



**JOUR 531: Fall Digital Journalism
Immersion
3 units**

Fall 2021 – Mondays – 12-2:30 p.m.

Section: 21546D

Location: ANN 201

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Instructor: Keith Plocek

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Coding Coach: TBA

Course Description

Students will build upon the skills they learned in JOUR 528 Summer Digital Journalism Immersion. They will hone their writing, reporting, producing, publishing and promoting skills (through social media) by completing multimedia stories in a Cross-Platform news environment. Students will develop these skills in their Fall Digital Journalism Immersion Course (a team-taught classroom environment) and in their JOUR 532 Fall Digital Journalism Immersion Practicum course (in the Annenberg Media Center).

Students will have a multifaceted experience and emerge as versatile, self-sufficient reporter/producers/writers. They will also learn critical thinking, decision-making, ethical responsibility, teamwork and communication skills. The goal is for students to acquire a full set of storytelling tools that can be applied to any topic on almost any media platform as they move forward in the Master of Science curriculum and their professional careers.

Concurrent Enrollment: JOUR 532 Fall Digital Journalism Immersion Practicum. JOUR 531 students are also enrolled in JOUR 532, a weekly eight-hour shift in the Annenberg Media newsroom based out of the Media Center.

Overall Learning Objectives and Assessment

By the end of this course, students will be able to produce work that is written and/or produced in a clear, concise, accurate, engaging and fair manner for a variety of media platforms that all use distinct writing styles and production techniques. Students will learn the right way to aggregate and curate information, develop sources and pitch stories. Instructors will reinforce data visualization concepts, data journalism methods, mobile tools and social media storytelling. Students will also complete a midterm project and a final project as part of the Fall Digital Journalism Immersion.

Description of Assignments and Classwork

News Consumption (Quizzes) and Knowledge of Current Events: As journalists, it is crucial for you to keep up with what is happening on campus, in the Los Angeles area, in the United States and around the world. Every day, you should read, or at least skim, the *Daily Trojan* and at least one major news publication such as *The New York Times*,

Los Angeles Times, or *The Washington Post*. Students should listen to NPR and watch news on television. By following the news media, you will sharpen your news senses, and you will learn from good (and perhaps bad) examples of journalism. Instructors will conduct pop news quizzes of five to 10 questions starting in week 2. They will consist of topics in the news that could be found online, in a newspaper, on TV or on radio. Students are responsible for maintaining the “news awareness” necessary to pass these quizzes.

AP and GSP style Quizzes: Journalists must understand the rules of writing, grammar, spelling, sentence structure and AP style. We will reinforce these principals throughout the semester with quizzes and in-class assignments.

Homework: Instructors will be assigning homework that must be completed by the stated deadline. When possible, instructors will go over submitted and/or graded homework in class.

Class Projects: Students pitch and produce a midterm and final project during the fall semester. The midterm project must include text (a piece or series of pieces of at least 1200 words), a broadcast and a digital element, for a total of **three elements**. Completed midterm projects are due week 9 (October 18). Midterm and final projects are not “features” nor are they “breaking news.” They need to be “evergreens” (stories with a “shelf life”). The final project will have **four elements** and include a combination of text (a piece or series of pieces of at least 1500 words) broadcast and digital pieces. Multimedia elements include (but are not limited to): infographics, interactives, polls/quizzes, roll-overs, Google Maps, data visualizations, timelines, story maps, explainer videos, etc. Students will submit a pitch and work on a subject area of their choice. Students may also build their projects around the type of media they wish to work with. For example, students interested in audio/video may complete a news package with an accompanying Web article that includes expanded interviews and an infographic. Instructors have final say on the breakdown of projects and will (with the help of your JOUR 553 coding instructors) make templates available to students.

All stories MUST also include a list of sources (people on your source list must have titles, affiliated organizations, phone numbers and e-mail addresses; Websites must have URLs; printed sources must have bibliographic information: author, title of article, name of book, news outlet or publisher). Because this course is about developing your skills as a professional journalist, we’re expecting you to interview sources outside of your friends and family. If there are good reasons to include them in your story, you should first review this with your instructor.

