PR 487: Multimedia PR Content - Intro to Audio/Video Tools
2 Units

Spring 2021 – Thursdays – 12:00pm-1:40 p.m. PST
Section: 21270R
Location: Online

Instructor: Summer Dunsmore
Office: Zoom meeting link(s) updated to Blackboard weekly
Office Hours: Tuesdays/Wednesdays; please arrange by email
Contact Info: sdunsmor@usc.edu

I. Course Description

This online workshop introduces students to essential audio / video concepts and the technical tools needed to create compelling narratives and original content for digital distribution. Students will learn the basics of audio and video production, including necessary Adobe Creative Cloud (CC) software tools, as well as how to manage their digital portfolio and utilize it to build their personal brand and that of clients.

Students will **conceive, write, shoot, edit, export, and deliver** their own multimedia storytelling by:
1. learning the basic underlying principles of narrative, intentionality of design, and audio / video production
2. practicing the basics of digital storytelling using Adobe Creative Cloud (CC) software tools
3. developing a better understanding of multimedia platforms and the digital content landscape
4. engaging with case studies and technical exercises to be better collaborators within the creative community
5. building a digital portfolio website or platform to display one's creative and professional work, to showcase your company's brand, and/or to attract future employers.

II. Student Learning Outcomes

This course will cover the basic stages of professional audio and video production, in the context of producing original digital stories as well as creating compelling content for clients. For software, we will be using Adobe Premiere Pro, Adobe Audition, Adobe After Effects, Adobe Photoshop, Adobe Media Encoder and Adobe Portfolio. To complete audio and video projects, we will be primarily using smartphones, but will also receive instructional workshops in operating DSLR cameras for digital photography and video-making, in order to learn the basics of exposure, digital asset management, post-production editing, and to better understand exporting/publishing 1080p video standards for sites like YouTube. We will also study audio production and editing with a variety of microphone and studio tool demos, in order to craft original nonfiction audio storytelling projects as well as a collaborative class podcast.

By the end of the course, the student should expect an increased fluency in the range of digital storytelling tools and techniques, as well as the opportunity to engage, experiment with and further deepen their multimedia skills through rigorous practice in Adobe CC software.

III. Description and Assessment of Assignments

Weekly assignments, readings, and discussions are intended to provide opportunities for learning the different stages of audio and video production, and to provide insights into modern trends in design, PR, content creation, and creative marketing. Attendance on virtual lab days is crucial for moving forward with the class, and in completing lab projects. There will be three main lab projects *(all three combined, worth 60% of your grade)* utilizing a student's personal audio-video equipment and Adobe CC digital software *(available for a free subscription with your USC student email address)*. Weekly assignments are based on readings and viewings, and are *worth 10% of a student's grade*. It is expected that students will not submit the first draft of their lab projects,

but will use class time, lab time and study time to create multiple iterations of an assignment. Polished, publishable, and portfolio-ready samples of submitted work are expected.

IV. Grading
a. Breakdown of Grade
The final project *(worth 30% of your grade)* will be a curation of a student's creative work completed during the course, and should at least include the three assigned lab projects (*unless explicitly approved by the instructor).* Through in-class assignments and additional engagement in peer-to-peer discussion groups and case study exercises, students will deepen analytical skills and learn critical multimedia skills in the development of their digital website portfolios. Professional critique is an important aspect of the course, with final grades based on the progress of portfolio work over the duration of the semester, as well as a presentation of the final portfolio website to the rest of the class. *Students will be expected to arrange office hours to discuss the progress of their final portfolio,* as well as arrange any additional lab time to work with equipment or practice in Adobe CC software as needed.

Assignment	Points	% of Grade
Weekly Assignments / Readings / Screenings	10	10%
Lab Project #1 - Audio Story - Due **March 7th**	20	20%
Lab Project #2 - Podcast Episode - Due **March 28th**	20	20%
Lab Project #3 - Video - Due **April 25th**	20	20%
Final Portfolio Website - Due **May 12th (Final Exam Date)**	30	30%
TOTAL	**100**	**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
 "A" projects have content near professional quality; little to no mistakes in execution, and no mistakes in following the directions of the assignment; clearly proofread and well-edited material. All required elements of the assignment included as required (strong imagery; solid concept; varied vocabulary; supporting facts/figures; accurate quotes and/or sources). Excellent organization, execution, and flow; original thinking. Showed creativity in design/packaging/distribution method. High end of scale: publishable today as is. *Turned in on time.*

"B" projects have one or more required elements missing or poorly displayed (i.e., bumpy video transitions, wrong video resolution size, some moments of corrupted audio, assignment directions were not followed completely, etc.). Shows potential with more editing. Adhered to inverted pyramid in storytelling structure. Still high end of quality scale and it does have at least one extraordinary element, such as some astonishing video-editing work or a strong audio moment. Ample creativity shown, just needs the additional time and polishing. Publishable with medium editing. *Turned in on time.*

"C" projects are poorly edited. May have adhered to inverted pyramid but strays at beginning or end, or it doesn't include transitions. Little or no facts/figures included, and the degree of background research is unclear or not represented well. Holes in story. Doesn't appear to have used A/V equipment or Adobe editing software correctly. Little or no creativity shown. Publishable only with major editing. *Turned in on time.*

