

JOUR 521: Documentary Pre-Production 2 Units

Fall 2020 – Tuesdays – 2-5:20 p.m.

Section: 21678D

Location: Online

Classroom: ANN 210

Instructor: Daniel Birman

Office: ANN 205A

Office Hours: By appointment via Zoom or telephone

Production Coach: Megan Chao

Office: ANN 204F

Office Hours: By appointment via Zoom or telephone

I. Course Description

JOUR 521 begins as a pre-production class designed to prepare students for a documentary / longform project. Students learn to shape and pitch marketable ideas, conduct in-depth and journalistically-sound research, identify visual elements and sequences, begin working on advanced production techniques, research a longer form documentary concept, produce visual sizzle reel, and create an industry standard pitch for a documentary.

It is instructive to consider your own buying habits. When you walk into a store, you are mission-driven with something in mind. There might be a variety of options that are interesting for you to consider buying. But if the market doesn't carry what you are looking for, chances are you'll look elsewhere. This is how media buyers work as well. We focus on this very need.

The key to success begins with an understanding of what it takes to make a nonfiction program feasible. Students learn about pitching ideas that can play in different media, from digital to broadcast, and create sales tools necessary to meet marketplace demands. We evaluate real-world examples to better understand how programs are pitched, shaped and subsequently constructed. We see why they work – or in some cases – don't.

This class gives students time to develop a story that is engaging, relevant, and effective. Critical to this course is the notion that an idea, on its own, is rarely sufficient to convince a buyer to commission a story, be it for a longform news story, newsmagazine or documentary.

Target market/platform is one critical aspect of the course. Students research market options for a story, and then shape their projects to meet the needs of that market. The research and preparation make it possible for students to move into production with much more confidence and to anticipate the look of a documentary before any work is done with a camera.

Mid-semester, students learn some advanced production techniques, followed by editing techniques as well. Students use these new techniques to produce a sizzle reel as a documentary pitch. Then by the end of the semester, students are ready to advance their ideas into a longform documentary presentation.

On the most fundamental level, longform storytelling requires an angle that is distinctive and interesting. This course equips the student with an approach that is repeatable for any subject matter and for any platform from a basic online presentation to the more demanding broadcast arena.

Adaptations for COVID-19 Pandemic Conditions: Storytelling approaches will be modified with safe and best practices in mind for students, faculty, staff, and story participants. There is zero tolerance for breach of best practices that will be required depending on guidelines presented by CDC, Federal, State, local government, and policies required by the University.

II. Overall Learning Outcomes / Objectives

Students taking JOUR 521:

- Research ideas that can be produced within the timeframe of the coursework
- Pitch a story idea
- Compile relevant research materials for a longform story
- Locate and pre-interview experts who will participate
- Produce a shooting script for a documentary
- Learn advanced production and editing techniques that are practical within COVID conditions
- Shoot and edit a visual sequence
- Produce a 2-minute sizzle reel
- Create a one-page treatment

These learning outcomes/objectives are practical and derived from decades of work within the television industry. They are intended to make sure that the student can parse out approaches for even the most complex stories. Given the restrictions placed on all of us within the reality of COVID, we can focus our efforts on the work that is so often overlooked due to time constraints.

Keep in mind, too, you're embarking on a course that centers on a highly competitive marketplace. It is not enough to just create content that is interesting to you, it is well worth taking one bolder step by anticipating what the market might want and how you can then shape your ideas so that they're desirable within the profession.

III. Course Notes

Grading is subjective based on the instructor's overall assessment of the student's application of ideas taught throughout the course, and the student's engagement within the class. Students are expected to be active participants during class, including discussions centering on the application of critical thinking approaches to storytelling. The instructor does not expect technical perfection, rather a clear indication that the student is working toward best possible outcomes. Students are also expected to contact the instructor when confused about course objectives, or if having difficulty meeting the course requirements.

Attendance: While we are not allowed to grade for attendance, it is expected that you will attend all classes. Anyone with three or more unexcused absences will be asked to drop the class. Also, students are expected to attend on time.

