

## **528: Summer Digital Journalism Immersion 3 Units**

**Fall 2020 – Mon: 9am-11:30am Time**  
Section: 21682D

**Class location: Ann 305 and online**

**Instructor: Eric Pape**  
**Office Hours: By appointment**

**Instructor: May Lee**  
**Office Hours: By appointment**

**Instructor: Peggy Bustamante**  
**Office Hours: By appointment.**

**Lisa Pecot-Hébert, Ph.D. (All things JOUR 528)**  
**Office: ANN 310 J**

### **I. Course Description**

The 13-week Summer Digital Journalism Immersion experience orients and familiarizes students with the best practices and standards of advanced multimedia reporting and storytelling. The course presents a series of objectives and outcomes built on Annenberg's cross-platform journalism curriculum and the principles (and best practices) that are emerging from the Annenberg Media newsroom housed in the School's state-of-the-art Media Center (MC), a converged news environment. This introductory practicum is designed to allow students to begin reporting and producing on Day 1 of the fall semester in the M.S., M.S.J.-News and M.S.J.-Arts programs.

This course will familiarize students with a variety of basic technological tools and teach them how to apply those tools to critical thinking and strategic reporting. A major focus over the semester will be on the concept of cross-platform journalism in a digital news environment. This requires reporters and editors to think about developing, reporting and producing stories for multiple platforms (web, social media, and publishing) and a variety of media (audio, video, text, code and digital interactives/elements).

Students will be required to complete assignments on a weekly basis such as:

- Designing and building a website and Web elements
- Reporting and writing short text articles and tweeting during the process
- Shooting, editing and captioning photographs
- Producing short audio segments
- Writing short video scripts, shooting video sequences, editing video and sound, creating "sound agnostic" social media videos
- Embedding elements into online platforms and posting stories

Students will be assigned to a class section, each of which will be directed by three instructors – one text instructor, one audio/video instructor and one coding instructor.

Your course instructors will work with students to produce a final project by week 13. Students will develop a story idea based on this theme: **Coronavirus, Race, and Inequality: The Pandemic's Disparate Effects on American Communities**. Students will research their story proposal and pitch it in their sections for approval by their fellow students and instructors.

Final Projects are a major outcome of this course. Each student will be required to exercise the full set of multimedia skills within his or her project. Your final projects will consist of four elements (a text story, an audio/visual component and a digital component) that will be coded and submitted in the form of a webpage. These final projects will be done in pairs of two.

In accomplishing these projects, each student will:

- Find and develop stories in a cross-platform manner.
- Gather facts, background and context.
- Gather video, audio and stills, as well as conduct on-camera interviews.
- Edit video, interviews and stills for standard video pieces.
- Edit video, interviews and stills for mobile and social platforms.
- Write web text articles.
- Create web headlines, subheadings and photo captions.
- Copyedit material for the group.
- Harness social media and mobile platforms for research and reporting purposes.
- Use social media and mobile tools for cross-platform storytelling.
- Use basic coding skills for news production and storytelling.
- Post completed stories and elements with instructor approval.

During the Final Project phase of the course, each student will have specific reporting and production goals. The section instructors will lead workshops and provide feedback and guidance during this phase.

Students will experience first-hand what is meant by collaborative and networked journalism. They will work together with faculty while contributing elements (such as text, video, photos, audio, infographics and digital material) that help to complete a story, a package or a major portion of the overall project. Instructors will be responsible for keeping individuals on track and productive throughout.

By the end of the Summer Immersion class, students will have been exposed to a myriad of cross-platform journalism tools and will be fully prepared to choose more specific directions to pursue in the coming year, while continuing to produce work in a converged multimedia environment.

**AP MODULES** Students must complete the six online AP learning modules on Blackboard and must be familiar with AP style.

**Grammar, Spelling and Punctuation (GSP) test**-The GSP test must be taken and passed by all Annenberg journalism students. There are study modules in Blackboard that will help you review for the test. The test will be given on Monday, Nov. 9th at 9 a.m. in your individual sections.

## **II. Overall Learning Objectives and Assessment**

Annenberg's Summer Journalism Immersion course has multiple objectives. Most of our focus will be on the best practices for today's journalism. This ranges from critical thinking, story development across platforms, reporting and writing for social media and digital production/publishing for various types of media. The Immersion's objectives can be grouped into related topic areas:

### **Ethics, Standards and Perspective**

*Students will gain:*

- Ability to recognize best ethical practices for different types of media across various platforms.
- Understanding of the principles of real-time web/mobile/social journalism, how the Web works and what role cross-platform journalism plays in the evolving industry landscape.
- Familiarization with the legal rights and responsibilities of all working journalists.

### **Skill Sets for Cross-Platform Production**

*Students will gain:*

- Exposure to the various forms of converged multimedia production, including text, photography, videography, audio, coding, virtual reality/360, and digital interactives/elements.
- Familiarization and practice with different writing styles for multiple platforms, including the web, television, radio, mobile apps and social media platforms.
- Exposure to working in collaborative networked teams with emphasis on sharing work that is produced.
- Familiarization with audio/video equipment and software and similar tools on mobile devices.
- Familiarization with the growing symbiosis between social media, mobile apps and newsgathering, production and distribution, plus its impact on journalism.
- Familiarization with recording interviews via computer programs such as Zoom and best practices for socially distant reporting.
- An understanding of cross-platform production and development, including analytics, publishing (CMS) and web/app interfaces.

### **Effective Reporting, Storytelling and Pitching**

*Students will gain:*

- An understanding of the basic research and strategic planning required for effective reporting and storytelling, as well as an introduction to the art of story pitching and story development.
- The ability to adopt a “multimedia mindset” in all production efforts so that collected material can be used in a cross-platform fashion in order to reach many different audiences.
- Exposure to the basic multimedia production and editing techniques required for preparing content for publication and/or broadcast across various platforms.
- An introduction to the skills necessary to manage breaking and crisis news stories via coordination of reporters, curation of social media and maximum leveraging of social media tools such as Facebook, Facebook Live, Instagram stories, Reddit, Twitter, Snapchat, and many more.

