



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

Spring 2022 – Thursdays – 12:00 - 1:40 p.m.

Section: 21270R

Location: ANN 413

Instructor: Summer Dunsmore Nawabi

Office: ANN Lobby

Office Hours: Thursdays or by e-mail appointment

Contact Info: sdunsmor@usc.edu

I. Course Description

This workshop introduces students to the basic stages of audio/video production and the technical tools needed to create original content for digital distribution. Students will be assigned three lab projects utilizing audio/video (a/v) equipment from the USC Annenberg Equipment Room, as well as classroom workshops and homework tutorials using Adobe Creative Cloud (CC) software like Adobe Audition and Adobe Premiere Pro.

Students will **conceive, write, shoot, edit, export, and deliver** their own multimedia storytelling projects by:

1. learning the principles of narrative, intentionality of design, and digital storytelling
2. practicing the basics of digital storytelling using Adobe Creative Cloud (CC) software tools and a/v equipment
3. developing a comprehensive understanding of existing multimedia platforms and the global digital content landscape
4. engaging with case studies and analyzing current trends to be conscious collaborators and creators within a diverse digital community
5. building a digital portfolio website or platform to display one's creative and/or professional work

II. Student Learning Outcomes

This course will cover the basic stages of audio and video production and editing through digital storytelling as well as producing original "lab" content. We will be primarily using Adobe Audition, Adobe Photoshop, Adobe Premiere Pro, and Adobe Media Encoder. To complete assigned audio and video projects, there will be classroom training in using these Adobe CC software, a Canon DSLR camera and a Tascam recorder. This is followed by at-home assignments and lab projects challenging students to draft, create, and share an original audio story, a podcast episode/pilot, and a short video. Students should expect to learn the fundamentals of camera exposure, digital asset management, video editing, and to better understand exporting/publishing 1080p resolution videos for sites like YouTube and Vimeo. Students should also expect to practice their audio storytelling production skills through workshops with a variety of microphones and USC Annenberg Media Center podcast studio tool demos.

By the end of the course, students will have the opportunity to engage, experiment with, and further deepen their multimedia skills through rigorous practice with a/v equipment and Adobe CC software.

III. Description and Assessment of Assignments

Weekly assignments, readings, and discussions are intended to provide opportunities for practicing the different stages of audio and video production. The course materials are also intended to provide insights into modern trends in digital design, PR, social impact campaigns, content creation, multimedia journalism, nonfiction storytelling, and creative marketing. Attendance on lab days is crucial for moving forward with the class, and in completing assignments and lab projects. There will be **three main lab projects** (*all three combined, worth 60% of your grade*) utilizing a student's personal a/v equipment **and/or** equipment borrowed from the Annenberg Equipment Room, as well as using Adobe CC digital software (*a free subscription is accessible with your USC student email*). It is expected that students will not submit the first draft of a lab project, but will use class time,

class workshops and study time to create multiple iterations of a project. Grades for lab projects will require submitting a rough draft and a final draft, and both drafts will be used to determine each project's grade. Weekly assignments are based on readings, audio screenings, and viewings, and are worth 10% of a student's grade.

IV. Grading

a. Breakdown of Grade

In addition to assignments, the final portfolio website (*worth 30% of your grade*) will be a curation of a student's creative work completed during the semester and/or their past creative or professional portfolio, and should include the three assigned lab projects (*unless explicitly approved by the instructor during our required meeting to discuss the portfolio project*). Through submitting in-class assignments each week and through additional engagement in peer-to-peer discussion groups and case study exercises, students will learn critical multimedia skills and gain digital literacy in the development of their portfolios. Professional critique is an important aspect of the course, with final grades based on the progress of the lab projects over the duration of the semester, as well as a five-minute presentation of the final portfolio website to the rest of the class on the date/time of the Final Exam. *Students will be required to arrange at least one meeting during the semester to discuss the progress of their final portfolio website*, and are expected to arrange any additional lab time with me to work with equipment or practice using Adobe CC software as needed.