"**D" projects** have considerable, glaring errors, and need to be completely redone. Poorly organized with little or no understanding of journalistic style/standards. Needs to work with writing coach and/or digital professional. Instructions for project were clearly ignored. *Turned in on time.*

"F" projects lack any coherent structure, *are late, or not turned in.*

d. Grading Timeline
This course will be carried out much like a professional media organization or agency, that is: the instructor acts as your employer would. Students should remain in communication during all lab project production timelines*.* Don't miss your deadlines, as you have weeks to **plan ahead**. Weekly assignments (i.e. responses to readings or podcasts, etc.) will be returned the following class session. Over the course of the semester, students should check in consistently with the instructor regarding any academic concerns, and keep up with the progress and appearance of their final digital portfolios.

e. Class Participation Grade and Attendance
Students are expected to check into class on time, and to participate in every scheduled class meeting *(unless the instructor is notified otherwise).* Participation can mean engaging in discussion while we're on Zoom, as well as submitting your responses to readings or podcasts on **Blackboard** before class begins. If a class or assignment must be missed for illness: The student should send an email to **sdunsmor@usc.edu** or leave a phone message with the instructor prior to the start of class. Students must also get a note from their medical practitioner. **After one unexplained absence to the virtual meetings or if a student is unable to keep up with the class asynchronously**, the students' participation grade will start to fall **one letter grade** for every additional absence.

V. Assignment Submission Policy
Please don't be afraid to reach out if something technical isn't working -- I'm aware that this is what technology is prone to do! I really don't mind responding to a quick "SOS" email regarding something that Google just can't seem to fix. Because of this flexibility on my part, again, **please don't miss deadlines.** In line with Annenberg policy, **late Lab projects (there are three total)** get an automatic "F", with the option to turn it in late (but before the May 12th Final Exam starting date/time), for the possibility of a maximum grade **up to a "C". Final Portfolio projects** (due May 12th) will not be accepted after the scheduled Final Exam date (05/12/21) at 2:00pm PT, and any late projects will receive an automatic "F". *No extensions will be granted for the Final Project/Final Exam.* **Late weekly assignments** will be accepted up to one week from their original due date, without extensions, for the possibility of a maximum grade **up to a "C".** Likewise, you may turn in any missed, **in-class work (such as design exercises or workshop exercises)** up to one week after the original due date, without extensions, for the possibility of a maximum grade **up to a "C".**

VI. Required Readings and Recordings / Suggested Supplementary Materials
1) Smartphone with camera app and voice recording app
2) A smartphone tripod, and/or a ring-light and tripod kit **like this one**
3) **Lavalier microphone for smartphone audio recording**
4) Lighting to 3.5 mm microphone jack adapter (for iPhone 10 onwards) **like this one**
5) External hard drive, 500GB minimum, 1TB recommended (**LACIE, Seagate** or **SanDisk** are suggested brands)
6) Pair of headphones or earbuds for editing and recordings
Optional: DSLR camera and tripod *(if you don't currently own a digital camera and/or recording equipment but would like to borrow available audio/video equipment from USC, please contact me about accessing specific equipment through the Annenberg Equipment Room)*; *required for DSLR: SanDisk SD memory card and a memory card reader*, **like this one**

Required readings and recordings will be available as PDFs / links / files under "Content" in **Blackboard**.

VII. Laptop / Desktop Computer Policy

All undergraduate and graduate Annenberg majors and minors are required to have a PC or Mac laptop that can be used in Annenberg classes. **For Adobe software and Zoom to both run smoothly during workshops, please ensure your computer's storage has *100GB or more of free memory* for this course at all times (this does not include the required 500GB minimum of external memory, see former section VIII).** A congested CPU means the laptop will not function properly - if that is unclear, we will be discussing file sizes and asset management more in class. 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**

VIII. Add/Drop Dates for Session 001 (15 weeks: 1/15/2021 – 4/30/2021; Final Exam Period: 5/5-12/2021)

Friday, February 5: Last day to register and add classes for Session 001
Friday, February 5: Last day to drop a class without a mark of "W," except for Monday-only classes, and receive a refund for Session 001
Tuesday, February 9: Last day to drop a Monday-only class without a mark of "W" and receive a refund for Session 001
Friday, March 5: Last day to drop a course without a mark of "W" on the transcript for Session 001. 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 (or the 20 percent mark of the session) to avoid tuition charges.]
Friday, March 5: Last day to change pass/no pass to letter grade for Session 001. [All major and minor courses must be taken for a letter grade.]
Friday, April 9: Last day to drop a class with a mark of "W" for Session 001

IX. Course Schedule: (January 15, 2021 - April 30, 2021; Final Exam Date: May 12, 2021)

Important note to students: *Be advised that this syllabus is subject to change - and probably will change - based on the progress of the class, news events, and/or guest speaker availability.*