### **III. Description of Assignments**

All students attending the M.S., M.S.J.-News or M.S.J.-Arts programs at the School of Journalism are required to take this 13 week immersion course. Students entering the program will learn to how to use software-based editing systems for various types of media. They will also learn how to research, report, write and publish stories using these tools. This is an exciting program filled with dynamic learning experiences and hands-on story gathering methodologies. However, it is also an intense course that has wall-to-wall instruction. Class attendance is required.

### **IV. Grading**

#### **a. Breakdown of Grade**

Assignment	% of Grade
Class Participation	10
Pitch	10
In-Class Assignments, Quizzes, Homework	35
AP/GSP Modules	10
Final Project	35
<b>TOTAL</b>	<b>100%</b>

### 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

As mentioned above, this is a practicum. Effort, attitude and adaptability are taken into account when grades are recorded. In all assignments, however, you will be judged first on the accuracy, fairness and objectivity of your stories. You will be evaluated for AP style, grammar, broadcast style, editing, production value, originality and ability to meet deadlines. Writing will also be graded on correct punctuation and spelling.

Any indication that a student has fabricated or plagiarized information will result in an “F” in the course and possible expulsion from the School of Journalism and USC. Be aware that stories will be randomly checked to verify sourcing and attribution.

If you are concerned about your grade during this course, please contact an instructor to schedule a discussion. Keep in mind that achieving high grades should not be your goal.

1. “A” stories are accurate, clear, comprehensive stories that are well written and require only minor copy editing (i.e., they would air or be posted). They are also written, shot and/or edited creatively, are well paced. Videos should include good sound bites and natural sound that add flavor, color or emotion to the story. Web text should be written as professionally as possible and should follow best practices that include the use of stills, links, etc.
2. “B” stories require more than minor editing, and have a few style or spelling errors or one significant error of omission. In videos, there may be minor flaws in the composition of some shots or in the editing. Good use of available sound bites.

3. "C" stories need considerable editing or rewriting and/or have many spelling, style or omission errors. Camera work and editing techniques 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.
4. "D" stories require excessive rewriting and have numerous errors, and should not have been submitted. Camera work is unsatisfactory or fails to show important elements.
5. "F" stories have failed to meet the major criteria of the assignment, have numerous errors, or both. A story that has a factual error that is material to the story merits an "F."

The following are some other circumstances that would warrant a grade of "F":

- Plagiarizing a script, portions of a script or information from any source – wire copy, feed packages, another reporter's package or story script.
- Staging video: When the reporter tells or asks someone to do something specific, unless that is revealed or made obvious in the context of the story. (Gray areas will be discussed in class.)
- Using video shot by someone else and presenting it as original work.
- Telling interview subjects what you want them to say.
- Distorting video: shooting video in one location and presenting it as being 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.
- Misspellings of proper names and/or factual errors = Automatic "F" on the assignment.
- Missing a deadline.

#### **V. Assignment Submission Policy**

All assignments are due on the dates specified by instructors in class. The Final Group Project must be posted by . Lacking prior discussion and agreement with instructors, late assignments will automatically be given a grade of "F." Your instructors will also inform you of their preferred submission method (Blackboard, XChange – our Multimedia Asset Management system, Slack, email, etc.). We may also utilize class section WordPress blogs as a way to share and comment on daily assignments. [Each student must have a USC Internet account for this class](#) to facilitate the distribution of class materials and for communication with instructors. ***Instructors will not send emails to non-USC accounts.***

#### **VI. Required Readings and Supplementary Materials**

We will work together in this course to make it, as much as possible, a paperless experience.

##### **Required Textbooks:**

2020 AP Stylebook: ([https://libproxy.usc.edu/login?url=http://www.apstylebook.com/usc\\_edu/](https://libproxy.usc.edu/login?url=http://www.apstylebook.com/usc_edu/) **NOTE: USC STUDENTS HAVE FREE ONLINE ACCESS. CLICK LINK**)

Reading assignments and additional materials/links will be announced in section classes or made available on our class Blackboard site (<http://blackboard.usc.edu>). You should monitor Blackboard and let your fellow students know if something new has been posted there. Media center reporting resources. See [resources.uscannenbergmedia.com](http://resources.uscannenbergmedia.com)

## VII. Laptop Policy

### Laptops, Software and Other Required Equipment Policies

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

**(Note: new Apple laptops CANNOT have RAM or SSD storage upgraded after purchase. If you need to purchase a new computer please contact Lisa Pecot-Hébert at [pecotheb@usc.edu](mailto:pecotheb@usc.edu) to discuss possible assistance)**

Type: MAC	MINIMUM	RECOMMENDED
Processor	2.3 GHz Intel Core i5 (gen 7)	2.8GHz quad-core Intel Core i7 or greater
Operating Sys	Mac OS X 10.11 (El Capitan)	Mac OS X 10.12+
Display/Resolution	13-inch screen/1280x800	15-inch screen/1920x1080+ (larger = better)
Memory	8GB RAM	16GB+ RAM
Hard Drive Storage	256GB solid-state drive, or flash storage	512GB+ solid-state drive, or flash storage
Graphics Card	Standard graphics card for Mac laptops released 2014 or later	Radeon Pro 560 with 4GB of memory (only found in highest level MacBook Pro 15") or larger
Components	USB 3-port or USB-C (with adapters) Wireless connectivity	USB 3-port or USB-C (with adapters) , Ethernet adapter, Wireless & Bluetooth connectivity, Integrated webcam, Media Card reader
Software	<ul style="list-style-type: none"> <li>- QuickTime video player</li> <li>- VPN (Anyconnect)*</li> <li>- Google Chrome</li> <li>- Adobe Creative Cloud**</li> </ul> **"Anyconnect"-avail on USC ITS website, see: <a href="http://itservices.usc.edu/vpn/anyconnectmac/">http://itservices.usc.edu/vpn/anyconnectmac/</a> ** Adobe CC is available for download by invitation from USC Annenberg School	<ul style="list-style-type: none"> <li>- QuickTime video player</li> <li>- VPN (Anyconnect)*</li> <li>- Google Chrome</li> <li>- Adobe Creative Cloud**</li> </ul> **"Anyconnect"-avail on USC ITS website, see: <a href="http://itservices.usc.edu/vpn/anyconnectmac/">http://itservices.usc.edu/vpn/anyconnectmac/</a> ** Adobe CC is available for download by invitation from USC Annenberg School