Special Note About Diversity and Inclusion

Journalists enjoy a special privilege and responsibility to report on government, business, industry, citizen action, social conditions, science, university work, medicine, entertainment – a wide spectrum of ideas and activities that impact people here and abroad. The students who take this class are expected to be sensitive to diversity on a large scale. Gender, racial, ethnic, religious, financial, social, health, ability, physical, political – these are just some of the areas where diversity matters.

Students are expected to consider diversity as a critical factor when approaching all stories. This means that students are open to varying opinions from people from all backgrounds, which is consistent with the diversity of the world in which we live and work.

The instructor has zero tolerance for any action that would be considered insensitive to another person for who they are, their backgrounds, or expressed opinions. It is this instructor's position that diversity increases perspective, which helps us to report fairly and accurately given diverse views.

And finally, through research, we reach one of the main tenets of journalistic integrity: objectivity coupled with an unbiased selection of the best people and situations for our stories. Inclusion is fundamental and professionals are challenged to look beyond bias in favor of making sure that we are fair and inclusive with our choices.

IV. Description and Assessment of Assignments

- **PITCHES** need to be typed out, proofread and checked for grammar. You'll type out a single paragraph per idea, with two to three ideas total. Turn in hard copy printouts as instructed in the course schedule. You'll also need to prepare a verbal pitch in class that does not exceed two minutes in length.
- **RESEARCH + BIBLIOGRAPHY:** You should be able to demonstrate an ability to conduct in-depth research with legitimate and reliable sources like journal articles, feature stories, library books. Wikipedia is not a source. News stories can guide you to research, but they are not professional references. Think of big picture concepts in connection with your story – e.g. If you're producing a story about earthquakes in southern California, you need to cite statistics from the USGS or from academic institutions about how many earthquakes happen in the region, how often, etc. The research helps you build a case for:
 - **Production Elements** – the elements you plan to use for your documentary. Where you wish to shoot, what you expect to see, the experts you intend to interview, the topics you intend to cover, and the sequences you hope to capture. Include photos if possible.
 - **Experts & Profiles** – descriptions and brief bios of each person to be profiled in the story and how they will be used, and possible visual sequences with the expert. Include photos if possible.
- **SHOOTING SCRIPT:** the student prepares a script/outline that identifies the main characters and themes for an eventual story. The shooting script becomes a roadmap toward completing a well-thought-out plan. You will be graded on presentation of a clear, thought-out narrative and approach to the storytelling based on gathered, or yet-to-be-gathered elements. The shooting script is to be submitted via email as Microsoft Word documents.
- **VIDEO CUTS (FOOTAGE STRINGOUTS, ROUGH CUT, FINE CUT)** are to be submitted as exported **QuickTime** files via **Xchange**.

V. Grading

a. Breakdown of Grade

Assignment	% of Grade
Pitches	10%
Research + Bibliography	10%
Story outline	10%
Shooting Script	20%
Footage	10%
Visual sequence	10%
Sizzle Reel	15%
One Sheet	15%
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

c. Grading Standards

An “A” grade means that the student has a full grasp of the concept and is doing exceptional work. Work is completed on time with minimal amount of editing required to complete the task. The grade demands that students exhibit professionalism.

A “B” grade means that the student understands and executes the work on time. There may be more extensive editing needed to complete the work, it is clear that the student grasps the concepts and exhibits professionalism.

A “C” grade means that the student completes the work with a minimal amount of effort. The work is done, but requires a fair amount of editing. It is clear that the student might not have done in-depth research, and the assignment does not meet professional standards.

A “D” grade means that the student is producing substandard work in the class. The work is attempted, but requires a significant amount of editing. Camera and editing work is unsatisfactory or fails to show important elements. The work should not have been submitted.

An “F” grade means that the student failed to meet the major criteria of the assignment or are late. 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.

d. Grading Timeline

Assignment feedback will be given within one week following the submission of the work.

VI. Assignment Rubrics

The work in Jour 521 is treated as professional work. Students will not receive a grade for incomplete submissions.