	Topics/Daily Activities	Readings/Preparation	Deliverable/Due Dates
Week 1 Dates: 1/15-1/22 **Meeting Date: Thursday, 1/21**	**Introduction to Course** / Review Syllabus, Lab Projects and Software (Adobe CC); Review Samples of Student Work	See Syllabus "Week 1" and "Content" in **Blackboard**	See Syllabus "Week 1" and "Assignments" in **Blackboard; submit Portfolio URL** to **Blackboard** and **submit Instagram grid assignments** to **Blackboard** on 1/28
Week 2 Dates: 1/22-1/29 **Meeting Date: Thursday, 1/28**	**Case Studies and Adobe Photoshop** / Intentionality of Design	See Syllabus "Week 2" and "Content" in **Blackboard**	See Syllabus "Week 2" and "Assignments" in **Blackboard; submit Photoshop collage assignment** to **Blackboard** and **submit written response** to **'Code Switch' podcast** as a PDF or .docx file to "Assignments" in **Blackboard** on 2/4
Week 3 Dates: 1/29-2/5 **Meeting Date: Thursday, 2/4**	**Audio Production Lab and Adobe Audition CC** / Basics of Audio Storytelling	See Syllabus "Week 3" and "Content" in **Blackboard**	See Syllabus "Week 3" and "Assignments" in **Blackboard; submit audio response** to **'Floodlines' podcast** as a .mp3 or .wav file to "Assignments" in **Blackboard** on 2/11

Week 4 Dates: 2/5-2/12 Meeting Date: Thursday, 2/11	**Audio Production Lab** / Recording a Voiceover / Intro to Adobe Audition	See Syllabus "Week 4" and "Content" in **Blackboard**	See Syllabus "Week 4" and "Assignments" in **Blackboard; submit Lab project #1 script** as .docx to **Blackboard** and **submit audio response** to **'The Drop Out' podcast** as a .mp3 or .wav file to "Assignments" in **Blackboard** on 2/18
Week 5 Dates: 2/12-2/19 Meeting Date: Thursday, 2/18	**Audio Production Lab** / Lessons in Adobe Audition Editing (cont'd)	See Syllabus "Week 5" and "Content" in **Blackboard**	**Rough Draft of Lab Project #1 Due on 2/25 (**.wav or .mp3 file) - bring hard copy and project file to class; **submit Lab project #1 rough draft** to "Assignments"/Google Drive folder in **Blackboard** on 2/25 and **submit audio response** to **'For the Wild' podcast** as a .mp3 or .wav file to "Assignments" in **Blackboard** on 2/25
Week 6 Dates: 2/19-2/26 Meeting Date: Thursday, 2/25	**Podcast Story Lab** / Podcast Industry Case Studies	See Syllabus "Week 6" and "Content" in **Blackboard**	**Rough Draft of Lab Project #1 Due on 2/25** (.wav or .mp3 file) - bring hard copy to class, submit to Google Drive; **submit Lab project #1 Final Draft** as a .mp3 or .wav file to "Assignments" in **Blackboard** on 3/7
Week 7 Dates: 2/26-3/5 Meeting Date: Thursday, 3/4	**Podcast Story Lab** / Collaborative Meeting 1 / Peer Breakout Groups	See Syllabus "Week 7" and "Content" in **Blackboard**	See Syllabus "Week 7" and "Assignments" in **Blackboard; Final Draft of Lab Project #1 Due on 3/7 (**.wav or .mp3 file) - bring hard copy and project file to class; **collect Lab project #2 rough materials** and **submit lab project #2 prompt response / episode concept** as a .docx or PDF to "Assignments" in **Blackboard** on 3/11
Week 8 Dates: 3/5-3/12 Meeting Date: Thursday, 3/11	**Podcast Story Lab** / Collaborative Meeting 2 / Peer Breakout Groups / **Screenings and Critique** Lab Project #1	See Syllabus "Week 8" and "Content" in **Blackboard**	See Syllabus "Week 8" and "Assignments" in **Blackboard; submit Lab project #2 rough draft** as a .mp3 or .wav file to "Assignments"/Google Drive folder in **Blackboard** on 3/18
Week 9 Dates: 3/12-3/19 Meeting Date: Thursday, 3/18	**Podcast Story Lab**	See Syllabus "Week 9" and "Content" in **Blackboard**	**[Wellness Day: Friday, March 12 – no classes]** See Syllabus "Week 9" and "Assignments" in **Blackboard; Rough Draft of Lab Project #2 Due on 3/18**