Accuracy is your number one priority. Your reputation as a journalist and the reputation of the news organization for which you work hangs in the balance. Is the information accurate, is the grammar correct, are the names spelled correctly? Have you properly attributed your information? Is the writing clear and concise? Have you written a lede that will grab attention? Is the style and tone appropriate for the report? All of the above will be considered when we are grading your work.

In addition to being ethical in developing and writing your stories, it is important that you also consider diversity. When looking at your work, you should consider who is involved and how it will impact others. Is your work fair and does it represent all stakeholders in a balanced manner? This class helps you learn how to write in a manner that includes diverse viewpoints. That means socioeconomic/class, race/ethnicity, religion, gender/sexual orientation, geography and generations in the context of current events and journalism.

You will work under deadline pressure on in-class assignments, and homework assignments must be handed in on, or before, deadline. ALL ASSIGNMENTS MUST HAVE A SLUG, LAST NAME, DATE AND EITHER WC (WORD COUNT) FOR TEXT AND TRT (TOTAL RUN TIME) FOR BROADCAST. Broadcast scripts must be written in the TV News double column format with the narration and sound appearing on the right (all sound bites written out verbatim) with editing cues on the left. Absolutely NO PDF’s. Microsoft Word or Google Docs only.

Revisions: Writing for a publication, broadcast or online outlet involves writing, rewriting and rewriting again. You will be asked to submit text and broadcast drafts and as such, be expected to revise stories until they are polished and publishable as professional work. When you submit a story, your instructors will edit it and provide feedback. In making revisions, you will be expected to go beyond “cosmetic” corrections (e.g., fixing typos or spelling errors). Your rewrite should fundamentally improve your story; it may well require additional reporting.

Grading

a. Breakdown of Grade

Midterm and Final Project Pitch (2.5% each)	5%
Quizzes (news and AP Style)	10%
Class Participation (<i>See rubric below</i>)	10%
Homework and In-Class Assignments	20%
Midterm Multimedia Project	25%
Final Multimedia Project	30%
TOTAL	100%

Grading Rubric for Class Participation

	A	B	C	D
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Frequency and Quality	Attends class regularly and <i>always contributes</i> to the discussion by raising thoughtful questions, analyzing relevant issues, building on others' ideas, synthesizing across readings and discussions, expanding the class' perspective, and <u>appropriately challenging</u> assumptions and perspectives.	Attends class regularly and <i>sometimes contributes</i> to the discussion in the aforementioned ways.	Attends class regularly but <i>rarely contributes</i> to the discussion in the aforementioned ways.	Attends class regularly but <i>never contributes</i> to the discussion in the aforementioned ways.
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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

Journalism

All assignments will be edited on a professional basis and you will be judged first on the accuracy, fairness and objectivity of your stories. You will then be evaluated for broadcast style, editing, production value, originality and the ability to meet deadlines.

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

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

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

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

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

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

Course Notes and Policies

Although we are returning to in person courses, the Delta variant is alive and well, so we must be diligent in taking precautions when out in the field. Please mask up when conducting in person reporting. If shooting a broadcast story, make sure you mic your participant as they too, should be masked. Now, more than ever, good audio quality is essential! See tips for remote reporting here: [TIP #1](#)

We foster a safe environment in this course and welcome all opinions on topics that affect our world. We will not tolerate classroom microaggressions, nor will we tolerate blatant disrespect of other people’s opinions.

Required Readings

All USC students have access to the AP stylebook via the USC library.
(https://libproxy.usc.edu/login?url=http://www.apstylebook.com/usc_edu/)

Students will be graded on adherence to AP style in assignments, including when writing about race and ethnicity. The updated AP style guidelines include capitalizing Black and deleting the hyphen in terms such as Asian American.

(The First Amendment Handbook) <https://www.rcfp.org/resources/first-amendment-handbook/>

Annenberg also has its own style guide that students can access through the app Amy the Stylebot on the Annenberg Media Center’s Slack workspace. Annenberg’s style guide is being developed with input from students, and whether or not students use our guide, they can provide valuable input here: <http://bit.ly/annenbergediting>

Please familiarize yourself with the Annenberg Media’s Guide for Equitable Reporting Strategies and Newsroom Style (<https://bit.ly/AnnMediaEquitableReportingGuide>) created by students, has detailed guidelines on thoughtful language and best practices for creating journalism respectful and reflective of a diverse world.

