbatim or recast in your own words - is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Section 11, *Behavior Violating University Standards* <https://scampus.usc.edu/b/11-00-behavior-violating-university-standards-and-appropriate-sanctions/>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct/>.

USC School of Journalism Policy on Academic Integrity

The following is the USC Annenberg School of Journalism’s policy on academic integrity and repeated in the syllabus for every course in the school:

"Since its founding, the USC School of Journalism has maintained a commitment to the highest standards of ethical conduct and academic excellence. Any student found plagiarizing, fabricating, cheating on examinations, and/or purchasing papers or other assignments faces sanctions ranging from an 'F' on the assignment to dismissal from the School of Journalism. All academic integrity violations will be reported to the office of Student Judicial Affairs & Community Standards (SJACS), as per university policy, as well as journalism school administrators."

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

X. About Your Instructor

Lisa Cracchiolo Tush was once sitting where you are now as she was graduated from USC's School of Journalism with an emphasis in public relations in 1984 and worked in Los Angeles for close to 20 years at four PR agencies: Hill and Knowlton, Burson-Marsteller, Ketchum Public Relations and Ogilvy PR.

Much of her time was spent developing communications elements ranging from media materials to customer newsletters. She worked on numerous accounts including Bridgestone Tires, Epson Computers, Hilton Hotels, Metrolink commuter rail, and Star System ATM network. Additionally, she has experience in media relations and organizing special events.

In 2005, she obtained her teaching credential from Cal State L.A. and transitioned from PR to teaching language arts at the junior high level. She has taught at two LA-area Catholic schools for 10 years focusing on literary analysis and writing instruction.

In addition to occasionally substitute teaching, Lisa volunteers at Cal Poly Pomona where she is an Executive in Residence in the business school. She works with students to prepare them for job interviews. She provides counsel on resumes, letters of recommendation, job selection, and interview skills.

She loves reading, traveling, cooking and watching HGTV. Her current favorite podcasts are *Were you raised by wolves?* and *My Favorite Murder*.