			(.wav or .mp3 file) - bring hard copy and project file to class and **submit Lab project #2 final draft** as a .mp3 or .wav file to "Assignments"/Google Drive folder in **Blackboard** on 3/28
Week 10 Dates: 3/19-3/26 Meeting Date: Thursday, 3/25	**Podcast Story Lab**	See Syllabus "Week 10" and "Content" in **Blackboard**	[Wellness Day: Tuesday, March 23 – no classes] Final Draft of Lab Project #2 Due on 3/28 (.wav or .mp3 file); submit lab project #3 concept proposal as a.doc or PDF to "Assignments" in **Blackboard** on 4/1
Week 11 Dates: 3/26-4/2 Meeting Date: Thursday, 4/1	**Video Production Lab**	See Syllabus "Week 11" and "Content" in **Blackboard**	See Syllabus "Week 11" and "Assignments" in **Blackboard**
Week 12 Dates: 4/2-4/9 Meeting Date: Thursday, 4/8	**Video Production Lab** / **Screenings and Critique** Lab Project #2	See Syllabus "Week 12" and "Content" in **Blackboard**	[Wellness Day: Wednesday, April 7 – no classes] See Syllabus "Week 12" and "Assignments" in **Blackboard**; Rough Draft of Lab Project #3 Due on 4/15 (.mp4 file) - bring hard copy and project file to class
Week 13 Dates: 4/9-4/16 Meeting Date: Thursday, 4/15	**Video Production Lab**	See Syllabus "Week 13" and "Content" in **Blackboard**	See Syllabus "Week 13" and "Assignments" in **Blackboard**; Submit 'RGB+Alpha' (.mov video) from After Effects; Rough Draft of Lab Project #3 Due on 4/15 (.mp4 file) - bring hard copy and project file to class
Week 14 Dates: 4/16-4/23 Meeting Date: Thursday, 4/22	NO CLASS MEETING	NO CLASS MEETING	[Wellness Day: Thursday, April 22 – no classes] Final Draft of Lab Project #3 Due on 4/25 - upload .mp4/.mov video to Google Drive folder
Week 15 Dates: 4/23-4/30 Meeting Date: Thursday, 4/29	**Screenings and Critique /** Lab Project #3	See Syllabus "Week 15" and "Content" in **Blackboard**	See Syllabus "Week 15" and "Assignments" in **Blackboard**
FINAL EXAM PERIOD Dates: 5/5-5/12 Meeting Date: Wednesday, 5/12, 2-4 p.m.	**Final Portfolio Due**		Final Digital Portfolio Due on 5/12 - submit URL for Portfolio to **Google Sheet / sdunsmor@usc.edu**

X. Weekly Breakdown:

Week 1 – Thursday, January 21st, 2021 – 'How Do Stories Bring People Together?': Intro to PR 487

In-Class: Review syllabus and course requirements. Review digital technology and software tools required for the semester; complete downloads of Adobe CC software tools (*if necessary*). Review the three multimedia lab projects and final portfolio requirements. Review former students' work and portfolio examples. Distribute **"Final Portfolio Goals and Lab Workshop Strategy"** Survey.

Workshop: Navigating Adobe tools and basic introduction to **Adobe Photoshop**, including: *(a) creating a new project, (b) adjusting a canvas/image size, (c) editing/transforming layers, and (d) saving your image file to different resolutions.*

Creative Exercise: "Create an Instagram Content Guide": Your visual guide for your **Instagram Grid** assignment should include the following:
- What types of content does the brand post on IG (i.e. lifestyle, travel, calls for activism, food, etc.)?
- What types of content does the brand never post?
- What filters does the brand prefer (No Filter, Valencia, Lo-Fi, etc.)?
- What's the brand's color codes? Logo? Specific fonts?
- Hashtags often associated with posts? Long or short captions?

Readings: (1) "Introduction" and "Part One: Mine the Gaps" in *The Unconventionals: Based on the Podcast* by Mike O'Toole and Hugh Kennedy (PDF available in "Content", in **Blackboard**); (2) "Introduction" and other selections from *This Brilliant Darkness* by Jeff Sharlet (PDF available in "Content", in **Blackboard**); (3) "Storytelling" and other selections from *The Uninhabitable Earth: Life After Warming* by David Wallace-Wells (PDF available in "Content" in **Blackboard**); (4) "Glitch is Anti-Body" and other selections from *Glitch Feminism* by Legacy Russell (PDF available in "Content" in **Blackboard**); (5) "An Account of My Hut" by Christina Nichol (link available in "Content" in **Blackboard**)

Submit Online by January 28th, 11:59p.m. PT: (1) Complete **"Final Portfolio Goals and Lab Workshop Strategy"** survey, submitted as a **Google Form;** (2) Share your **Portfolio Website URL** (*http:// address*) to "Assignments" in **Blackboard**. **Be sure to hit "Publish" so the site becomes public or send me the password if it's a private site;** (3) curated, original 9-photo **"Instagram Grid"** produced *for an existing brand or outlet*, embedded to your website and submitted as a PDF or JPG to "Assignments" in **Blackboard;** (4) **"Instagram Content Guide"** - in order to complete the assignment and get an "A", you must outline the underlying aesthetic of your "Instagram Grid" in your "Content Guide" (including addressing the syllabus' five main bullet points), and submit that as a PDF or .DOCX to "Assignments" in **Blackboard**

Week 2 – Thursday, January 28th, 2021 – 'Intentionality of Design': Case Studies and Instagram Content Guides

Discuss: What is 'authenticity' in storytelling? How do we create 'impact' with ethical PR or social media marketing strategies, and why is it important to address?

Group Exercise: With your peer breakout group / partner, share your **Instagram grid** and **content guides** and discuss: *"What is a brand "style guide"? How do I create an 'Instagram aesthetic'? What is topical content vs. evergreen content?"* Next, read and discuss "How Social Justice Slideshows took over Instagram" by Terry Nguyen (link available in "Content" in **Blackboard**).