As a journalist, you must be familiar with the news of the day. Please read, view or listen to the daily reports of the news organizations listed below not only for the news, but also how each platform reports, writes and delivers the news. There are subtle and significant differences in how news is delivered on the air, on digital platforms and in print.

Other required readings (and video and audio) are included in the syllabus and will be made available via Blackboard. All materials are fair game for the weekly discussions or pop quizzes. 😊

MEDIA OPTIONS (read, listen to, watch, engage)

Go Digital

Los Angeles Times: latimes.com

LA Taco: <https://www.lataco.com/>

ABC7: <https://abc7.com/news/>

NBC News: nbcnews.com

The New York Times: nytimes.com

VICE News: https://news.vice.com/en_us

The Washington Post: washingtonpost.com

BuzzFeed News: buzzfeed.com/news

Follow on Twitter

@AP

@Latimes

@VICE

@WashingtonPost

Watch one National and one Local TV Broadcast Daily

ABC World News CBS Evening News

KABC KCBS/KCAL

KNBC KTLA

KTTV NBC Nightly News

Spectrum Local News

Listen to NPR

KPCC/Southern California Public Radio

Watch these News Organizations on Instagram Stories

CNN The Guardian

New York Times Vice

Newsletters

Pew Research Center Daily Briefing of Media News: <http://bit.ly/readthisdaily>

API's Need to Know: <http://bit.ly/readAPItoo>

Nieman Lab: <http://bit.ly/andniemantoo>

Let's Gather Newsletter: <https://www.letsgather.in/>

Helpful websites

The Diversity Style Guide: <https://www.diversitystyleguide.com/>

The NAHJ Cultural Competence Handbook: <https://nahj.org/nahj-cultural-competence-handbook/>

Transjournalist Style Guide: <https://transjournalists.org/style-guide/>

SPJ Diversity Toolbox: <https://www.spj.org/diversity.asp>

BBC Social Media Academy: <http://www.bbc.co.uk/academy/journalism/skills/social-media>

Journalist's Toolbox: <http://www.journaliststoolbox.org/archive/mobile-journalism/>

NPPA: <https://nppa.org>

SPJ: <http://www.spj.org>

NPR training: <http://training.npr.org/category/social-media/>

NPR Social Media Code of Ethics: <http://ethics.npr.org/tag/social-media/>

News focused on specific communities

The Root: www.theroot.com

Remezcla: The New Latin Wave: <https://remezcla.com/>

LA Taco: <https://www.lataco.com/>

BitCh: <https://www.bitchmedia.org/>

The Los Angeles Sentinel: <https://lasentinel.net/>
Disability Scoop: <https://www.disabilityscoop.com/latest-news/>
NBC Asian America: <https://www.nbcnews.com/asian-america>
NBC Latino: <https://www.nbcnews.com/latino>
The Los Angeles Blade: <https://www.losangelesblade.com/category/news/local-news/>
Listen to NPR, KNX-1070 AM news radio (or on the KNX website <http://losangeles.cbslocal.com/station/knx-1070/>) or 1580-AM KBLA news talk radio <https://kbla1580.com/>

Develop a list of other news sources you check daily. News apps along with following several news organizations and newsmakers on Twitter provide excellent overviews of the important news of the day. If you check these regularly, you'll be well informed and do well on current events quizzes.

The Annenberg Digital Lounge is located on the third floor of Wallis Annenberg Hall (ANN 301). The Digital Lounge provides students with opportunities to attend **certification courses and workshops** that cover a variety of topics. Please visit their website for a list of online tutorials. <http://www.annenbergdl.org/>
For help with adobe software and technology/computer issues, you may reach the digital lounge staff at usc.zoom.us/my/annenbergdl. Hours are: 9 a.m.-8 p.m. Monday through Thursday and 9 a.m.-5 p.m. Friday.

Hardware/software, laptops and supplementary material

All undergraduate and graduate Annenberg majors and minors are required to have a PC or Apple laptop that can be used in Annenberg classes. Please refer to the Annenberg Digital Lounge for more information. To connect to USC's Secure Wireless network, please visit USC's Information Technology Services website.

