



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

**Fall 2021 – Mondays – 6-8:30 p.m.**

**Section:** 21547D

**Location:** ANN 201

**Instructor: Vince Gonzales**

**Office:** Media Center

**Office Hours:** By appointment for Zoom or in person

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**Instructor: Alan Mittelstaedt**

**Office:** Media Center

**Office Hours:** By appointment

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**Coding Coach:** TBA

### **Course Description**

Students will build upon the skills they learned in JOUR 528, summer 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 complete a midterm project and a final project as part of this course.

### **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 source list (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 a story, you should first review this with your instructor. All stories must include links to any materials, studies, journalistic works, etc. that are cited or referenced.

Accuracy is our No. 1 priority. Your reputation as a journalist and the reputation of your news organization hangs in the balance. Is the information accurate, is the grammar correct, are the names spelled correctly? Have your properly pronounced names and correctly identified individuals? 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.

## **Submitting Assignments**

We use a file management system called Quip. We’ll set up your folders before the first day of classes. We’ll also use Google folders for some assignments. Deadlines will be strictly enforced. Assignments are due on the dates specified in class. 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 will 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. To be clear: you do not decide when the work is “done.” In a newsroom, that is the role of producers and editors. In our classroom, that is the job of your instructors. We will be acting as your editors on these projects.

## 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%
<b>TOTAL</b>	<b>100%</b>

### Grading Rubric for Class Participation

	A	B	C	D
<b>Frequency and Quality</b>	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.

## 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 welcome robust debate and challenging the opinions and views of your fellow students and instructors. We will not tolerate 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/](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](http://latimes.com)

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

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

NBC News: [nbcnews.com](http://nbcnews.com)

The New York Times: [nytimes.com](http://nytimes.com)

VICE News: [https://news.vice.com/en\\_us](https://news.vice.com/en_us)

The Washington Post: [washingtonpost.com](http://washingtonpost.com)

BuzzFeed News: [buzzfeed.com/news](http://buzzfeed.com/news)

### Follow on Twitter

@AP

@Latimes 1

@VICE

@WashingtonPost

### Watch one National and one Local TV Broadcast Daily

ABC World News  
KNBC

CBS Evening News  
KTLA

KABC  
KTTV

KCBS/KCAL  
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](http://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](http://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- to 450-word webtext version of a story on California Governor Gavin Newsom’s recall election. The election is September 14, and absentee voting is already underway. Capture the latest developments in your lead. Interview at least three people. Write a complete nut graf. Use quotes correctly. Include at least five hyperlinks. Suggest three ideas for graphics that would enhance the story. All stories must be turned in with a headline and word count. **DUE: Friday, August 27, 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 13<sup>th</sup>.*

**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 24<sup>th</sup> at noon. Students will present their pitches in class on October 25<sup>th</sup>.

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)

Two profiles:

**NYT: *Afghan Town's First Female Mayor Awaits Her Assassination***

**NYT: *'I Was Invisible': The Maid-Turned-Star Who's Taking On Racism in Brazil***

**NEWSDAY: Breslin: Digging JFK grave was his honor honor**

**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>

*TheWashingtonPost:*

Opinion: The party that wins Hispanics will win elections. But that means really listening to them

**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- December 13, 7-9 p.m.**

##### **FINAL PROJECTS DUE: Monday, 12/13, 7-9 p.m.**

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

## **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](https://dps.usc.edu), [emergency.usc.edu](https://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](https://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 Instructors

**VINCE GONZALES**, a Professor of Professional Practice, is Annenberg's Associate Dean for Student Affairs, He is a past Associate Director of Graduate Programs at the School of Journalism and, in Fall 2020, was the Acting Director of the Annenberg Media Center. He has worked as a CNN freelance correspondent and, prior to that, was a CBS News national correspondent (focusing on investigative stories) based in Los Angeles. Gonzales was also a TV news reporter in the Denver, Phoenix, Dallas and Los Angeles markets. He is a graduate of the State University of New York at Brockport (with bachelor's degrees in political science and communications/journalism) and he received a master's degree from the Columbia University Graduate School of Journalism. Gonzales also studied at the Graduate School of International and Public Affairs at Columbia. Awards: three National News Emmys, Two Local News Emmy, three Columbia University-Alfred I. duPont awards, four RTNA Golden Mikes, the L-A Press Club's Best Investigative Reporting award, the L-A Press Club's Best Documentary (TV) award, and honors from Investigative Reporters and Editors, the Society for Professional Journalists, the Associated Press, and The National Headliner Awards. In 2005, Gonzales was named "Broadcast Journalist of the Year" by the National Association of Hispanic Journalists.

**Alan Mittelstaedt** started as an adjunct instructor in 2003 and joined the full-time faculty in Fall 2009 to help manage Annenberg Digital News, which produced Neon Tommy, the forerunner of [uscannenbergmedia.com](https://uscannenbergmedia.com), where he now is a faculty advisor. For much of the previous decade, he was news editor at Los Angeles' alt-weeklies, including seven years at the L.A. Weekly, where he wrote a political column and oversaw a staff of six hard-nosed reporters. He's worked at mainstream newspapers. He was city editor at the Portland (Maine) Press Herald and at the Pasadena Star-News and was an investigative reporter and an editor at the San Bernardino County Sun, where he was surprised to be named Employee of the Year despite questioning many decisions of his Gannett bosses. When he was 15, he published his first article called "Deschooling Society: The Evils of Compulsory Education," and handed out 1,000 copies at his rural Virginia high school over the protests of his principal, who threatened to suspend him.