Case Studies and Discussion: (1) *Kendall Jenner's Infamous* **Pepsi** *commercial and questioning performative-allyship/optics in social media movements;* **(2)** *Green-washing, #sustainability or do-good in* **Burger King's** *'Farting Cows' PSA?*

Pictured from left: Meow Wolf, Taylor Swift, Roland Mouret Instagram accounts

Listen: Choose one podcast episode from "NPR's 'Code Switch'" and **submit 500-word response:** *(A) What is the title of the episode, date it was published, and what is the topic? (B) How do the hosts introduce the topic, transition, and complete the episode (i.e. can you identify specific audio storytelling devices, such as musical transitions / breaks, use of humor, playful language or rapport between hosts, interjection of media clips, etc.)? (C) Is there a storytelling structure / podcast "formula" you can break down? (D) What do the hosts do, if anything, to get listeners invested? (E) Can you take one segment / line from the episode and analyze why it's effective or not?*

Readings: (1) "Part Two: Define the Change" in *The Unconventionals* by Mike O'Toole and Hugh Kennedy (PDF available in "Content", in **Blackboard**); (2) "Celebrity Culture is Burning" by Amanda Hess, *The New York Times* (PDF available in "Content", in **Blackboard**)**;** (3) "Is this the decline and fall of the Kardashian empire?" by Ellie Woodward for *BuzzFeed* (URL link available in "Content", in **Blackboard**)**;** (4) "Th*nks for asterisks: the maligned punctuation enjoying Twitter revival" by Terena Bell, The Guardian (URL link available in "Content", in **Blackboard**)

Submit Online by February 4th, 11:59 p.m. PST: (1) Using **Adobe Photoshop** tools such as "Lasso", "Transform", "Patch", etc., **create a conceptual collage** from a range of sourced visual materials and media *[these materials / media may include a) open source digital images, like from Archive.org b) paper materials that are scanned and/or photographed (and sourced), c) text, but DO NOT INCLUDE copyrighted protected materials]* and **embed the collage** to your **website** and **submit it as a PDF or JPG (with sources) to "Assignments" in Blackboard**; (2) **Submit written response** to "NPR's 'Code Switch'" as a PDF or .docx file to "Assignments" in **Blackboard**

Week 3 – Thursday, February 4th, 2021 - Audio Lab #1: Basics of Audio Storytelling and Microphone Demos

In-Class: Listen to and discuss *The Atlantic's* **'Floodlines' podcast episode two, "Come Sunday".**

Discuss: *Requirements for **Lab Project #1** (Audio deliverable, 20% of your grade)*
- 2-3 minutes or less, max file size is 20MB
- cohesive audio "story" - must be nonfiction; includes beginning, middle, and end; includes transitions
- for a project to be considered "complete", you must submit *all three components of Project #1*: (A) the script (.**DOCX**), (B) rough draft (**.mp3 or .wav**), and (C) final draft (**.mp3 or .wav**)
- for a project to receive an "A" grade, you must closely follow all grading guidelines and deliverable instructions outlined in syllabus

Workshop: Demos with Different Mics: Smartphone Lavalier Microphone, Shotgun Microphone, USB Microphone; Recording Audio in Different Situations (Indoor vs Outdoor); Recording a Voiceover using a Smartphone App and/or **Adobe Audition**

Listen: After listening to *The Atlantic's* 'Floodlines' episodes, "Through the Looking Glass" and "Reckoning", please submit a 1-2 minute audio response to at least two of the following questions: *(A) In order to give us an introduction to this podcast, can you briefly summarize the dominant themes and/or storylines that the two episodes cover? (B) In "Through the Looking Glass", how does the host reflect on former President Bush and the government's response to communities of color in New Orleans? What does the host describe as "bad PR" and why? (C) In "Reckoning", the episode's main character, Sandy, and the host discuss the process of investigating why the levees failed during Hurricane Katrina - how do the podcast's producers specifically build their argument and unveil their documentation/research? Can you describe this storytelling process at all? (D) Select a specific segment of either episode and analyze / describe the specific voiceover selections, musical selections, transitions, sound footage selections, and/or other audio production elements, and why they <u>are</u> or <u>are not</u> effective.*

Watch: "How to Make Your Own Podcast in Audition" by *Adobe Creative Cloud* | YouTube | 11 minutes 59 seconds

Readings: (1) "An Old House and an Infrared Light" from *Caste: The Origins of our Discontents* by Isabel Wilkerson (PDF available in "Content", in **Blackboard**) (2) "The Stickiness Factor" from *The Tipping Point* by Malcolm Gladwell (PDF available in "Content", in **Blackboard**); (3) "Author's Note", "Introduction", "Chapter One: The Challenges of Talking to White People about Racism" in *White Fragility: Why It's So Difficult to Talk to White People about Racism* by Robin DiAngelo (PDF available in "Content", in **Blackboard**)

Submit Online by February 11th, 11:59p.m. PT: (1) **Submit 1-2 minute audio response** to the two 'Floodlines' podcast episodes, "Through the Looking Glass" and "Reckoning", as a .mp3 or .wav file to "Assignments" in **Blackboard**

Week 4 – Thursday, February 11th, 2021 - Audio Lab #2: Recording a Voiceover and Introducing Multitrack Editing in Adobe Audition

Workshop: In order to prepare to submit our final, *polished* audio stories, we will focus on *a) using Audition's audio tools ("move", "razor", "time selection") and multitrack editor, b) managing room tone, and c) fading audio in and out, using effects.*

In-Class: Discuss "*The Drop Out"* podcast, and listen to episode 1, "Myth-making".