Assignment	Points	% of Grade
Weekly Assignments / Readings / Screenings	10	10%
Lab Project #1 - Audio Story - Due 2/24	20	20%
Lab Project #2 - Podcast Episode - Due 3/24	20	20%
Lab Project #3 - Video - Due 4/21	20	20%
Final Portfolio Website - Due 5/11 (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. Please don't miss your deadlines, as you have weeks to plan ahead. Weekly assignments (i.e. audio responses to readings and podcasts, Photoshop assignments, etc.) will be returned and graded by 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 arrive to 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 in class, as well as submitting your audio responses to readings or podcasts on **Blackboard**. If a class or an assignment's deadline must be missed due to illness, athletic commitments, etc.: The student should send an email to sdunsmor@usc.edu and should also get a note from their medical practitioner or coach. **After one absence**, the students' weekly assignment / participation grade will start to fall **one half-letter grade** for every additional absence.

V. Assignment Submission Policy

When working on lab projects, please don't be afraid to reach out if something technical isn't working -- I'm aware that this is often what technology is prone to do! I really don't mind responding to a quick “SOS” email regarding something that Google or YouTube 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 11th Final Exam starting date/time), for the possibility of a maximum grade **up to a “C”**. **Likewise, late weekly assignments** will be accepted up to the final exam date/time for the possibility of a maximum grade **up to a “C”**. ****Final Portfolio projects (due May 11th) will not be accepted after the scheduled Final Exam date (5/11/22, 2-4pm PT) and any late final portfolios will receive an automatic “F”.** **No extensions will be granted for the Final Project/Final Exam.****

VI. Required / Suggested Supplementary Materials and A/V Equipment

- 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) Lightning to 3.5mm microphone jack adapter (for iPhone 10 onwards) [like this one](#)
- 5) External hard drive, 500GB minimum, 2TB recommended ([LACIE](#), [Seagate](#) or [SanDisk](#) are suggested brands)
- 6) Pair of headphones or earbuds for editing and listening to recordings and screenings

Optional: DSLR camera and tripod (if you don't currently own a digital camera and/or recording equipment but would like to borrow any of the available audio/video equipment from USC, please contact me); required for DSLR: SanDisk SD memory card and a memory card reader, [like this one](#)

VII. Laptop / Desktop Computer Policy

All undergraduate and graduate students taking an Annenberg course are required to have a PC or Mac laptop that can be used in Annenberg classes. **For Adobe software to run smoothly during lab workshops and tutorials, 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, "Required/Suggested Materials and A/V Equipment").** A congested CPU means the laptop will not function properly - if that is unclear, we will be discussing file sizes/types and asset management more in class. Please refer to the **Annenberg Digital Lounge** for more information or for technical assistance. To connect to USC's Secure Wireless network or any other IT services, please visit USC's **Information Technology Services**.

VIII. Add/Drop Dates for Session 001 (15 weeks: 1/10/2022 – 4/29/2022; Final Exam Period: 5/4-11/2022)

Link: <https://classes.usc.edu/term-20221/calendar/>

Last day to add: Friday, January 28, 2022

Last day to drop without a mark of "W" and receive a refund: Friday, January 28, 2022

Last day to change enrollment option to Pass/No Pass or Audit: Friday, January 28, 2022 [All major and minor courses must be taken for a letter grade.]

Last day to add/drop a Monday-only class without a mark of "W" and receive a refund or change to Audit: Tuesday, February 1

Last day to withdraw without a "W" on transcript or change pass/no pass to letter grade: Friday, February 25, 2022 [Mark of "W" will still appear on student record and STARS report and tuition charges still apply.

*Please drop any course by the end of week three for session 001 (or the 20 percent mark of the session in which the course is offered) to avoid tuition charges.]

Last day to drop with a mark of "W": Friday, April 8, 2022

IX. Course Schedule

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 and Homework	Deliverable/Due Dates
Week 1 Dates: 1/10-1/14 Meeting Date: Thursday, 1/13	<u>Introduction to Course</u> / Review Syllabus, Lab Projects and Adobe CC Software	See Syllabus "Week 1" and "Content" in Blackboard	Submit Portfolio URL to "Assignments" in Blackboard and respond to the " Final Portfolio Goals and Lab Workshop Strategy " (Google form) by 1/20
Week 2 Dates: 1/17-1/21 Meeting Date: Thursday, 1/20	<u>Case Studies and Adobe Photoshop</u> / Intentionality of Design	See Syllabus "Week 2" and "Content" in Blackboard	Submit Photoshop collage assignment <i>OR</i> Instagram grid assignment + IG Content Guide to Blackboard by 1/27
Week 3 Dates: 1/24-1/28 Meeting Date: Thursday, 1/27	<u>Audio Production Lab and Adobe Audition</u> / Basics of Audio Storytelling	See Syllabus "Week 3" and "Content" in Blackboard	Submit audio response to ' Floodlines ' podcast as a .mp3 or .wav file to "Assignments" in Blackboard and submit Lab project #1 script as .docx to Blackboard by 2/3
Week 4 Dates: 1/31-2/4 Meeting Date: Thursday, 2/3	<u>Audio Production Lab</u> / Recording a Voiceover	See Syllabus "Week 4" and "Content" in Blackboard	Submit audio response to ' The Drop Out ' podcast as a .mp3 or .wav file to "Assignments" in Blackboard by 2/10