Type: PC	MINIMUM	RECOMMENDED
Processor	Intel Core i5	Intel Core i7 (especially for Premiere Pro/After Effects/Photoshop 3D)
Operating Sys	Windows 7 with Service Pack 1 (64 bit)	Windows 10 (64 bit)

Display/Resolution	12-inch screen/1280x800	14 to 16 inch screen/1920x1080+ (larger = better)
Memory	8GB RAM	16GB+ RAM
Hard Drive Storage	256GB solid state drive	512GB+ solid state drive
Graphics Card	Adobe-certified GPU card with 1GB of VRAM or larger**	Adobe-certified GPU card with 2GB of VRAM or larger**
Components	USB 2-port Wireless connectivity	USB 3-port, Ethernet port, Wireless (N/G/B) connectivity, Bluetooth, Integrated webcam, Media Card reader
Software	QuickTime video player, VPN (Anyconnect),* Google Chrome, Adobe Creative Cloud** **“Anyconnect”-avail on USC ITS website, see: <a href="http://itservices.usc.edu/vpn/anyconnectmac/">http://itservices.usc.edu/vpn/anyconnectmac/</a> ** Adobe CC is available for download by invitation from USC Annenberg School	QuickTime video player, VPN (Anyconnect),* Google Chrome, Adobe Creative Cloud** **“Anyconnect”-avail on USC ITS website, see: <a href="http://itservices.usc.edu/vpn/anyconnectmac/">http://itservices.usc.edu/vpn/anyconnectmac/</a> ** Adobe CC is available for download by invitation from USC Annenberg School

#### **TECHNICAL SUPPORT OPTIONS:**

For additional questions about computer requirements see:

<http://helpx.adobe.com/premiere-pro/system-requirements.html>

If you have questions, please contact our Technical Services and Operations (TechOps) department at [asctech@usc.edu](mailto:asctech@usc.edu) or (213) 740-5297.

The Digital Lounge team is also available for student software support via email at [AnnenbergDL@usc.edu](mailto:AnnenbergDL@usc.edu) or Zoom at [usc.zoom.us/my/annenbergdl](https://usc.zoom.us/j/980869800). Feel free to contact them with any Adobe questions (licensing, Premiere help, etc.).

#### **REQUIREMENTS FOR ADDITIONAL EQUIPMENT:**

**PORTABLE HARD USB DRIVES** (required for video/multimedia production for use with the laptop computers):

- Specifications: USB 3.0 (or Thunderbolt for Mac), 1 terabyte (1Tbyte) or greater.
- Brands: G-Drive, Seagate FreeAgent GoFlex, Western Digital MyPassport (about \$100-120).
- Recommended:

Fastest: G-Drive Mobile with Thunderbolt/USB 3.0, 1TB, 7200rpm, about \$190.00

Sturdy and fast: G-Drive Mini USB 3.0, 1TB, 7200RPM, about \$170.00.

Also: Lacie with Thunderbolt/USB 3.0 1TB about \$150.00

Budget: G-Drive Mobile USB, 1TB, 7200RPM, about \$90.00

Also: Lacie about \$90.00

**MEMORY CARDS** (NOTE: Name brands such as SanDisk Extreme and Kingston are recommended):

SDHC memory card (minimum 16 GB, Class 10 or higher) for video work.

**HEADPHONES:** Headphones for video/audio work: Over the ear units are recommended, such as the Sony ZX Series “on-ear” Headphones (about \$20-\$25). **Earbuds are allowed but not preferred.**

**DIGITAL AUDIO RECORDER FOR FIELD RECORDING:**

Minimum req.: Smartphone (iPhone7 or newer Android)

Recommended: Tascam DR-40 or *higher* Tascam model preferred (about \$100 and higher)

**Smartphone Accessories for location interview photography**

The following items are required Smartphone additions to improve remote interview shooting techniques:

- These items are based on iPhones requiring Lightning connection for audio connection (iPhone 7 and higher)
- Many items can be used with older iPhones or Android phones requiring 3.5mm input connector, please **contact Tim Yuge for more information ([ascequip@usc.edu](mailto:ascequip@usc.edu))**

- **Recommended brands are listed below this section (See detailed list below)**

- o Some **required** items include:
  - ◆ Adapter for connecting accessories to a smartphone (iPhone or Android)
  - ◆ Hand microphone
- o Some **recommended** items include:
  - ◆ Portable battery for charging smartphone
  - ◆ Hand grip - to help stabilize picture, includes ability to mount on tripod
  - ◆ Cold shoe swivel mount adapter for hand grip
  - ◆ Shotgun mic (2 types: Saramonic & Rodes):
    - Saramonic - requires recommended hand grip for mounting
      - o Requires cold shoe swivel mount for proper mic alignment to subject
    - Rode - exclusively for iPhones that have “Lightning” adapter input
- o Some **optional** items include:
  - ◆ Lavalier microphone
  - ◆ Table top tripod
  - ◆ Tripod adapter to attach smartphone to tripod head - higher quality

- The following is a specific list of above items, other brands or similar items may be used if compatible to the individual’s smartphone

- o Most of the prices are based on Amazon.com pricing and includes a link. Items can be purchased from other retail outlets or on-line suppliers. We do not advocate Amazon purchasing, we are only using their site as a reference guide.
- o Items:
  - ◆ **Belkin 3.5mm Audio + Charge Rockstar Adapter (Required Item)**
    - Required for iPhone 7 and above (Lightning cable input only)
    - Connects audio accessories having 3.5mm connector plug and at same time allows for charging cable to be connected
    - Cost approx. = \$35
    - <https://www.amazon.com/Belkin-Charge-Rockstar-Adapter-Charging/dp/B074WDWVX1>
  - ◆ **iRig Hand Held Condensor Mic (HD2) (Required item)**
    - Hand mic includes connection for headphone\*
    - Cost approx. = \$39
    - <https://www.amazon.com/iK-Multimedia-handeld-condenser-smartphones/dp/B004IA8F50>