Listen: Listen to the episodes "The Enforcer" and "A Star is Born" from *The Drop Out* podcast, and submit 1-2-minute audio response to ALL questions: *(A) What is Elizabeth Holmes' 'brand'? (B) What were the distinct features of Elizabeth Holmes' former advertising / PR strategy for Theranos, and how did she create her 'brand'? (C) How did Elizabeth Holmes and her associate, Sonny Balwani, use 'optics', gaslighting and deception to manipulate the public?*

Readings: (1) "Socially Distance This: Carnival Executives Knew They Had a Virus Problem but Kept the Party Going" by Austin Carr and Chris Palmeri, *Bloomberg Business News* (link available in "Content" in **Blackboard**); (2) "Who is Noonoouri? The influencers of tomorrow will be virtual" by Christina Iglhaut for *Deutschland* (link available in "Content" in **Blackboard**)

Submit Online by February 18th, 11:59 p.m. PST: (1) **Lab Project #1 Script** - submit as a .DOCX to "Assignments" in **Blackboard;** (2) **Submit 1-2-minute audio response** to "The DropOut" podcast as a .mp3 or .wav file to "Assignments" in **Blackboard**

Week 5 - Thursday, February 18th, 2021 - Audio Lab #3: Audio Editing in Adobe Audition *(cont'd)*

Workshop: In order to prepare to submit our audio stories, we will focus on *a) adding key-frames, b) creating audio transitions*

Listen: [Choose one podcast episode from "For the Wild",](#) and submit 1-2-minute audio response to ALL questions: *(A) What is the name of the episode, and can you summarize it in just one or two sentences? (B) What academic, social, anthropological, and/or ideological concepts does the guest specialize in, and what main ideas do they address with this podcast conversation? (C) How is this similar and/or different to the other two podcasts you listened to ('Code Switch', 'The Drop Out', and 'Floodlines')? Give me 1-2 specific examples and why.*

Readings: (1) "Cities of Trolls" from *This is Not Propaganda* by Peter Pomerantsev (PDF available in "Content", in **Blackboard**); (2) "Genesis", "Lessons in Failure", "Cambridge Analytica" and other selections from *Mindf*ck: Cambridge Analytica and the Plot to Break America* by Christopher Wylie (PDF available in "Content", in **Blackboard**)

Submit Online by February 25th, 11:59 p.m. PST: (1) **Rough Draft** - **Lab Project #1** for **Digital Portfolio** - **Export .MP3 or .WAV audio** file and **share in Google Drive folder.** (2) **Submit 1-2-minute audio response** to "For the Wild" podcast as a .mp3 or .wav file to "Assignments" in **Blackboard**

Week 6 - Thursday, February 25, 2021 – Audio Lab #4: Audio Editing in Adobe Audition *(cont'd)*

In-Class: *Rough Draft of Lab Project #1* Due; *learn how to export an audio file and upload to Soundcloud (learn how to embed and audio player)*

Group Exercise: Divide up into small groups, play your rough drafts of lab project #1, offer some constructive critique and focus on: *1) what elements are missing or could improve the piece? 2) are there any moments with strong imagery that could use some additional elements, i.e., music, other sound effects, moody background ambiance, etc. 3) any significant moments that you really enjoy? Any editing elements the student should "lean into" more or push farther? 4) any additional questions you have about the script, musical/editing choices, etc.?*

Discuss: *Requirements for **Lab Project #2** (Audio deliverable, 20% of your grade)*
- under 5 minutes, max file size is 200MB
- responds to prompt directly and includes VO, at least one musical element, and fades in/out
- for a project to be considered "complete", you must submit *all three components of Project #2*: (A) the concept / production schedule (.**DOCX**), (B) rough draft (**.mp3 or .wav**), and (C) final draft (**.mp3 or .wav**)
- for a project to receive an "A" grade, you must closely follow all grading guidelines and deliverable instructions outlined in syllabus

Listen: As continued podcast research, choose and listen to any episode of **[Slate's "Decoder Ring" podcast](#)** or any other episodes of the podcasts uploaded / available in "Content" > "Week 6".

Readings: (1) 'Creative Futures' Campaign website by the Ford Foundation (URL link available in "Content", in **Blackboard**); (2) 'Opening Thoughts' and other selections from *Made, Thought* journal (PDF available in "Content",

in **Blackboard**); (3) "A Reckoning. The Documentary Film Industry Must Chart a New Path Forward" by Sonya Childress for Medium (URL link available in "Content", in **Blackboard**)

Complete Online by March 7th, 11:59 p.m. PST: (1) **Final Draft** - **Lab Project #1** - **Export .MP3 or .WAV file;** embed in website *(using Soundcloud is optional)* AND submit as a .mp3 or .wav file to "Assignments"/**Google Drive folder** in **Blackboard; (2)** [**Listen to an episode of Slate's "Decoder Ring" podcast, or any other podcasts in "Content > Week 6",**](#) take notes and prepare to discuss the podcast and its format next week in class. ***No formal response needs to be submitted.***

Week 7 - Thursday, March 4th, 2021 - <mark>**Lab Project #1 Due**</mark> **- Podcast Storytelling Lab: Production Day #1**

In-Class: *Final Draft of Lab Project #1* Due - **Submit hard copy (.mp3 or .wav file) by end of day.** Prepare to embed audio player on final portfolio site as well as submit as a .wav or .mp3 file to Blackboard.