VII. Assignment Submission Policy

- A. All assignments are due on the dates specified. Lacking prior discussion and agreement with the instructor, unexcused late assignments will automatically be given a grade of F.
- B. Written assignments must be submitted via email to the instructor per guidelines outlined in the syllabus.
- C. Video edits must be exported as QuickTime movies and submitted through Xchange. We will provide training on the system during the editing workshops. For technical issues, please contact Victor Figueroa, the Media Center's Production Consultant at vfiguero@usc.edu.
- D. **Completed projects will be eligible for broadcast on *Impact*, USC Annenberg's award-winning student-produced newsmagazine series.** *Impact* is also a weekly broadcast on **Spectrum News One**, Sundays 11 a.m., 4 p.m. and 6 p.m., to millions of subscribers. **For more information, please visit: <http://www.uscannenbergmedia.com/category/watch/impact>**

About the video shot for this class... the footage you shoot for this course is the property of the University and the Annenberg School, only to be used by you for your story as an assignment, as part of your thesis project, and in all cases, as a story for possible inclusion on *Impact*. The footage cannot be used for any other purpose – whatsoever – without written permission from Annenberg.

You will be entitled to use completed copies of your stories for demonstration purposes and your resume. You may link to the *Impact* site on any Website that is specific to you and your job search. The story may not be used for any commercial purpose. Please refer to the Procedures and Guidelines for greater clarification on this policy.

VIII. Required Readings and Supplementary Materials

OPTIONAL TEXTBOOKS AS REFERENCES:

Through observation (critiquing existing shows), organization, and hands-on producing, you'll learn the secrets behind long-form storytelling. In addition to the semester's work, the following reading list – available at the bookstore – will give you an even greater understanding of the history behind documentary television and the work that goes into creating it.

- Barnouw, Erik. *Documentary: A History of the Nonfiction Film*
- Rabiger, Michael. *Directing the Documentary*
- Bernard, Sheila Curran. *Documentary Storytelling: Making Stronger More Dramatic Nonfiction Films.*

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 (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

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.

Week	
1 08.18.2020	<p data-bbox="354 338 545 365">INTRODUCTIONS</p> <p data-bbox="354 405 945 432">LECTURE: Understanding Documentary and Longform</p> <ul data-bbox="402 436 1016 562" style="list-style-type: none">▪ Realms of nonfiction television▪ Context: how longform evolved into its current form▪ Passion and creativity behind the craft▪ Taking the timeliness out of newsworthy events <p data-bbox="354 598 652 625">Responsibility in Reporting</p> <ul data-bbox="402 630 1331 756" style="list-style-type: none">▪ What we do as journalists is a <i>privilege</i>, not a right▪ Covering issues of gender, race, diversity, etc.▪ Challenging your own biases and assumptions to achieve a greater understanding▪ Research as the most powerful and informative tool <p data-bbox="354 791 607 819">HOUSEKEEPING ITEMS</p> <ul data-bbox="402 823 993 949" style="list-style-type: none">▪ USC Intellectual Property Agreement▪ Understanding copyright and fair use▪ Liability and Production Insurance▪ Appearance, Location and Materials release forms <p data-bbox="354 989 526 1016">ASSIGNMENTS:</p> <ul data-bbox="402 1020 1370 1121" style="list-style-type: none">- Start brainstorming possible stories to produce.- Watch a documentary and write a one-page review, keeping in mind all of the topics discussed in class today. Email Word document to instructor before class.
2 08.25.2020	<p data-bbox="354 1188 1383 1215">** DUE: DOCUMENTARY REVIEW in Word document format. Email to instructor before class.</p> <p data-bbox="354 1255 656 1283">LECTURE: Finding the Story</p> <ul data-bbox="402 1287 1312 1541" style="list-style-type: none">▪ What’s interesting to you? Why?▪ Taking your starting point, finding broader context and focus▪ Thinking about the marketplace▪ Realistic expectations during COVID▪ Approaching potential subjects and experts: doing more listening than speaking▪ Gaining trust: the key to access and feasibility for execution▪ Understanding that your idea isn’t the first to be told, nor the last▪ Finding your voice: How will <i>you</i> tell it differently? <p data-bbox="354 1577 532 1604">The “Soft” Pitch</p> <ul data-bbox="402 1608 1140 1671" style="list-style-type: none">▪ Thinking about the audience and mercy for the decision-makers▪ Crafting the elevator pitch and writing it up <p data-bbox="354 1707 526 1734">ASSIGNMENTS:</p> <ul data-bbox="402 1738 1451 1839" style="list-style-type: none">- Preliminary research on two or three producible ideas (one primary, others as alternates) for a documentary. Write one paragraph per idea. Email Word document to instructor before class next week and be prepared to verbally pitch your ideas.