Week 5 Dates: 2/7-2/11 Meeting Date: Thursday, 2/10	Audio Production Lab / Lessons in Adobe Audition Editing (cont'd)	See Syllabus "Week 5" and "Content" in Blackboard	Submit Lab project #1 rough draft to "Assignments" folder in Blackboard by 2/17
Week 6 Dates: 2/14-2/18 Meeting Date: Thursday, 2/17	Podcast Story Lab / Podcast Case Studies	See Syllabus "Week 6" and "Content" in Blackboard	Rough Draft of Lab Project #1 Due on 2/17 (.wav or .mp3 file) - submit to Google Drive; submit Lab project #1 Final Draft as a .mp3 or .wav file to "Assignments" in Blackboard by 2/24
Week 7 Dates: 2/21-2/25 Meeting Date: Thursday, 2/24	Podcast Story Lab / Peer Breakout Groups	See Syllabus "Week 7" and "Content" in Blackboard	Final Draft of Lab Project #1 Due on 2/24 (.wav or .mp3 file) - bring hard copy and project file to class; start researching Lab project #2 media materials and submit lab project #2 prompt response as a .docx or PDF to "Assignments" in Blackboard by 3/3
Week 8 Dates: 2/28 - 3/4 Meeting Date: 3/3	Podcast Story Lab / Peer Breakout Groups / Screenings and Critique of Lab Project #1 - [<i>Training in Media Center's Podcast Studio B (TBD)</i>]	See Syllabus "Week 8" and "Content" in Blackboard	Submit Lab project #2 rough draft as a .mp3 or .wav file to "Assignments" in Blackboard and to Google Drive folder by 3/10
Week 9 Dates: 3/7-3/11 Meeting Date: 3/10	Podcast Story Lab (cont'd) - [<i>Recording in Media Center's Podcast Studio B (TBD)</i>]	See Syllabus "Week 9" and "Content" in Blackboard	Final Draft of Lab Project #2 and lab project #3 concept proposal as a .docx or PDF to "Assignments" in Blackboard by 3/24
Dates: 3/14-3/18	NO CLASS MEETING - SPRING RECESS	NO CLASS MEETING - SPRING RECESS	NO CLASS MEETING - SPRING RECESS
Week 10 Dates: 3/21 - 3/25 Meeting Date: Thursday, 3/24	Video Production Lab / Basics of Exposure	See Syllabus "Week 10" and "Content" in Blackboard	Final Draft of Lab Project #2 Due on 3/24 (.wav or .mp3 file) and schedule meeting to discuss final portfolio project by 3/31
Week 11 Dates: 3/28 - 4/1 Meeting Date: Thursday, 3/31	Video Production Lab / Screenings of Lab Project #2 / Video Publishing and File Formats	See Syllabus "Week 11" and "Content" in Blackboard	Submit in-class / group exercise on video file formats, exporting/uploading video, and DSLR video resolutions by end-of-class on 3/31
Week 12 Dates: 4/4-4/8 Meeting Date: Thursday, 4/7	Video Production Lab / Basic Principles of Premiere Pro	See Syllabus "Week 12" and "Content" in Blackboard	Rough Draft of Lab Project #3 Due (.mp4 file) - bring hard copy, .prproj file, and media assets to class on 4/14
Week 13 Dates: 4/11-4/15 Meeting Date: Thursday, 4/14	Video Production Lab / Advanced Principles of Premiere Pro	See Syllabus "Week 13" and "Content" in Blackboard	Final Draft of Lab Project #3 Due next week (.mp4 file) - bring hard copy and project file to class on 4/21