Discuss: Diverse forms of audio storytelling and **"Project Audio from *The New York Times:* Teaching Students How to Produce their own Podcast"**

Case Study: Using *Marketplace-APM* as a case study, we will look at the structure of various digital media ecosystems, including their audio storytelling and podcast styles, distribution and revenue methods, and how they track digital analytics and audience growth.

Complete Online by March 11th, 11:59 p.m. PST: Come to NEXT WEEK'S class (3/11) with WRITTEN SCRIPT / OUTLINE and FOLDER CONTAINING ASSETS for podcast episode (i.e. storyboard (PDF or .docx), production list, early media asset collection such as a video or audio clips, VO recording rough draft audio file, etc.). Be ready to workshop with group, record VO, etc., and to **submit the rough draft of your podcast episode by the end of day on** *March 18th.*

Week 8 - Thursday, March 11th, 2021 - Podcast Storytelling Lab: Production Day #2

Discuss: Diverse forms of audio storytelling and **"Project Audio from *The New York Times:* Teaching Students How to Produce their own Podcast"** (cont'd)

Workshop: Students should have a **folder of their podcast episode materials for today's class (3/11).** Be ready to workshop with group, add music, edit transitions, fades, etc., and to **submit the rough draft of the completed podcast episode by the end of day on March 18th.**

Submit Online by March 18th, 11:59 p.m. PST: (1) **Rough Draft** - **Lab Project #2** - *Export .mp4 file and upload to Google Drive folder*

Week 9 - Thursday, March 18th, 2021 - Video Lab Production Day #1: Basics of DSLR Videography and Introduction to Adobe Premiere Pro

In-Class: *Audio Lab Project #1 - Screening and Critique*

Submit Online by March 28th, 11:59 p.m. PST: (1) **Final Draft** - **Lab Project #2** - *Export .mp4 file and upload to Google Drive folder*
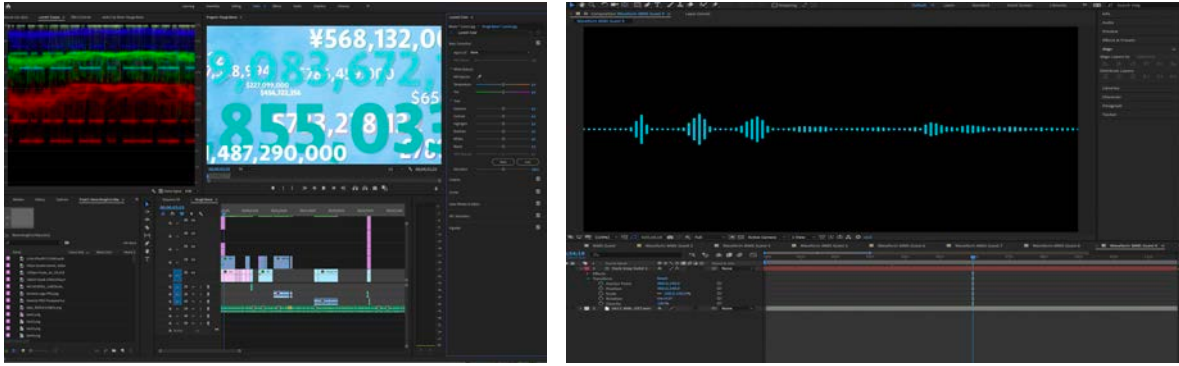
Week 10 - Thursday, March 25th, 2021 - Lab Project #2 Due

In class: *Lab Project #2 Due (submit via Google Drive) by March 28th, 2021*

Discuss: *Review requirements for **Lab Project #3** (Video deliverable, 20% of your grade) -*
- ***Due April 25th***
- you can do a review video, an interview, an "about me" video, or a DIY instructional video;
- it should be no longer than 5 minutes;
- the beginning of the **video** must include an introduction, such as a **lower-third graphic** with your name(s);
- ***audio** should be captured with an external microphone, like a lavalier, shotgun or dynamic microphone;*
- **if you use your iPhone for video**, please note that **AUTOFOCUS is OFF and use a tripod;**
- **if you use a DSLR or HD camera**, you must account for proper lighting conditions, exposure settings, and also use a tripod.