Week

3

09.01.2020

**** DUE: PITCHES FOR DOCUMENTARY in Word document format. Email to instructor before class.**

PITCH SESSION

In-class feedback. Instructor will email notes and grades.

LECTURE: Visual Literacy

- Thinking visually: avoiding see-and-say
- Imagining what your story will look like
- Parallel story construction as the mechanism for robust storytelling
- Deconstructing the elements: people, locations, actualities, topics & questions
- Making creative choices: verité, narrated, fast-paced, etc.
- Identifying the main elements in your story
- Setting the right tone for your subject

ASSIGNMENTS:

- Watch a documentary and **write a one-page review**, keeping in mind all of the topics discussed in class today. Email **Word document** to instructor before class.
- Begin gaining access to your characters, locations, and experts.

4

09.08.2020

**** DUE: DOCUMENTARY REVIEW in Word document format. Email to instructor before class.**

LECTURE: The Importance of Research in Longform Storytelling

- A deeper dive: Not taking things at face value
- Research methodologies: Finding credible sources
- Statistics, accuracy of information and thinking critically
- The importance of being organized
- The Research Bibliography: Organized by topic, with links, descriptions and relevant data in MLA format

Story Outline

- Expanding on your pitch with research
- Finding the narrative
- Describing the sequences that will visualize your story
- Looking for details that reveal character, purpose, context and relevance
- Understanding the role of a spine sequence and supporting sequences

ASSIGNMENTS:

- **Thoroughly research your story. Bibliography due next week.**
- Continue gaining access to locations, characters and experts. Refine research as necessary.
- Begin your story outline. Due in two weeks.

5

09.15.2020

**** DUE: BIBLIOGRAPHY in Word document, MLA format. Email to instructor before class.**

LECTURE: Pre-Production and The Shooting Script

- The art of pre-interviews
- Keeping track of production possibilities and limitations
- Interviewing subjects about their environs
- How a shooting script helps with story focus and formulating a plan for production
- Translating your outline into a shooting script

ASSIGNMENTS:

- Conduct at least one pre-interview.
- **Finish your story outline. Email Word document to instructor before next class.**
- Begin your shooting script. Due in three weeks.

Week

6

09.22.2020

**** DUE: STORY OUTLINE in Word document format. Email to instructor before class.**

LECTURE: Advanced Photography Workshop

- Realistic expectations during COVID
- Capturing visual information that conveys a basic narrative
- Getting a variety of shots and angles: wide shots, medium shots, close-ups, cutaways, etc.
- The interview: Techniques for long-form television
- Looking for telling details that reveal character, behavior, skill, humor, etc.
- The outdoor environment

Pandemic Production

- Status of our industry
- The challenges of production in a fluid environment
- Establishing safe practices to protect yourself and others
- Being mindful of individual limitations and trepidations
- Finding alternative ways to be creative

ASSIGNMENTS:

- **Begin gathering footage for your project. Bring footage to class next week for the media management workshop.**
- Begin scheduling interviews.
- Continue working on your shooting script. Due in two weeks.

7

09.29.2020

**** DUE: RAW FOOTAGE.**

LECTURE: Media Management and Organization

- VPN Client for remote access to the USC Network
- Adobe Creative Cloud and Premiere Pro
- Hard drive: File structure and organization
- Setting up your Premiere project
- Importing and exporting footage
- Using Xchange to submit video assignments
- Accessing the Impact Server as a fail-safe backup

Using Stock Footage Sources

- Anticipating gaps in your production
- Creating boards
- Keyword searches
- Piecing together individual shots to form sequences
- Downloading comps and organizing them for the edit

ASSIGNMENTS:

- Continue filming for your project. Log and transcribe footage. **Bring footage to class next week for the editing workshop.**
- **Finish your shooting script. Email Word document to instructor before next class.**

