



**PR 487 Multimedia PR Content:
Introduction to Audio/Video Tools
2 Units**

Spring 2023 – Wednesdays – 10-11:40 a.m.

Section: 21273R

Location: ANN 308

Instructor: Jonathon Stearns

Office: ANN Lobby/Zoom

Office Hours: By appointment

Contact: js51884@usc.edu

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 develop, write, produce and publish media to generate an online portfolio. Assignments include three main video projects, readings and tutorials for software like Adobe Premiere Pro and Adobe Rush.

Class time will be comprised of lecture-presentations, lab/work sessions, and class discussions. Homework is primarily focused on developing and producing content for the assignments, maintaining a production journal, and building skills via required readings and training tutorials. Lab sessions will include workshops in cinematography, editing, audio, and motion graphics.

Student Learning Outcomes

Upon completion of this course, students will be able to:

- Plan how to effectively create digital storytelling content
- Produce digital content for a micro-documentary, an interview and an ad/promotional video
- Write treatments for original video content
- Demonstrate professional capabilities for using the Adobe Creative Suite
- Demonstrate professional capabilities for using a equipment such as Canon DSLR camera, Tascam recorder
- Demonstrate professional video and audio editing capabilities, exporting/publishing capabilities

Description and Assessment of Assignments

There will be three main assignments, homework, a final quiz and a final portfolio that will include final edits of each assignment a production journal.

Main Assignments:

- **MICRO DOCUMENTARY** – 30-90 seconds – a Place, Process, or Portrait

- **INTERVIEW** – 60-90 second interview using 2 cameras and an external mic
- **AD/PROMO** – 30-60 sec. ad or promo for a brand, business, or cause

Grading – Breakdown of Grade

In addition to assignments, the final portfolio website (*worth 20% 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/ Class Participation	10	10%
Micro Documentary	20	20%
Interview Project	20	20%
Ad/Promo	20	20%
Final Quiz	10	10%
Final Portfolio Website	20	20%
TOTAL	100	100%

b. Grading Scale

Letter grade and corresponding numerical point range		
95% to 100%: A	80% to 83%: B-	67% to 69%: D+ (D plus)
90% to 94%: A- (A minus)	77% to 79%: C+ (C plus)	64% to 66%: D
87% to 89%: B+ (B plus)	74% to 76%: C	60% to 63%: D- (D minus)
84% to 86%: B	70% to 73%: C- (C minus)	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. Responded well to critique. *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. A 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. Showed some response to critique. *Turned in on time.*

“C” projects are poorly edited and/or 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. Did not respond well to critique. *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. Did not respond to critique. *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 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.

Class Participation 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 assignments 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 grade (includes participation) will start to fall **one half-letter grade** for every additional absence.

Assignment Submission Policy

When working on assignments, 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 3 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 3) will not be accepted after the scheduled Final Exam date, and any late final portfolios will receive an automatic "F". No extensions will be granted for the Final Project/Final Exam. **

Required Readings and Supplementary Materials

- 1) Smartphone with camera app
- 2) A smartphone tripod, and/or a ring-light and tripod
- 4) Lightning or USB-C to 3.5mm microphone jack adapter
- 5) External hard drive, 500GB minimum, 2TB recommended
- 6) Pair of headphones or earbuds for editing and listening to recordings and screenings

Laptop 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 space for this course at all times (this does not include the required 500GB minimum of external storage)**. 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**.

Add/Drop Dates for Session 001

(15 weeks: 1/9/2023 – 4/28/2023; Final Exam Period: 5/3-10/2023)

Link: <https://classes.usc.edu/term-20231/calendar/>

Last day to add: Friday, January 27, 2023

Last day to drop without a mark of "W" and receive a refund: Friday, January 27, 2023

Last day to change enrollment option to Pass/No Pass or Audit: Saturday, January 28, 2023 [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, January 31, 2023

Last day to withdraw without a "W" on transcript or change pass/no pass to letter grade: Friday, February 24, 2023 [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 7, 2023

SCHEDULE

WEEK 1 JAN 11 – INTRO, SYLLABUS REVIEW, EQUIPMENT

Introductions/ Course Overview Presentation
Experience survey - please complete in class
Discussion of Micro Documentary assignment

Week 1 Assignment

DUE: TUESDAY JAN 17 NOON

- write 500-word treatment for MICRO DOCUMENTARY:
Place, Portrait, or Process (see detailed assignment document)

DUE: WEDNESDAY JAN 18 CLASS TIME

- Set up Adobe account, download and install Adobe Rush (phone app), Adobe Premiere*
- Optional – download FILMIC PRO camera app to phone
- Acquire basic equipment – camera, tripod, laptop, hard drive
- training tutorials (assigned at class time)
- Bring laptop with editing program installed

WEEK 2 JAN 18 – EDITING and FILE MANAGEMENT

Micro Documentary proposal/pre-production discussion
Lab/lecture/discussion: overview of non-linear editing, file management, file formats.