Week 14 Dates: 4/18-4/22 Meeting Date: Thursday, 4/21	Lab Project #3 Due	See Syllabus "Week 14" and "Content" in Blackboard	Final Draft of Lab Project #3 Due (.mp4 file) - bring hard copy and project file to class, also submit to "Assignments" in Blackboard & upload to Google Drive on 4/21
Week 15 Dates: 4/25-4/29 Meeting Date: Thursday, 4/28	Screenings and Critique - Lab Project #3 / Portfolio Draft Review	See Syllabus "Week 15" and "Content" in Blackboard	Final Portfolio Website Due on 5/11 by 2:00pm PT (NO EXCEPTIONS) - submit URL for Portfolio to Google Sheet / submit URL link to "Assignments" in Blackboard
FINAL EXAM PERIOD Dates: 5/4-5/11 EXAM DATE/TIME: Wednesday, 5/11, 2-4 p.m.	Final Portfolio Due / 5-minute presentation of portfolio website + Q & A		Final Portfolio Website Due on 5/11 by 2:00pm PT (NO EXCEPTIONS) - submit URL for Portfolio to Google Sheet / submit URL link to "Assignments" in Blackboard

X. Weekly Breakdown:

Week 1 – Thursday, January 13th, 2022 – 'Authenticity, Impact, and Resiliency': Intro to PR 487

In-Class: Review syllabus and course requirements. Review a/v equipment and software tools required for the semester; complete downloads of Adobe CC software tools (*as needed*). Review the three multimedia lab projects and final portfolio requirements. Review former undergrad students' work and final portfolio website examples. Distribute link to "**Final Portfolio Goals and Lab Workshop Strategy**" Google Form.

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) "Storytelling" and other selections from *The Uninhabitable Earth: Life After Warming* by David Wallace-Wells (PDF available in "Content" in **Blackboard**); (3) "Glitch is Anti-Body" and other selections from *Glitch Feminism* by Legacy Russell (PDF available in "Content" in **Blackboard**); (4) "An Account of My Hut" by Christina Nichol (link available in "Content" in **Blackboard**)

Submit Online by January 20th, 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.**

Week 2 – Thursday, January 20th, 2022 – 'Intentionality of Design': Case Studies

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

Case Studies: (1) *What does Kendall Jenner's infamous Pepsi protest ad (2017) reveal about performative ally-ship?* (2) *Green-washing hype or actual "do-good" in Burger King's far-out 'Farting Cows' PSA commercial by film director Michel Gondry (2020)?*

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*, (d) *using "Move", "Lasso", "Transform", and other tools*; (e) *saving and exporting your image file to different resolutions sizes and formats*

Discuss: *Requirements for Lab Project #1 (Audio deliverable, 20% of your grade)*

- **due February 24th**

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 are or are not 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) "Introduction" from *Algorithms of Oppression* by Dr. Safiya U. Noble (link available in "Content" in **Blackboard**)

Submit Online by February 3rd, 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**; (2) **Review past samples of student's lab project #1 (audio stories) and copies of scripts**, and submit **lab project #1 script** as a .docx to "Assignments" in **Blackboard**

Week 4 – Thursday, February 3rd, 2022 - Audio Lab #2: Recording a Voiceover and Introducing Multitrack Editing in Adobe Audition

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) "The World Needs the Not-For-Profit AstraZeneca Vaccine, Minus the AstraZeneca Drama" by Stephanie Baker and Suzi Ring for *Bloomberg Business Week* (link available in "Content" in **Blackboard**); (3) "And Now for an Important Message: Convincing You to Get the Coronavirus Vaccine" by Ari Shapiro for *NPR's All Things Considered* (link available in "Content" in **Blackboard**)

Submit Online by February 10th, 11:59 p.m. PT: (1) **Submit 1-2-minute audio response** to "The DropOut" podcast as a .mp3 or .wav file to "Assignments" in **Blackboard**

Week 5 - Thursday, February 10th, 2022 - Audio Lab #3: Audio Editing in Adobe Audition (cont'd)

Workshop: In order to prepare to submit a rough draft of our audio stories, we will focus on a) using Audition's audio tools ("move", "razor", "time selection") and multitrack editor, b) managing room tone, c) fading audio in and out by adding key-frames, d) creating audio transitions, e) saving and exporting a rough draft

Readings: (1) "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**); (2) "Who is Noonouri? The influencers of tomorrow will be virtual" by Christina Iglhaut for *Deutschland* (link available in "Content" in **Blackboard**); (3) "Home or Exile in the Digital Future" and other selections from *The Age of Surveillance Capitalism* by Shoshanna Zuboff (PDF available in "Content", in **Blackboard**)

Submit Online by February 17th, 11:59 p.m. PT: (1) Rough Draft - Lab Project #1 - Export .MP3 or .WAV audio file and share in Google Drive folder.