- \*Note headphone jack monitors the sound directly from microphone. Does not monitor the "live" actual recording on the smartphone.
- ◆ **Mobile smartphone charger - 10,000mAh (Recommended item)**
  - Spare battery to charge smartphone on location
  - Cost approx. = \$30 and up - Price varies according to capacity of battery
  - Battery power should match power requirements of smartphone
  - Minimum 10,000mAh recommended for 2 or 3 charges for newer smartphones
  - Brand example: Mophie, Anker, Power Bank, etc.
- ◆ **Fantaseal Ergonomic Hand Grip for Smartphone (Recommended Item)**
  - Economic grip to help stabilize smartphone (this is NOT a gimble)
  - Mount can be attached to a standard tripod or guerilla tripod
  - Cost approx. = \$19
  - [Ergonomic Smartphone Vlogging Hand Grip Stabilizer Mobile Cell Phone Video Recording Holder Rig Handle Travel Selfie Stick Clamp Mount for 60mm-100mm Width iPhone Samsung \(Landscape+Portrait Mode\)](#)
- ◆ **SMALLRIG Shoe Adapter 1/4" Camera Hot Shoe Mount (Recommended item)**
  - For mounting shotgun mic to hand grip
  - Necessary for proper alignment of shotgun mic to subject
  - Cost approx. = \$7
  - [https://www.amazon.com/SMALLRIG-Monitor-Additional-Panasonic-Fujifilm/dp/B0062TVHBE/ref=redir\\_mobile\\_desktop?ie=UTF8&aaxitk=qNN5AcksEXLQPLKIVAZzqw&hsa\\_cr\\_id=9094990400501&ref=sbx\\_be\\_s\\_sparkle\\_mcd\\_asin\\_0](#)
  - Similar product at B&H:
    - CAMVATE C1488 Mini Ball Head with Cold Shoe and Bottom Shoe Mount
    - [https://www.bhphotovideo.com/c/product/1369270-REG/camvate\\_c1488\\_hot\\_shoe\\_and\\_cold.html](#)
- ◆ **Saramonic VMICMINI Vmic Mini Shotgun Microphone (Recommended Item)**
  - Shotgun mic WITH hotshoe will mount to (above listed) Fantaseal Hand Grip
  - No battery required
  - Comes with windscreen
  - Cost approx. = \$59
  - [https://www.amazon.com/Saramonic-SR-UM9-C35-Replacement-Connector-Microphone/dp/B06XT16Y35](#)
- ◆ **Rode Videomic ME-L Directional Shotgun Mic (Optional item)**
  - Shotgun mic plugs directly into iPhone lightning connection (iPhone 7 and above)
  - Does not mount to hand grip
  - Cost approx.= \$80
  - [https://www.bhphotovideo.com/c/product/1419053-REG/rode\\_videomic\\_me\\_l\\_directional\\_microphone\\_for\\_iphone.html/DFF/d10-v21-t1-x905400/SID/EZ](#)
- ◆ **BOYA M1 Lavalier Microphone (Optional item)**
  - Lavalier microphone for hands free audio mic
  - Cost approx. = \$25
  - [https://www.amazon.com/BOYA-Lavalier-Microphone-Smartphones-Camcorders/dp/B00MRMU2HU](#)
- ◆ **Joby GripTight PRO Smartphone Mount (Optional item)**
  - Adapter to mount smartphone to a tripod (standard or tabletop tripod)
  - High quality construction
  - Cost approx. = \$30
  - [https://www.amazon.com/Joby-JB01389-Griptight-Mount-Black/dp/B01C7UYBAA](#)
- ◆ **Joby Guerilla Pod: 1K Kit (Optional item)**

- Table top tripod, can also be used as a hand grip for smartphone
- Cost apprx. = \$35

[https://www.bhphotovideo.com/c/product/1359599-REG/joby\\_ib01503\\_gorillapod\\_1k\\_kit.html](https://www.bhphotovideo.com/c/product/1359599-REG/joby_ib01503_gorillapod_1k_kit.html)

**d. Grading Timeline**

*In-class assignments and homework will typically be returned with grades by the following week’s class. Feedback on evolving projects will be frequent and fluid, as projects advance.*

**VII. Assignment Submission Policy**

*Assignments are to be submitted before the end of the day specified in the syllabus. Please file on Blackboard AND via email to the relevant professor(s). **Lacking prior discussion and agreement with the instructor, late assignments will automatically be given a grade of F.***

Articles should be filed in WORD under this file-naming protocol: J528 ASSIGNMENT KEYWORD + LAST NAME OF JOURNALIST. (Example: **J528 Profile Pape**)

Students are encouraged to submit their work for consideration to Annenberg Media or the Daily Trojan, or pitch it to mainstream media outlets. Seek advice for your professors on the latter. Visit <http://bit.ly/SubmitAnnenbergMedia> for more information about that submission and review process and email Daily Trojan news editors at [dt.city@gmail.com](mailto:dt.city@gmail.com) for more on how to pitch your work to the campus newspaper.