Annenberg is committed to every student's success. There are multiple resources available to assist students with issues that limit their ability to participate fully in class. Please reach out to a professor and/or advisor for help connecting with these resources. They include the Annenberg Student Success Fund, 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, and other scholarships and awards.

Add/Drop Dates for Session 001 (15 weeks: 8/23/21 – 12/3/21)

Link: <https://classes.usc.edu/term-20213/calendar/>

Friday, September 10: Last day to register and add classes for Session 001

Friday, September 10: Last day to change enrollment option to Pass/No Pass or Audit for Session 001

Friday, September 10: Last day to purchase or waive tuition refund insurance for fall

Tuesday, September 14: Last day to add or drop a Monday-only class without a mark of "W" and receive a refund or change to Pass/No Pass or Audit for Session 001

Friday, October 8: 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, October 8: 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, November 12: Last day to drop a class with a mark of "W" for Session 001

Course Schedule: A Weekly Breakdown

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

WEEK 1-August 23

–REVIEW SYLLABUS-What is Fall Immersion?

Elements of Newsworthiness

–Framing The Story: News Pegs

- Why This Story Now?
- Refining your news judgement.

SUMMER REVIEW

The Lead

- How to support leads
- Leads across all platforms: digital, text, audio & video

The "Nut Graph"

- Why do you need it?
- How do you find it?

Midterm Projects:

- Discuss midterm project & project pitch deadlines

What are you passionate about covering? What is the difference between a great story idea and a great project idea? **START THINKING NOW!**

HOMEWORK: Write a 400-450 word webtext version of a story on California Governor Gavin Newsom's recall election. While the election is not being held until September 14, the number of candidates and uncertainty surrounding the vote is news right now. Students should add in hyperlinks and ideas for graphics that would enhance the story. All stories must be turned in with a headline and word count. **DUE: Friday, August 27th by 5 p.m.**

READING:

DEIA Reporting Checklist

WEEK 2-August 30

SUMMER REVIEW

Finding The Story:

- How news stories develop - and how that leads to better pitches.
- Where do you start?
- Pick your unofficial "beat" (a favorite topic) and develop it
- How to write strong sentences with active voice.
- The power of observational writing.

Journalism vs. PR:

- The Role of a Journalist
- Professional code of ethics review
- How to write news and not PR copy
- The things we don't say in a news piece
- Know your job: providing information vs. advocacy promotion

- Discuss midterm project & project pitches (show examples in class).

- Diversity Issues: how to build a diverse network of sources and tell the narrative of your community

HOMEWORK:

- Written midterm pitches are due Week 3.
- Complete new AP Module 1 on race in Blackboard. Watch the videos and complete the quiz.

WEEK 3-September 6-NO SCHOOL (LABOR DAY)

Written pitches are due TODAY by 9 a.m.

Students will receive feedback from professors and must revise and resubmit their pitches by Friday, September 10. Students will present their pitches in class on September 13th.

WEEK 4-September 13

Student oral pitches (in class)

SUMMER REVIEW

- Interviewing for different platforms
- Finding/interviewing “characters”
- Direct quotes vs. paraphrasing

Curation/Aggregation: attribution and the correct way to use links

- User-Generated Content
- Crowdsourcing: social media and real-time reporting
- Social Media and Verification
- Discuss ways to create a social media presence and how to use social media to mine sources.

READING:

- Poynter, 12 Basics of interviewing, listening and note-taking.
<https://www.poynter.org/2015/12-basics-of-interviewing-listening-and-note-taking/367011/>
- Taking Notes Like a Journalist, International Journalism Center
<https://ijnet.org/en/blog/scribbling-purpose-taking-notes-make-sense>
- LA Times reporter Steve Padilla’s (USC alum and one-time Daily Trojan editor) Twitter thread on [quotes](#).
- USA Today reporter Jayme Fraser’s Twitter thread on how she organizes her [notes](#).
- Pew Research Center-News Across Social Media Platforms
<https://www.journalism.org/2018/09/10/news-use-across-social-media-platforms-2018/>
- Why social media editors should be better integrated into newsrooms.
<http://mediashift.org/2018/01/why-social-media-editors-should-be-better-integrated-into-newsrooms/>

WEEK 5-September 20

Humanizing Your Story

-What makes a good feature story?