Week	
8 10.06.2020	<p>** DUE: SHOOTING SCRIPT in Word document format. Email to instructor before class.</p> <p>REVIEW RAW FOOTAGE <i>In-class review and feedback.</i></p> <p>LECTURE: Edit Workshop 1: The Radio Cut</p> <ul style="list-style-type: none"> ▪ Transitioning from production to post-production ▪ Establishing good habits: duplicating timelines, proper naming conventions ▪ Putting sound bites down first to form the narrative <p>ASSIGNMENTS:</p> <ul style="list-style-type: none"> - Continue filming for your project. Log and transcribe footage. Upload some video selects to Xchange two hours before next class. - Continue acquiring footage from subject or archival sources. - Assemble your radio cut. Be prepared with this for next week's edit workshop.
9 10.13.2020	<p>** DUE: RAW FOOTAGE. Upload video to Xchange two hours before class.</p> <p>REVIEW RAW FOOTAGE <i>In-class review and feedback.</i></p> <p>LECTURE: Edit Workshop 2: Visual Sequences</p> <ul style="list-style-type: none"> ▪ Editing visual sequences to organize topics and/or characters ▪ Pacing and split edits ▪ Transitioning between sequences <p>ASSIGNMENTS:</p> <ul style="list-style-type: none"> - Continue filming for your project. Log and transcribe footage. - Review notes from the shooting script and begin revisions. - Edit a sequence. Export and upload to Xchange for in-class review two hours before next class.
10 10.20.2020	<p>** DUE: SEQUENCE. Upload video to Xchange two hours before class.</p> <p>REVIEW SEQUENCES <i>In-class review and feedback. Instructor will email notes and grades.</i></p> <p>LECTURE: Understanding the Marketplace</p> <ul style="list-style-type: none"> ▪ The burden of a nonfiction content provider ▪ Searching the marketplace for stories in the same space and differentiating your project ▪ Identifying elements in your footage so far that sell your idea ▪ The One Sheet and Sizzle Reel as sales tools <p>The Sizzle Reel</p> <ul style="list-style-type: none"> ▪ Telling just enough to entice the audience ▪ Introducing your characters and locations ▪ Conveying the unusual, what makes your project special <p>ASSIGNMENTS:</p> <ul style="list-style-type: none"> - Begin crafting a sizzle reel for your project. Rough cut due in two weeks. - Continue revising shooting script. - Conduct marketplace research and find out what other projects have been produced in the same vein as yours. Write up a page on your findings and how your project is different and email the Word document to instructor before next class.

Week	
11 10.27.2020	<p>** DUE: MARKETPLACE RESEARCH FINDINGS. Email Word document to instructor before class.</p> <p>IN-CLASS DISCUSSION: Marketplace Research Findings</p> <p>LECTURE: The One Sheet</p> <ul style="list-style-type: none"> ▪ Staying true to what you pitched ▪ How research and production have shaped your story ▪ Considering elements you gained during the semester ▪ Considering elements that you intend to gain with additional production ▪ Conveying the appeal <p>ASSIGNMENTS:</p> <ul style="list-style-type: none"> - Finish crafting a rough cut of your sizzle reel. Upload to Xchange before class next week. - Begin working on your one-sheet. Rough draft due in two weeks.
12 11.03.2020	<p>** DUE: SIZZLE REEL ROUGH CUT. Upload video to Xchange before class.</p> <p>REVIEW SIZZLE REEL ROUGH CUTS <i>In-class review and feedback. Instructor will provide additional detailed feedback on Xchange.</i></p> <p>LECTURE: Transitioning From Selling to Completion</p> <ul style="list-style-type: none"> ▪ What to expect for next semester ▪ Using the shooting script as a guide to your bigger production: annotations ▪ Checking-off areas of completion v. what you still need to get ▪ Formulating a production strategy and calendar ▪ Updates on the pandemic production environment ▪ Replacing stock footage with original footage <p>ASSIGNMENTS:</p> <ul style="list-style-type: none"> - Finish your draft one sheet. Email Word document to instructor before next class. - Continue revising shooting script. - Begin revising sizzle reel based on feedback.
13 11.10.2020	<p>** DUE: ROUGH DRAFT OF ONE SHEET. Email Word document to instructor before class.</p> <p>BREAKOUT SESSIONS TO DISCUSS PROJECTS <i>Opportunity to show new footage, get feedback on progress, troubleshoot issues.</i></p> <p>ASSIGNMENTS:</p> <ul style="list-style-type: none"> - Finalize your sizzle reel, one sheet and shooting script. Upload your sizzle reel to Xchange, and email the one sheet and shooting script to the instructor before the final.
FINAL 11.17.2020 2-4 p.m.	<p>** DUE: FINAL SIZZLE REEL, ONE SHEET and SHOOTING SCRIPT.</p> <p>FINAL SCREENING OF SIZZLE REELS <i>In-class feedback. Instructor will email notes and grades.</i></p>