**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

**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.*

	<p align="center"><b>IN CLASS INSTRUCTION</b></p>	<p><b>HOMEWORK/IN CLASS ASSIGNMENTS/READINGS and ALL ZOOM</b>  <b>ALL ZOOM LINK:</b>  <a href="https://usc.zoom.us/j/92236074750?pwd=NHhQTdRMTJVKzY1cUZ0MlW5TTmlvdz09">https://usc.zoom.us/j/92236074750?pwd=NHhQTdRMTJVKzY1cUZ0MlW5TTmlvdz09</a>   Meeting ID: 922 3607 4750  Password: 261257</p> <hr/> <p>INDIVIDUAL CLASS ZOOM</p>	<p align="center"><b>DUE DATES</b></p>
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		<p><b>ZOOM LINK:</b>  <a href="https://usc.zoom.us/j/94719460374?pwd=d3Zlb0o4KzZKSjBQVzZ0ZFA3SGIGZz09">https://usc.zoom.us/j/94719460374?pwd=d3Zlb0o4KzZKSjBQVzZ0ZFA3SGIGZz09</a></p>	
<p><b>Week 1</b>  <b>Dates:</b>  <b>8/17</b></p>	<p><b>Instructors:</b>  Journalism and writing. How do we begin and end a story?</p> <p>Story Development and Pitching. Where do we begin? Discuss potential story ideas with your classmates.</p> <p>How do human interest/feature stories differ in tone/writing style from hard news/day of air stories?</p>	<p><b>Prof. Lisa Pecot-Hébert</b>  Welcome and J528 Program Review  Intro to Cross-Platform Journalism:  --Newsgathering &amp; reporting for text, audio, video, web, mobile, social media  --The Multimedia Mindset in story creation, development and production  <b>(ALL ZOOM-45 minutes) 9 a.m.</b></p> <p><b>Homework:</b>  1. Think about your final projects and what type of story you plan to pitch. How can your story work for text, audio/video, digital?</p> <p>2. Watch this video on how to download/install Adobe Creative Cloud, Adobe Premiere and Adobe Audition. (See link below and the PDF version is on Blackboard under "content".)  <a href="http://annenbergprograms.com/adobeinstall">http://annenbergprograms.com/adobeinstall</a></p> <p><b>Readings:</b></p> <p>"Coronavirus ravages poorer L.A. communities while slowing in wealthier ones, data show."  <a href="https://www.latimes.com/california/story/2020-05-28/coronavirus-surge-in-poor-l-a-county-neighborhoods-reveals-two-americas">https://www.latimes.com/california/story/2020-05-28/coronavirus-surge-in-poor-l-a-county-neighborhoods-reveals-two-americas</a></p> <p>Who Is Most Likely to Die From the Coronavirus?  <a href="https://www.nytimes.com/interactive/2020/06/04/opinion/coronavirus-health-race-inequality.html">https://www.nytimes.com/interactive/2020/06/04/opinion/coronavirus-health-race-inequality.html</a></p> <p>Why is the Coronavirus killing more minorities?  <a href="https://www.axios.com/newsletters/axios-deep-dives-4083e497-9e0d-4eb2-960e-3121003e9923.html">https://www.axios.com/newsletters/axios-deep-dives-4083e497-9e0d-4eb2-960e-3121003e9923.html</a></p> <p>CDC data reveal another racial disparity for COVID-19 victims — age at death  Read in Los Angeles Times: <a href="https://apple.news/AXPqKzy4RQa-TKDQ3GU6tPQ">https://apple.news/AXPqKzy4RQa-TKDQ3GU6tPQ</a></p> <p>Interactive example on health/race inequality-  <a href="https://www.nytimes.com/interactive/2020/06/04/opinion/coronavirus-health-race-inequality.html">https://www.nytimes.com/interactive/2020/06/04/opinion/coronavirus-health-race-inequality.html</a></p> <p>Anti-Asian sentiment during Covid  <a href="https://www.latimes.com/california/story/2020-07-05/anti-asian-hate-">https://www.latimes.com/california/story/2020-07-05/anti-asian-hate-</a></p>	

		<p><a href="#">newsom-help</a></p> <p><b>COVID-19 reporting resources:</b>  <a href="https://ksj.mit.edu/coronavirus-reporting-resources/">https://ksj.mit.edu/coronavirus-reporting-resources/</a></p> <p>International Center for Journalists webinar:  <a href="https://www.icfj.org/news/key-quotes-covid-19-and-reporting-communities-color">https://www.icfj.org/news/key-quotes-covid-19-and-reporting-communities-color</a></p>	
<p><b>Week 2 Dates: 8/24</b></p>	<p>Focus on text leads  --In-class Exercise: Leads</p> <p>Attribution protects you as a reporter, creates clarity for your user/reader/viewer and is key to strong journalistic work. When do we need to attribute?</p> <p>AP style-What is it and how do we use our stylebook/online stylebook?</p> <p>--In-class AP Style Exercise: Dates &amp; Numbers</p> <p>Your digital professors will go over the importance of wireframing your project with an eye on how all of the project elements fit together.</p>	<p>--Your reference/research librarian, Chimene Tucker, will discuss the USC resources available to you and, in particular, those tools and sources that might help with reporting in Los Angeles.  <b>(ALL ZOOM-50 minutes) 9 a.m.</b></p> <p>Journalism Research Guide: <a href="https://libguides.usc.edu/journalism">https://libguides.usc.edu/journalism</a></p> <p><b>Homework:</b></p> <ol style="list-style-type: none"> <li>1. Leads homework (email your lead to your THREE professors. Due by 8/29)</li> <li>2. Complete AP modules 1 &amp; 2 by Monday, 8/31. (See Blackboard)</li> <li>3. Watch Prof. Allissa Richardson's recording on mapping stories for multiple dimensions: multimedia, web, mobile, social media, citizen journalism, community engagement. Using social media for reporting (Twitter Advanced Search, Instagram locations).  <a href="https://usc.zoom.us/rec/share/2NRRDp_SsTxOBa_qt1r6AfA6GqjAX6a8hHQdrqVczW0RwhSHeaVWVf8mNhRnKW0">https://usc.zoom.us/rec/share/2NRRDp_SsTxOBa_qt1r6AfA6GqjAX6a8hHQdrqVczW0RwhSHeaVWVf8mNhRnKW0</a></li> </ol>	
<p><b>Week 3 Dates: 8/31</b></p>	<p>More Text Instruction:  --More on leads  --Organizing long-form text  --The Nut graph</p>	<p><b>Prof. Channing Joseph</b>  Diversity/inclusion in journalism, your reporting and in newsrooms.  <b>(ALL ZOOM- 60 minutes) 9 a.m.</b></p>	<p><b>AP MODULES 1 &amp; 2 DUE.</b></p> <p><b>STORY PITCH DRAFTS DUE TODAY!</b></p>