Week 6 - Thursday, February 17th, 2022 – Audio Lab #4: Audio Editing in Adobe Audition (cont'd)

In-Class: Rough Draft of Lab Project #1 Due

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)

- **due March 24th**
- 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 prompt response (.DOCX), (B) rough draft (.mp3 or .wav), and (C) final draft (.mp3 or .wav)

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**)

Complete Online by February 24th, 11:59 p.m. PT: (1) Final Draft - Lab Project #1 - Export .MP3 or .WAV file submitted as a.mp3 or .wav file to "Assignments" and uploaded to **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 to podcast needs to be submitted.**

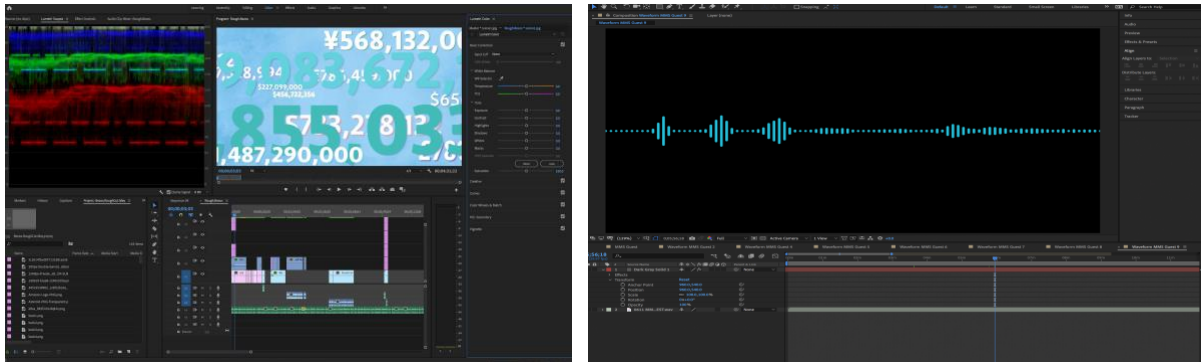
Week 7 - Thursday, February 24th, 2022 - Lab Project #1 Due - Podcast Storytelling Lab: Production Day #1

In-Class: Final Draft of Lab Project #1 Due - Submit (.mp3 or .wav file) by end of day 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 audio publishing ecosystems, including their storytelling and podcast styles, distribution and revenue methods, and an introduction to tracking digital analytics and audience growth.

Complete Online by March 3rd, 11:59 p.m. PT: Come to class on March 3rd with **WRITTEN SCRIPT / OUTLINE** and **FOLDER CONTAINING ASSETS** for podcast episode (including, 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 10th.**



Week 8 - Thursday, March 3rd, 2022 - Podcast Storytelling Lab: Production Day #2

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

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 containing their podcast episode media assets / materials for today's class (3/3)**. 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 10th.**

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

Week 9 - Thursday, March 10th, 2022 - Podcast Storytelling Lab: Production Day #3

Discuss: *Review requirements for Lab Project #3 (Video deliverable, 20% of your grade) -*

- **Due April 21st**
- 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.

Workshop: Students should have a **folder containing their podcast episode materials for today's class (3/10)**. Be ready to workshop with group and to **submit the final draft of the completed podcast episode by the end of day on March 24th.**

Readings: (1) Chapter 1 ("Basics"), Chapter 2 ("Composition"), and Chapter 8 ("Sound") in *Bare Bones Camera Course for Film and Video* by Tom Schroepel (available as a PDF in "Content" in **Blackboard**); (2) Review "[Premiere Editing Essentials by Annenberg Digital Lounge](#)";

Submit Online by March 24th, 11:59 p.m. PT: (1) **Final Draft - Lab Project #2** - Export .mp4 file and upload to Google Drive folder