-Storytelling structures: We will discuss structures that can be effective in organizing the information in your story. Break down the (5 w’s and the how) of your story.

-How do graphics add value to stories? We will review stories in class that are multimedia in nature and include graphics. The “journalism” of interactives.

-Best practices for longer or more advanced digital, video or text projects including: Outlining, Storyboarding, Wireframing

AP QUIZ TODAY

Homework:

#1 Create an interactive graphic that you may use in your midterm project. Use the various online tools you have been trained in (Infogram, Canva, etc.) and your advanced writing skills. **(Due Week 6 in class)**

WEEK 6-September 27

-For the next two weeks we will work on honing your broadcast techniques. Review how to write a strong broadcast radio script.

-How to determine the best audio “story” for your project. When do we use a roll over versus a photo with audio embed? When should you create a podcast versus an audio package?

Examples will be shown/played in class.

READING:

- NPR Storytelling blue print PDF uploaded to Blackboard. This can also be used for your video stories.

WEEK 7-October 4

TEXT DRAFTS ARE DUE TODAY

Review how to frame a shot, how to create a proper stand up, how to write a strong broadcast television script.

Go over broadcast packages in detail and discuss tone, pace, inflection as it relates to broadcast delivery. Ask yourself, am I delivering or reading?

In class live shot assignment today! **Bring your camera kits and tripods to class.**

WEEK 8- October 11

BROADCAST DRAFTS ARE DUE TODAY

Start thinking about your final project. Professors will meet individually with students for 15 minutes today to discuss any concerns/questions/edits on the fall midterm (due next week on October 18).

WEEK 9-October 18

MIDTERM PROJECTS ARE DUE TODAY

–Students will present their midterms in class and discuss what went wrong, what went right, and lessons they learned.

–Final project written pitches are due today. Students will receive feedback from professors and must revise and resubmit their pitches by Sunday, October 24th at noon. Students will present their pitches in class on October 25th.

AP QUIZ/EXERCISE

WEEK 10-October 25

FINAL PROJECT REVISED PITCHES ARE DUE TODAY

–Students will present their pitches in class.

–Your professors will discuss what went right and what went wrong on the midterm projects.

–We will discuss the art of writing a good obituary. Are these types of feature stories?

–How and why do we prepare obits in advance for well-known persons?

IN-CLASS/Homework Assignment: Prepare a plan for an advance obit for a person in the news. What interviews, story points, multimedia elements, etc. are needed? How do they come together? Even though the person is not dead yet, write the first 30 seconds of the video story and write the headline and first 100 words of a text story. What is the most newsworthy thing about this person that has to be in the lead no matter how or when they die? What types of photos might you include in a slideshow about that person's life?

READING:

- <https://medium.economist.com/the-art-of-writing-an-obituary-e64a546222f>
- [/http://theweek.com/articles/697124/used-write-obituaries-heres-what-learned](http://theweek.com/articles/697124/used-write-obituaries-heres-what-learned)
- (RBG multimedia example)

<https://www.npr.org/2020/09/18/100306972/justice-ruth-bader-ginsburg-champion-of-gender-equality-dies-at-87>

- The USC/LA Times Coronavirus obituary project

<https://www.latimes.com/projects/coronavirus-lives-lost-in-california/>

- The New York Times made an effort to "right the wrongs" against women and public figures of color whose accomplishments were ignored at the time of their death. Here is an interactive story the paper created with newly written obituaries for people that were "overlooked."

<https://www.nytimes.com/interactive/2018/obituaries/overlooked.html>

WEEK 11-November 1

AP QUIZ TODAY

We will discuss the art of writing a good profile and how that differs (yet is also very similar) to writing an obituary. Are these types of feature stories?

Instructors will also show you video examples of a profile so you can see how broadcast reporters visually represent a profile subject.

READING:

- NYT how to write a profile article (Tips)
<https://archive.nytimes.com/www.nytimes.com/learning/students/writing/voices.html>
- <https://www.cbsnews.com/news/ken-chenault-on-leadership-and-success-at-american-express/> (Video profile example)
- Additional readings to be assigned

WEEK 12-November 8

Editorial and opinion writing

–What is opinion writing and how is it different from news writing and news analysis?