	<p>Sources: How do we curate sources? Phone? In person? Email? Advantages and Disadvantages. How to use Zoom to report your story.</p> <p>Interviewing for all platforms: --How do we prepare for an interview with a source?</p> <p>How to write a solid profile text story.</p> <p>Review Leads homework</p>	<p><b>Homework:</b> Interview one person from our class. 500-word story due on Friday, 9/4.</p> <p>50-100 word news briefs due on Friday, 9/4.</p>	
<p><b>Week 4</b> <b>Dates:</b> <b>9/7</b></p>		<p>NO CLASS TODAY!</p>	<p><b><u>FINAL STORY</u></b> <b><u>PITCHES DUE</u></b> <b><u>9/7</u></b></p>
<p><b>Week 5</b> <b>Dates:</b> <b>9/14</b></p>	<p><b>Review/discuss interview homework</b></p> <p>Intro to audio and video writing and how things differ from text (i.e. attribution, writing out the phonetic spelling of words (pecot-hebert is PECO-ABEAR), telling stories with less words and relying on good video/sound to tell a story).</p> <p><b>Video Literacy/Ethics:</b> --What is good video? Shooting techniques &amp;</p>	<p>Notetaking assignment (<b>Guest speaker</b>). Students will write a text story based on today's guest speaker. Length TBD by your instructors. Students will be graded on accuracy of information, writing style (leads, nut graf, etc.) and AP style. Due: Friday, 9/18.</p> <p><b>How do audio and video stories differ? Writing for the ear versus writing for pictures.</b></p> <p><u>Additional smartphone recording tips/readings:</u></p> <p><a href="https://www.cnn.com/2018/06/22/how-to-shoot-great-video-with-your-iphone-or-android-smartphone.html">https://www.cnn.com/2018/06/22/how-to-shoot-great-video-with-your-iphone-or-android-smartphone.html</a></p> <p><a href="https://www.nytimes.com/2018/04/17/smarter-living/beginners-guide-phone-video.html">https://www.nytimes.com/2018/04/17/smarter-living/beginners-guide-phone-video.html</a></p> <p><u>How to report during a pandemic (more readings):</u></p> <p><a href="https://wakelet.com/wake/h1JfcMOOrnXew_WYGLiQjK">https://wakelet.com/wake/h1JfcMOOrnXew_WYGLiQjK</a></p> <p><a href="http://gatewayjr.org/visual-journalists-change-the-way-they-report-to-cover-coronavirus-story/">http://gatewayjr.org/visual-journalists-change-the-way-they-report-to-cover-coronavirus-story/</a></p>	

	<p>--Sequences  --Rule of Thirds  -- SOTs &amp; Natural Sound  --Storytelling with Video elements: sound and b-roll  --Video writing basics</p> <p>Broadcast vocabulary (see handout in Blackboard)</p> <p>--Storytelling with audio elements: Ambient sound</p> <p>Storytelling with video elements: sound and b-roll</p> <p>Why are “good” audio and natural sound so important for a video story?</p>	<p><b>Homework:</b></p> <ol style="list-style-type: none"> <li>1. Complete AP modules 3 &amp; 4 by Monday, 9/21</li> <li>2. Work on GSP Modules 1 &amp; 2 by Monday, 9/28</li> <li>3. Audio and video recording tips from USC Tech Ops <a href="http://annenbergprograms.com/phonetips">http://annenbergprograms.com/phonetips</a></li> </ol>	
<p><b>Week 6 Dates: 9/21</b></p>	<p>--Introduce the two-column format</p> <p>--Review proper shooting techniques, lighting, framing.</p> <p>Advanced Video Storytelling:  ---Video for web/mobile  --Creating Social Videos (i.e. Now This and VOX)  When are they more effective than traditional packages? Why subtitles?  --POS videos (when are they effective?)</p>	<p>Prof. Keith Plocek will discuss how to make use of digital elements to further your story. When do digital extras work, and when do they distract from your reporting? Prof. Lisa Pecot-Hebert will also discuss how social and explainer videos can add to your reporting. <b>(ALL ZOOM-60-70minutes 9 a.m.)</b></p> <p>Video writing in class – story structure (Poolside bear in class writing assignment) Students will write a VO from the footage. Instructors will pass out video log.  Video link here:  <a href="https://www.youtube.com/watch?v=hdc5ol3xKU4">https://www.youtube.com/watch?v=hdc5ol3xKU4</a></p> <p><b>Homework:</b></p> <ol style="list-style-type: none"> <li>1. Students will write a VO and VO/SOT for homework on a USC hit and run story. The video log and video notes will be passed out by your professor. Must be done in two column format. Due on Friday, 9/25 at noon.</li> <li>2. Watch the Adobe Audition “how to video” and prepare for an in-class exercise/tech ops training on Monday, 9/28. <a href="http://annenbergprograms.com/auditionaudio">http://annenbergprograms.com/auditionaudio</a></li> <li>3. YOU MUST DOWNLOAD THE FOLLOWING <b>BEFORE</b> CLASS ON MONDAY! Please contact Prof. Pecot-Hébert if you have trouble</li> </ol>	<p><b><u>AP MODULES 3 &amp; 4 DUE TODAY</u></b></p> <p><b><u>GUEST SPEAKER STORY DUE TODAY</u></b></p>