*****SPRING RECESS - Thursday, March 17th, 2022 - NO CLASS MEETING*****

Week 10 - Thursday, March 24th, 2022 - Lab Project #2 Due - Video Lab Production Day #1: DSLR Cinematography

In class: Lab Project #2 Due (submit via Google Drive) by **March 24th, end of day**

Workshop: Basics of DSLR cinematography and camera exposure, lighting, and digital video asset management

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**)

Submit Online by March 31st, 11:59 p.m. PT: (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 **3/31**

Week 11 – Thursday, March 31st, 2022 - Video Lab Production Day #2: DSLR Cinematography, Part 2

Workshop: How to use diverse video and audio file formats, frame rates, and codecs; Video Producing with a DSLR and/or Smartphone, Lavalier Mic and Ring Light Kit

Week 12 - Thursday, April 7th, 2022 - Video Lab Production Day #3: Editing in Adobe Premiere Pro

Workshop: Basics of Editing in Premiere Pro - using "move" and "razor" tools; editing audio; creating transitions; saving a .prproj project file; exporting a Premiere Pro project to various video resolutions

Submit Online by April 14th, 11:59 p.m. PT: (1) **Rough Draft - Lab Project #3** - Export .mp4 file and share in Google Drive folder

Week 13 - April 14th, 2021 - Video Lab Production Day #4: Editing in Adobe Premiere Pro (cont'd) - Screening of Class Podcast Project

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

Workshop: Adding Text, Photos and Stock Footage to a Project; Editing Music and Using Video/Audio Effects; Using Compositing panel in Premiere Pro for simple motion graphics and video fade in/fade outs

Submit Online by April 21st, 11:59pm PT: (1) Submit **Final Draft - Lab Project #3** - Export .mp4 file to Blackboard by **4/21**, end of next class / end of day, to the Google Drive folder.

Week 14 - Thursday, April 21st, 2021 - Lab Project #3 Due

In-Class Workshop: Color Correction and Color Grading in Adobe Premiere Pro

Submit Online by April 21st, 11:59pm PT: Work on final edits for **Lab project #3** (20% of grade, **due 4/21**) and **Final Digital Portfolio Project** (worth 30% of your grade, **due 5/11**). **Submit final draft of lab project #3 by end of day, 11:59PM PT.**

Week 15 - Thursday, April 28th, 2021 - Screening Lab Project #3 / Edits to Final Portfolios

In-Class: *Lab project #3 (video projects) screening*

Workshop: Work on final edits for **Final Digital Portfolio Project** (*worth 30% of your grade*) and prepare **Final Presentations** for May 11, 2022

Submit Online by May 11, 2022, 2:00pm PT: **Final Digital Portfolio**, submitted as a URL to Google Spreadsheet and "Assignments" in Blackboard.

FINAL EXAM MEETING - Wednesday, May 11th – 2-4 p.m. FINAL PORTFOLIOS DUE

In-Class: Each student gives a five-minute tour of their **Final Digital Portfolio Project / Website** (*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 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 Student Accessibility Services - (213) 740-0776

osas.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

uscsa.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.

XII. About Your Instructor

Summer Dunsmore Nawabi is a visual artist, multimedia 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-APM*, *Consequence of Sound*, *Dazed*, Rhodes Information Initiative at Duke University, *The Daily Californian*, Project Concern International, and more. In addition to teaching at USC Annenberg's Journalism and Public Relations (BA) programs as well as Santa Ana College's Digital Media department, Summer's current work focuses on expanding collaborative and immersive transmedia storytelling practices through speculative film, video, text and installation. She has exhibited single and multi-channel installations at MOOGFEST (2018) in Durham, North Carolina, and the 40 NORTH Dance Film Festival (2017) in San Diego, California. Her documentary short, *Encounter One*, was an official selection at the 2021 Moinho Cine Fest in Portugal, as well as the 2021 Idaho Horror Film Festival. Recently, she has also been an artist-in-residence / collaborator with other multi-platform artists for the POCOPOCO artist residency in Oaxaca, Mexico; the 2020 *S P A C E Alliance* Studio Residency program (in partnership with nonprofit Disco Riot, San Diego Ballet, the San Diego Liberty Station Arts District, and the Art Produce Gallery); and the Los Angeles Performance Practice's (LAPP) 2021 Research and Development Residency.