–The New Playing Field: Defining bias, objectivity, fairness, accuracy, ethics in news writing and opinion making.

–Review basic structure of an opinion piece.

Possible guest speaker.

READING:

- Tips for aspiring op-ed writers.

<https://www.nytimes.com/2017/08/25/opinion/tips-for-aspiring-op-ed-writers.html>

- Additional readings to be assigned

WEEK 13-November 15

TEXT DRAFTS ARE DUE TODAY

Crime and public safety are top concerns, but media has often sensationalized these topics and covered them in a way that perpetuates stereotypes. Cities and communities can be cast in a false light by irresponsible or over-hyped crime reporting.

Legal Issues for Crime Stories:

–Don't CONVICT anyone in your copy, graphics, etc.

–Be careful about using "suspect," "person of interest" and "defendant."

–Beware of names: Is the person you're reporting on *the same person* as in the clips, Google search, previous criminal record files, etc. (If not, you could be in for a libel suit.)

Rights & Responsibilities as a reporter while working with police and at crime scenes.

AP QUIZ/IN CLASS EXERCISE

READINGS:

- [A guide for journalists who report on crime and crime victims](#)
- [Poynter Article \(crime reporting\)](#)
- [US Court's journalists guide to covering crime](#)
- The Mug Shot, a Crime Story Staple, Is Dropped by Some Newsrooms and Police (NYT PDF on Blackboard)

WEEK 14-November 22-

BROADCAST DRAFTS ARE DUE TODAY

–INDIVIDUAL 20 MINUTE ZOOM MEETINGS WITH YOUR PROFESSORS TO DISCUSS EDITS/TWEAKS/CONCERNS ON YOUR FINAL PROJECTS.

WEEK 15-November 29

Let's talk capstone topics. How can students elevate their writing and reporting for next semester. Students should discuss potential capstone ideas with their professors and classmates (Now is the time to start thinking, not when we come back to school in January).

FINAL EXAM PERIOD-Friday, December 10, 11 a.m.-1 p.m.

All students will make a 10-minute presentation on their final project.

FINAL PROJECTS DUE Friday, December 10, at 11 a.m.

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. 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 Support and Advocacy - (213) 821-4710

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

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/annenberg-scholarships-and-awards>

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.

About Your Instructor

Shirley Jahad is an award-winning reporter, anchor, host and producer in public radio and television. At the Tavis Smiley show, which was nationally broadcast on PBS, she delivered segments on a wide range of issues during the time of transition and turbulence of the Trump presidency. Her guests included national columnists and Nobel Prize winners discussing issues like growing income inequality, the effect of Trump-style rhetoric on your brain, and aging in America. Shirley was also lead interviewer on a web video series focusing on the Iranian diaspora, 40 years after the hostage crisis.

Her voice has been heard across Southern California. This year she created an hour-long special with her audio documentary students that was broadcast at KCRW in Los Angeles and on several other stations around the country. She served audiences for many years as an award-winning reporter and anchor/host on public radio KPCC in Los Angeles. Before that she was in Chicago delivering news and feature stories as an anchor and reporter at WBEZ public radio and as a correspondent at WTTW, Chicago Public Television. Her long-form audio documentaries received national recognition, winning the national Associated Press and Robert F. Kennedy Awards. Her work often focuses on bringing forward diverse voices of people too rarely heard in media. She was honored with the Studs Terkel Media Award for coverage of underserved communities.

About Your Instructor

Keith Plocek is fascinated by digital storytelling in all its forms. As director of web content for Voice Media Group, he led a team of 11 web editors who produced text, audio, video and interactive content that reached more than 16 million active users at LA Weekly, The Village Voice, Miami New Times and other alternative publications. He was a staff writer, a web editor and a social media manager for various publications over 13 years. His investigative work for the Houston Press garnered two First Amendment Awards from the Ft. Worth Society of Professional

Journalists, and a tweet for the LA Weekly scored him a National Entertainment Journalism Award from the Los Angeles Press Club. In addition to teaching, he consults media companies on digital strategy and writes long-form articles about travel and surfing.