	<p>--Explainer videos, when do we use them?  --The importance of CGs, Identifiers, Graphics  --The importance of logging your footage BEFORE you edit.</p>	<p>with the file.  <a href="http://annenbergprograms.com/audio_files">http://annenbergprograms.com/audio_files</a></p> <p>Video link here:  <a href="https://www.youtube.com/watch?v=UJ3jrOTEXo4&amp;feature=youtu.be">https://www.youtube.com/watch?v=UJ3jrOTEXo4&amp;feature=youtu.be</a></p>	
<p><b>Week 7</b>  <b>Dates:</b>  <b>9/28</b></p>	<p>--Intro to audio editing concepts, basics  --Intro to Adobe Audition</p> <p><b>Intro to Multimedia Elements</b>  --Uploading, Embedding, posting Digital Elements, posting to YouTube (using unlisted settings)  --Multimedia Best Practices for projects and platforms</p> <p>Final projects updates (SCRUM)</p>	<p>Tech Ops in class Adobe Audition exercise and Q &amp; A  <b>(ALL ZOOM-60 minutes) 9 a.m.</b></p> <p><b>Homework:</b></p> <ol style="list-style-type: none"> <li>1. Watch both Adobe Premiere “how to videos” and prepare for an in class exercise/tech ops training on Monday, 8/3  <a href="http://annenbergprograms.com/premierevo">http://annenbergprograms.com/premierevo</a>  <a href="http://annenbergprograms.com/premieresocial">http://annenbergprograms.com/premieresocial</a></li> <li>2. DOWNLOAD THESE TWO DRIVES BEFORE CLASS ON MONDAY!  <a href="https://drive.google.com/drive/folders/0B5dBrGU5N0HcU1FJRFJccWZzNDg">https://drive.google.com/drive/folders/0B5dBrGU5N0HcU1FJRFJccWZzNDg</a>  <a href="https://drive.google.com/drive/folders/1D5ATUiEs2tXkLmAmpGAgXNVPsLbKGYxe">https://drive.google.com/drive/folders/1D5ATUiEs2tXkLmAmpGAgXNVPsLbKGYxe</a></li> <li>3. Complete AP modules 5 &amp; 6 by Monday, October 5.</li> <li>4. Complete GSP Modules 3 &amp;4 by Monday, October 12.</li> </ol>	<p><b><u>GSP MODULES 1 &amp; 2 DUE TODAY!</u></b></p>
<p><b>Week 8</b>  <b>Dates:</b>  <b>10/5</b></p>	<p>Intro to video editing concepts, basics  --Intro to Adobe Premiere</p> <p>The mechanics of good writing and storytelling.</p>	<p>Tech Ops in class Adobe Premiere exercise and Q &amp; A- 9 a.m. <b>(ALL ZOOM-60 minutes)</b></p> <p>STUDENTS WILL RETURN TO THEIR INDIVIDUAL CLASSROOMS AFTER THEIR EDITING TRAINING TO PROVIDE FINAL PROJECT UPDATES.</p>	<p><b><u>AP MODULES 5 &amp; 6 DUE TODAY!</u></b></p>
<p><b>Week 9</b>  <b>Dates:</b>  <b>10/12</b></p>	<p>Provide in class Grammar and Punctuation exercises/examples</p>	<p>Prof. Dan Birman- Visual literacy and Documentary storytelling.  <b>(ALL ZOOM- 60 minutes)</b></p> <p>Prof. Peggy Bustamante will discuss coding prep and homework.  <b>(ALL ZOOM-15 minutes)</b></p>	<p><b><u>GSP MODULES 3 &amp; 4 DUE TODAY.</u></b></p>

		<b>Homework:</b> 1. Download software and install: (Due Monday 10/19) Sublime: <a href="https://www.sublimetext.com/3">https://www.sublimetext.com/3</a> Cyberduck: <a href="https://cyberduck.io/">https://cyberduck.io/</a> Chrome (if you aren't already using it): <a href="https://www.google.com/chrome/">https://www.google.com/chrome/</a> 2. Work on final GSP Modules 5 & 6 by 10/26.	
<b>Week 10</b> <b>Dates:</b> <b>10/19</b>	<b>Project Updates</b>  <b>Intro to Web Publishing &amp; Coding:</b> Prof. Peggy Bustamante	<b>Meet in your individual classrooms at 9:00 to discuss your projects with your professors.</b>  <b>Coding Part 1- (ALL ZOOM -90 minutes) 10 a.m.</b> --Why are we learning this stuff? --Interactive project examples. --How the web works: HTML, CSS and JavaScript --Overview of HTML & CSS --Hands-on coding exercises and demos Final Project Check in- Scrum-12:30 with instructors.  Template demo: <a href="http://peggybustamante.com/ms/gradtemplate2020/">http://peggybustamante.com/ms/gradtemplate2020/</a>  Zip file to download template: <a href="http://peggybustamante.com/ms/gradtemplate2020.zip">http://peggybustamante.com/ms/gradtemplate2020.zip</a>	<b>TEXT ROUGH DRAFT DUE TODAY</b>
<b>Week 11</b> <b>Dates:</b> <b>10/26</b>	<b>In Class Sections:</b> More coding stuff  Must meet with coding instructors (see sign-up sheet for appointments).	<b>Coding-Part 2 (ALL ZOOM-2 hours) 9 a.m.</b> --Working with the Summer Immersion template --A deeper look at changing web pages with HTML and CSS --Using third-party embeds, including YouTube --FTP setup for students and (putting your work on the server) --USC Story Space best practices: Sizing your images, compressing your videos, plus naming conventions that won't break your website once it's on the server.	<b>GSP MODULES 5 &amp; 6 DUE TODAY</b>  <b>BROADCAST ROUGH DRAFT DUE TODAY</b>
<b>Week 12</b> <b>Dates:</b> <b>11/2</b>	Provide in class Grammar and Punctuation exercises/examples	<b>Award winning British author, journalist and documentarian <a href="#">Afua Hirsch</a> will discuss her life as an international journalist. She will also discuss the importance of cultural sensitivity and issues of race and gender in international reporting.</b> <b>(ALL ZOOM- 50 minutes) 9 a.m.</b>	<b>DIGITAL ROUGH DRAFT DUE TODAY</b>
<b>Week 13</b> <b>Dates:</b> <b>11/9</b>	Meet with instructors to work on final project details/edits.	GSP test-9 a.m. (in your individual sections)  Finish projects. Meet with professors.	<b>Fill in USC course evaluations at the start of class.</b>
<b>FINAL EXAM PERIO</b>	<b>ALL FINAL PROJECTS SHOULD BE CODED,</b>	FINAL PROJECTS DUE TODAY! In-class presentations of projects.	