Week 2 assignment:

DUE: JAN 25 CLASS TIME

- Preproduction for Micro Doc – schedule/arrangements
- PRODUCTION of Micro Doc - at least 3 shots/setups (sound optional)
- organize files, BRING TO WEEK 3 CLASS
- optional - import into editing program/generate assembly edit

Note: bring headphones to class!

WEEK 3 – JAN 25 – EDITING LAB

Micro Doc progress report/discussion
Discussion of audio equipment
In-class editing session. Have micro doc footage loaded and ready to work in class! Bring headphones!

Week 3 Assignment:

DUE: TUESDAY JAN 31 by NOON

- EDIT MICRO DOC DRAFT, output and upload

DUE: WEEK 4 CLASS TIME

- Be ready to present Micro Doc draft edit

WEEK 4 FEB 1 – AGENCY DAY

Micro Doc review/critique/moderated discussion – present your work to class!

Week 4 Assignment

DUE: CLASS time FEB 8:

- Reading- Cinematography (assigned at class)
- Production notes on Micro Doc
- Install Filmic Pro to your phone cameras (optional)
- bring your phone or camera (charged batteries please)

NOTE: If you have not already, start acquiring audio hardware and testing it - bring to FEB 15 CLASS (in 2 weeks)

WEEK 5 FEB 8 – CINEMATOGRAPHY LAB

BRING YOUR PHONE CAMERA/CAMERAs to class!

Discussion of Interview Assignment

Lab/Lecture/discussion focused on cinematography, cameras, lenses, lighting, and shooting.

Week 5 Assignment:

DUE CLASS TIME FEB 15

- Interview Treatment (500 words or less - see detailed assignment document)
- Photo research homework - submit images showing examples of photographic principles with brief explanations (see assignment document)

Add media to portfolio website

Have your camera and audio equipment ready to bring CLASS TIME FEB 15

WEEK 6 FEB 15 – INTERVIEW/AUDIO LAB

BRING CAMERA + AUDIO EQUIPMENT to CLASS!

Lab/Lecture/discussion focused on audio recording and Interview practices/techniques

In-class (outdoor?) shoot

Week 6 Assignment:

- Preproduction for Interview assignment
 - Schedule and arrange for location, personnel
 - Interview strategy
 - Optional – shoot interview if you are ready

WEEK 7 FEB 22 – EDITING LAB + FLEX

In class lecture/lab, equipment testing and troubleshooting

Week 7 Assignment:

- INTERVIEW PRODUCTION
- Import and bring project to WEEK 8 CLASS
- Assembly edit (optional)

WEEK 8 MARCH 1 – EDITING LAB

Lab session to work on Interview assignment

DUE: MONDAY MARCH 7 10AM

Week 8 Assignment:

- POST PRODUCTION for Interview Assignment
- Be ready to present draft edit in class

WEEK 9 MARCH 8 – AGENCY DAY

Present INTERVIEW projects to class

Add media to portfolio website

SPRING BREAK MARCH 15

No class

WEEK 10 MARCH 22 – MOTION GRAPHICS, TITLES and COLOR

Discussion of Ad/Promo assignment

Lab/Lecture on creating still and motion graphics, keyframes, compositing/green screen.

BRING YOUR PROJECTS for in-Lab session to create motion graphics.

Week 10 Assignment:

DUE: TUESDAY MARCH 28 NOON

- Treatment for Ad/Promo (500 words or less)

DUE: MARCH 29 CLASS TIME

- Production notes on Interview assignment
- Start Preproduction on Ad/Promo
- Reading - assigned at class

Add media to portfolio website

WEEK 11 MARCH 29 – EDITING LAB/FLEX DAY

Lecture/ Discussion of Ad promo treatments

Editing lab

DUE: CLASS TIME APRIL 5

Week 11 Assignment:

- PRODUCTION – AD/PROMO ASSIGNMENT
- Import /Organize assets
- Create assembly edit
- Bring project to class