Submit Online by April 1st, 11:59 p.m. PST: (1) **Rough concept outline (max. 1-page) for Lab Project #3,** *including equipment list and production schedule*, submitted as a PDF to "Assignments" in **Blackboard;** (2) **Schedule time to discuss Final Portfolio project** with instructor via Google Spreadsheet by *APRIL 2ND*

Readings: (1) Chapter 1 ("Basics"), Chapter 2 ("Composition"), and Chapter 8 ("Sound") in *Bare Bones Camera Course for Film and Video* by Tom Schroeppel (available as a PDF in "Content" in **Blackboard**); (2) Review **"Premiere Editing Essentials by Annenberg Digital Lounge"**; (3) Chapter 1 in *The Producer's Guide to Transmedia* by Nuno Bernardo (available as a PDF in "Content" in **Blackboard**)

Week 11 – Thursday, April 1st, 2021 - Video Lab Production Day #1: DSLR Cinematography and Adobe Premiere Pro

Workshop: Basic Tools in Adobe Premiere Pro; Launching a Project in Premiere Pro

Readings: (1) "Inside the TikTok Trend Shaming Corporations for Destroying Perfectly Good Stuff" by Darcy Jimenez for *Mic* (available as a URL link in "Content" in **Blackboard**); (2) "Influencers are the Retailers of the 2020s" by Emily Farra for *Vogue* (available as a URL link in "Content" in **Blackboard**

Week 12 - Thursday, April 8th, 2021 - Video Lab Production Day #2: Editing in Adobe Premiere Pro

Workshop: How to use diverse video and audio file formats, frame rates, and codecs; Video Producing with a Smartphone, Lavalier Mic and Ring Light Kit; Lesson in Exposure (ISO, Aperture, Shutter Speed)

Submit Online by April 15th, 11:59 p.m. PST: (1) **Rough Draft** - **Lab Project #3** - **Export .mp4 file** and share in Google Drive folder

Week 13 - Thursday, April 15th, 2021 - Video Lab Production Day #3: Editing in Adobe Premiere Pro (cont'd) - Screening of Class Podcast Project

In-Class: *Audio Screening, Lab Project #2 - Critique*.

Workshop:); Color Correction and Color Grading in Adobe Premiere Pro. Work on final edits for **Lab project #3** *(20% of grade, __due 4/25)__ and* **Final Digital Portfolio Project** *(worth 30% of your grade, __due 5/12__)*.

Submit Online by April 25th, 11:59 p.m. PST: (1) Submit **Final Draft** - **Lab Project #3** - **Export .mp4 file** and upload to Blackboard by end of day.

Week 14 - Thursday, April 22nd, 2021 - <mark>WELLNESS DAY - NO CLASS MEETING</mark> - <mark>Lab Project #3 Due (4/25)</mark>

Week 15 - Thursday, April 29th, 2021 - Screening Lab Project #3 / Edits to Final Portfolios

In-Class: *Screening and critique of lab Project #3 video projects.*

Workshop: Work on final edits for **Final Digital Portfolio Project** *(worth 30% of your grade)* and prepare **Final Presentations** for May 12th

Submit Online by May 12th, 2 p.m. PST: **Final Digital Portfolio**, submitted as a URL to Google Spreadsheet and Blackboard

FINAL EXAM MEETING - Wednesday, May 12th, 2021 – 2-4 p.m. PST - <mark>FINAL PORTFOLIOS DUE</mark>

In-Class: Each student gives a five-minute virtual tour of their **Final Digital Portfolio Project** *(worth 30% of grade).* Responds to Q & A and Critique from instructor and peers.

XI. 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 by 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. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, 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
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 and Services (RSVP) - (213) 740-9355(WELL), press "0" after hours – 24/7 on call
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, 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
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
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 Campus Support and Intervention - (213) 821-4710
campussupport.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
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.

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.

XII. About Your Instructor
Summer Dunsmore is a visual artist, producer and documentary filmmaker from San Diego, California. A graduate of the M.F.A. in Experimental and Documentary Arts (MFA|EDA) program at Duke University, her portfolio includes producing multimedia content for *Marketplace*, the business and economic news program featured on *NPR*, as well as Duke University, *Consequence of Sound*, Project Concern International, and more. In May 2018, Summer collaborated with video artists, performers and faculty at Duke University on an hour-long installation utilizing performance and live-interfacing sound technologies for Durham, North Carolina's MOOGFEST. Summer's passion for community-based creative work and transmedia storytelling practices later led to her position as the Visual Arts and Storytelling Fellow at the Partnership for Appalachian Girls' Education (PAGE) in North Carolina in June 2018. In addition to overseeing the production of young girls' digital stories, Summer led the creation of an innovative place-based installation that explored the "past, present, and future" of two historical school sites, the Anderson-Rosenwald School and Laurel Elementary School, in Madison County, North Carolina. Following her fellowship, she completed an interdisciplinary artist residency at POCOAPOCO in Oaxaca City, Mexico, in August 2018. In addition to teaching at USC Annenberg, Summer's current work focuses on expanding collaborative and immersive transmedia storytelling practices through speculative film, video, text and installation. In August 2020, she and collaborator/dance artist Chelsea Zeffiro completed two multimedia installation projects titled 'INSIDE/OUT: Intimacy, Crises and Cosplay in 2020' and 'MULTICHANNEL_CHATROOM' for the 2020 *S P A C E Alliance* Studio Residency program, in partnership with the nonprofit Disco Riot, San Diego Ballet, San Diego Liberty Station Arts District, and the Art Produce Gallery.