XII. 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 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/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Support and Advocacy - (213) 821-4710

studentaffairs.usc.edu/ssa

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

Diversity at USC - (213) 740-2101

diversity.usc.edu

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

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

dps.usc.edu, emergency.usc.edu

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

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

dps.usc.edu

Non-emergency assistance or information.

Annenberg Student Success Fund

<https://annenberg.usc.edu/current-students/resources/additional-funding-resources>

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

XIII. About Your Instructor: Daniel H. Birman

Daniel H. Birman is a nonfiction and documentary producer based in Los Angeles. Birman is currently in post-production on *St. Patrick's Greatest Gift* for **CuriosityStream**. He recently completed *Murder to Mercy: The Cyntoia Brown story*, a feature documentary in collaboration with **Netflix** about a young Tennessee woman who was sentenced to life in prison for murder but was recently released after 15 years. He is also in production on *The Hinges of History*, a limited series for CuriosityStream about pivotal moments and people in history that shaped Western civilization. Birman also recently produced *The Earliest Americans*, a documentary about a controversial finding about the first peopling of the Americas, and *The Hunt for Dark Matter*, a documentary about recent advancements in space exploration, for digital streaming service **CuriosityStream**.

Some notable work includes: *Perfecting Flight*, a feature documentary about legendary aviator Bob Hoover, whose significant contributions to aviation began in WWII. At age 91, he flies for the last time and tells his story. Birman was a contributing producer for *The Big Bang Machine*, a special for **PBS - NOVA** about one of the great scientific discoveries in modern times, the Higgs boson, a tiny particle that explains how the universe was formed. *Chasing Speed: Leslie Porterfield* for **Velocity** is the story about the world's fastest woman on a motorcycle. Birman produced an internationally acclaimed social documentary, *Me Facing Life: Cyntoia's Story* for **PBS - Independent Lens**, which was also featured as part of the ITVS Community Cinema program. Birman wrote, produced, and directed the documentary, *Brace for Impact: the Chesley B. Sullenberger Story* for **TLC** and **Discovery**. Birman also has an extensive body of work producing science and medical programming for cable networks.

His production company, **Birman Productions**, is in development and production on a number of docu-series and specials.

Birman is also a Professor of Professional Practice at the **USC Annenberg School of Journalism**, where he teaches documentary production and is the Executive Producer of *Impact*, a student-produced long form series at Annenberg.

Additionally, Birman is on the Board of Governors for the **Television Academy**, representing the Documentary peer group. He currently serves as chair of the Bylaws and Academy Experience committees.

About Your Production Coach

Megan Chao is vice president of development and production for Daniel H. Birman Productions, Inc., a media production company based in Los Angeles. As an award-winning producer and editor, she has a long-established track record of shepherding shows from development through production and post-production. She also manages the overall corporate strategy for the company.

Chao is currently supervising producer and editor on *St. Patrick's Greatest Gift*, a history project for CuriosityStream based on *The Hinges of History*, a book series by Thomas Cahill. She was recently supervising producer and editor on *Murder to Mercy: The Cyntoia Brown Story* for Netflix, which hit the Top 10 in the first week of streaming in April 2020.

Chao is an adjunct faculty member at USC's Annenberg School for Communication and Journalism, and is line producer and online editor for the student-produced documentary series, *Impact*. She has a master's degree in broadcast journalism from USC Annenberg and dual bachelor's degrees in biology and nonfiction creative writing from the University of California at Riverside. She is also on the Los Angeles Regional Board for the USC Alumni Association.

She is an active member of the Television Academy in the documentary peer group, and serves on the peer group's executive committee. She is also a member of the International Documentary Association (IDA), the Asian American Journalists Association (AAJA), and the American Association for the Advancement of Science (AAAS).