WEEK 12 APRIL 5 – EDITING LAB

In-class editing Lab for Ad Promo assignment

Week 12 Assignment:

DUE: TUESDAY APRIL 11 NOON

- Ad Promo spot DRAFT EDIT
- Prepare to present edit

WEEK 13 APRIL 12 – AGENCY DAY

Review/ critique of ad/promo assignment

Week 13 Assignment

DUE: APRIL 19 CLASS TIME

- Journal/recap response to Ad/Promo assignment
- TBD reading/training
- Add media to portfolio website

WEEK 14 APRIL 19 – LAB DAY/FLEX

Lecture/discussion

Lab session to work on final edits

Week 14 Assignment:

DUE: APRIL 26 CLASS TIME

- Work on final edits of assignments – audio mix, graphics, fine cut editing
- Prepare portfolio web site

WEEK 15 APRIL 26 – FINAL PORTFOLIO REVIEW

Final quiz, course recap discussion

Week 15 Assignment:

DUE: MAY 8 8 A.M.

- Make final adjustments to portfolio web site

FINAL EXAM PERIOD MAY 8, 8-10 A.M. – FINAL

Final Portfolios due

Summative experience

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

Academic Conduct

The USC Student Handbook (https://policy.usc.edu/wp-content/uploads/2022/09/USC_StudentCode_August2022.pdf)

Academic Integrity

USC's Unifying Value of integrity is a foundational principle that inspires the community to match its values to its actions. Academic integrity is ultimately the sole guarantor of the legitimacy of one's education, and therefore, is vitally important not just for oneself, but for the entire USC community. The value of all USC degrees is negatively impacted by violations of academic integrity. In the classroom, general principles of academic integrity include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles.

Academic Integrity violations (academic dishonesty) include, but are not limited to: Plagiarism and Cheating

- The submission of material authored by another person but represented as the student's own work, whether that material is paraphrased or copied in verbatim or near-verbatim form.
- Re-using any portion of one's own work (essay, term paper, project, or other assignment) previously submitted without citation of such and without permission of the instructor(s) involved.
- Improper acknowledgment of sources in essays or papers, including drafts. Also, all students involved in collaborative work (as permitted by the instructor) are expected to proofread the work and are responsible for all particulars of the final draft.
- Acquisition of academic work, such as term papers, solutions, or other assignments, from

any source and the subsequent presentation of those materials as the student's own work, or providing academic work, such as term papers, solutions, or assignments that another student submits as their own work.

USC School of Journalism Policy on Academic Integrity

https://catalogue.usc.edu/preview_entity.php?catoid=16&ent_oid=3459

“Since its founding, the 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.”

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.

Students and Disability Accommodations:

USC welcomes students with disabilities into all of the University's educational programs. The Office of Student Accessibility Services (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

Support Systems:

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

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

988 Suicide and Crisis Lifeline - 988 for both calls and text messages – 24/7 on call

The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline is comprised of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273- 8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL) – 24/7 on call Free and confidential therapy services, workshops, and training for situations related to

gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

Office for Equity, Equal Opportunity, and Title IX (EEO-TIX) - (213) 740-5086

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.

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

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

The Office of Student Accessibility Services (OSAS) - (213) 740-0776

OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

USC Campus Support and Intervention - (213) 740-0411

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity, Equity and Inclusion - (213) 740-2101

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

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) 442-1200 – 24/7 on call

Non-emergency assistance or information.

Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC)

A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

Occupational Therapy Faculty Practice - (323) 442-2850 or otfp@med.usc.edu

Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.

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.

Annenberg Student Emergency Aid Fund

<https://annenberg.usc.edu/current-students/resources/annenberg-scholarships-and-awards>

Awards are distributed to students experiencing unforeseen circumstances and emergencies impacting their ability to pay tuition or cover everyday living expenses. These awards are not intended to cover full-tuition expenses, but rather serve as bridge funding to guarantee students' continued enrollment at USC until other resources, such as scholarships or loans, become available. Students are encouraged to provide as much information in their application, as well as contact their academic advisor directly with questions about additional resources available to them.

About Your Instructor

Jonathon Stearns is an award-winning writer, director, and digital content producer. He is the owner of LA-based production company Channel B4. He has worked in a range of genres, including music videos, marketing, B2B, commercials, feature films, video for live performance, documentary, instructional design, immersive content and more. He is also an accomplished animator, and is currently in production on an animated feature film.

He is also a musician-composer, and has been a part of the Los Angeles music scene since the 1990s, recording and performing.