<b>D</b> <b>Dates:</b> <b>11/23</b> <b>11a.m-</b> <b>1 p.m.</b>	<b>UPLOADED TO THE SERVER AND DUE TO THE PROFESSORS on 11/23 BY 11 A.M. (PST)</b>  <i>Last minute coding/tech help available from 9-10:30 a.m.</i>		
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## **XII. Policies and Procedures**

### **Additional Policies**

*Attendance in class is required. If for some reason you absolutely cannot, please inform your professors ahead of time. We also expect you to remain focused in class, to participate actively, avoid using distracting technology. When classes are conducted online, we ask that students keep their cameras on, unless doing so causes serious technical difficulties.*

### **Communication**

*We encourage you to reach out to us by email (or text message for Professor Pape) to arrange for office hour consultations. We intend to respond to your emails and calls within 48 hours, and often much sooner.*

### **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*

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 Part B, Section 11, “Behavior Violating University Standards” [policy.usc.edu/scampus-part-b](http://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, [policy.usc.edu/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**

*Counseling and Mental Health - (213) 740-9355 – 24/7 on call*

[studenthealth.usc.edu/counseling](http://studenthealth.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](http://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 and Services (RSVP) - (213) 740-9355(WELL), press "0" after hours – 24/7 on call*

[studenthealth.usc.edu/sexual-assault](http://studenthealth.usc.edu/sexual-assault)

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

*Office of Equity and Diversity (OED)- (213) 740-5086 | Title IX – (213) 821-8298*

[equity.usc.edu](http://equity.usc.edu), [titleix.usc.edu](http://titleix.usc.edu)

Information about how to get help or help someone affected by 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. The university also prohibits sexual assault, non-consensual sexual contact, sexual misconduct, intimate partner violence, stalking, malicious dissuasion, retaliation, and violation of interim measures.

*Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298*

[usc-advocate.symplicity.com/care\\_report](http://usc-advocate.symplicity.com/care_report)

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity | Title IX for appropriate investigation, supportive measures, and response.

*The Office of Disability Services and Programs - (213) 740-0776*

[dsp.usc.edu](http://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*

[uscса.usc.edu](http://uscса.usc.edu)

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](http://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](http://dps.usc.edu), [emergency.usc.edu](http://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](http://dps.usc.edu)

Non-emergency assistance or information.

*Annenberg Student Success Fund*

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

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

*Breaking Bread Program [undergraduate students only]*

<https://undergrad.usc.edu/faculty/bread/>

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

### **XIII. About Your Instructors**

**ERIC PAPE** has worked as a correspondent on five continents during which he has authored and edited analyses, columns, opinions, long-form narratives and deep-dive investigations, as well as collaborating on award-winning multimedia projects. As a Paris-based correspondent for Newsweek International, he reported across Europe and ventured into Africa and the Middle East for crisis reporting. He previously reported extensively in Southeast Asia and in South America on the U.S. response to the drug trade. Eric has contributed to the LA Times Arts & Entertainment section and its Sunday magazine, The New York Times, The Guardian, Spin magazine, Foreign Policy, the Daily Beast, Fast Company, Slate, Vibe and dozens of other publications. He has appeared on CNN, Al-Jazeera, Fox News, MSNBC and NPR, as well as in numerous French- and Spanish-language media. As Deputy Editor of Pierre Omidyar's media startup Civil Beat in Hawaii, Pape focused on maximizing the real-world impact of watchdog and investigative reporting by making articles more engaging, incisive and accessible. He's collaborated on audio and video reports, podcasts and immersive media projects, and was a story advisor on the Peabody Award-winning documentary, “Who Killed Chea Vichea?” Primary focuses: international politics, immigration, exile, terrorism, basketball, music, cinema and innovative storytelling. Pape is an alum of the John S. Knight Fellowship at Stanford University where he co-authored a comic book inspired by one of his long-form articles. More recently, he authored a journalistic graphic “novel” (in collaboration with Human Rights Watch) based on a Cambodian teenager's story of survival and flight to asylum in the US. Twitter: @EricPape.

**MAY LEE** is an award-winning broadcast journalist/host who has been both a US based and international anchor, host, correspondent and producer. Most recently, May partnered with NextShark, the leading Asian online news source, to launch “The May Lee Show”, a podcast/video program focused on Asian and Asian American issues and stories. Prior to the new project, May was the LA-based

correspondent for international network CGTN-America. She covered news, politics, business and entertainment throughout Southern California and beyond. May is also the founder and CEO of Lotus Media House, a media company that she started in Singapore and produced original programs including “The May Lee Show”, the first pan-Asia talk show for women. May’s international experience as a broadcast journalist began in 1992 at Japan’s NHK network. From 1995 to 1999, May was with CNN as the Tokyo Correspondent and then the main anchor for CNN International in Hong Kong. In 2000, May joined the dynamic new women’s network, Oxygen Media, founded by Oprah Winfrey as one of its main talk show hosts. She headed back to Asia in 2004 to join CNBC Asia as the primary anchor. May is a graduate of Mills College in Oakland, CA where she attained her BA in communications. May is the author of “MAY LEE, LIVE AND IN PERSON. It all begins with Passion”, published by John Wiley & Sons and Random House Korea.

**PEGGY BUSTAMANTE** is a longtime journalist and web developer who joined the faculty at USC Annenberg in 2014. She developed and oversees the series of interactive coding and data journalism courses that provide skills that are increasingly in demand in journalism and other creative professions. The courses under her purview teach the fundamentals of web development (HTML, CSS, JavaScript and databases) as a foundation for investigating interactive and multimedia storytelling; building data-driven news applications; and practicing data journalism and data visualization. Before coming to Annenberg, Prof. Bustamante worked as news applications and interactives developer at Digital First Media, where she created data-driven and interactive projects for the company’s 76 daily newspapers. Prior to that she held a similar position at award-winning newspaper Newsday on Long Island, where she earned an Emmy nomination for an interactive 12-part video series she conceived and executed. Prof. Bustamante also spent nine years as lead web applications developer for Harvard University’s News Office and almost two decades as a print journalist at a variety of daily newspapers in Massachusetts and Texas. She started her transition to digital news platforms in the mid-90s, learning to code as part of her multimedia and online work. Prof. Bustamante has two degrees from Harvard University: a master’s degree in information technology/computer science and a bachelor’s degree in English literature.