USCAnnenberg

JOUR 321 Visual Journalism
2 Units

Fall 2024 – Tuesdays – 5-6:40 p.m.

Section: 21168R
Location: ANN 307

Instructor: Robert Meeks

Office: ANN lobby or classroom
Office Hours: By arrangement
Contact Info: rmeeks@usc.edu
Pronouns: he/him

Course Description

Students will gain an understanding of journalistic visual storytelling through theory and practical application while exploring current and emerging story forms. Students will learn how to produce and share compelling visual stories in a variety of formats. Skills of the class include: Introduction to video journalism for digital and social media platforms, principles of photography, design for web and mobile platforms, and the roles each play in interactive and engaging storytelling. We will emphasize visual stories for web, mobile and social media.

In addition to providing you with skills necessary to produce journalistic multimedia stories, including videos, photos and graphics, we will also cover ethical, legal and social issues affecting visual journalists. Finally, we will explore an introduction to best practices for social media.

We will take a practical, hands-on approach in this class. An introduction to photo, audio and video editing software will be provided.

A modern mobile or tablet device with a camera such as the iPhone X or Android Device will be used as a primary content-gathering device in the class. You'll learn how to use your device as a journalist, including using additional equipment that can help you use your phone as a journalism professional. A required toolkit with mobile accessories is listed under required readings and supplementary materials for this course. However, if students cannot obtain these accessories because of financial or other limitations, please contact your instructor for other options. Assignments for this class may be solely done on your modern mobile device or laptop.

More importantly, you will learn how to think visually and develop a mobile mindset when it comes to reporting. This course will introduce students to DSLR cameras and its functions. Using DSLRs is optional for video and photo assignments.

Student Learning Outcomes

• Students will demonstrate the principles of photojournalism, including composition, framing, light, color, editing and depth of field.
• Students will create news stories using video, audio and graphics for digital media—including the web, social media and mobile devices.
• Students will identify principles of news design in journalism.
• Students will recognize basic social media best practices and related professional journalism standards.
• Students will analyze ethical/legal standards and diversity issues in visual journalism.

Description and Assessment of Assignments

We will focus on creating and publishing multimedia stories. Your multimedia stories must be local, campus or community-related. You will work individually on most projects, but may also be assigned to work in teams for some assignments.
As part of this class, students will complete a video story for the web or social media, a photo series for the web or social media, an audio slideshow assignment for web or social media, photo essay, photo assignments on Instagram, design assignments, and miscellaneous class assignments.

A group presentation will also be developed on themes related to ethics, law and diversity. At your instructor's discretion, some assignments may be in coordination with your writing and reporting classes and/or the Annenberg Media Center. Assignments will be published to social media platforms and/or using Adobe Spark Page or other tools.

Course Notes and Policies

• Class materials, lectures, assignments, homework and grades will be posted in Brightspace.
• Participation is a major component of this class, but how you participate is (in part) up to you. In-class discussions, contributions to discussion boards, and correspondence with me will all be factored into participation. Respect for the classroom space -- helping to create an environment where other students can learn -- will be considered, as well.
• While it is expected that students will make every effort to attend classes, it is recognized that personal circumstances will arise which preclude class attendance. In such circumstances, the student is responsible for obtaining the materials presented in missed classes and for making up missed tests and other assignments.

Communication

Feel free to contact me during office hours, schedule an appointment, or email me. Emails during weekdays will usually be answered within 24 hours. For urgent messages you may text me as well.

Technological Proficiency and Hardware/Software Required

This class uses Brightspace as its main methods of delivery for instruction and related activities. In addition, a modern mobile device and laptop computer is required, along with strongly recommended visual journalism equipment listed on the last page of this syllabus. Students will also use the Adobe Creative Suite, specifically Adobe Premiere and Audition, as well as selected free mobile apps for this course. Please contact your instructor if you have any challenges financially or otherwise with required hardware or software.

Required Readings, hardware/software, laptops and supplementary materials

Required toolkit with mobile accessories listed at bottom of syllabus.

Required textbook: Videojournalism: Multimedia Storytelling by Kenneth Kobre
ISBN-13: 978-0240814650
ISBN-10: 0240814657

Required textbook: Mobile-First Journalism by Steve Hill, Paul Bradshaw
ISBN-10: 1138289302
ISBN-13: 978-1138289307

Recommended textbook: The Non-Designer's Design Book (Non-Designer's Design Book), 4th edition by Robin Williams.
ISBN-13: 978-0133966152
ISBN-10: 0133966151

Readings may be posted weekly in Brightspace. Students are responsible for reading articles posted by professors and commenting/participating in Brightspace and in-class discussions on readings.

Textbooks are available for purchase online via Amazon, direct through the publisher or via the USC bookstore if in stock.

Resources: Helpful websites.
Mojo Manual: http://www.mojo-manual.org/

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Mojo Manual: http://www.mojo-manual.org/
Kobre Guide: http://kobreguide.com
NeimanLab: http://www.niemanlab.org/
Instagram Blog: https://business.instagram.com/blog
Media Storm: mediastorm.com

NPPA: https://nppa.org
SPJ: http://www.spj.org
SND: http://www.snd.org
NPR's Visual Guidelines: https://www.npr.org/about-npr/688746774/special-section-visual-journalism
BBC Social Media Academy: http://www.bbc.co.uk/academy/journalism/skills/social-media
Journalist's Toolbox: http://www.journaliststoolbox.org/archive/mobile-journalism/
NewsWhip: https://www.newswhip.com/
Sprout Social blog: https://sproutsocial.com/insights/

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

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

The following style guides will be available on BB:
NLGJA Stylebook on LGBTQ Terminology: https://www.nlgja.org/stylebook/
Native American Journalists Association: https://najanewsroom.com/reporting-guides/
National Association of Black Journalists: https://www.nabj.org/page/styleguide
Asian American Journalists Association: https://aaja.org/2020/11/30/covering-asia-and-asian-americans/
The Diversity Style Guide: https://www.diversitystyleguide.com
The NAHJ Cultural Competence Handbook:
https://nahj.org/wp-content/uploads/2020/08/NAHJ-Cultural-Competence-Handbook.pdf
Transjournalist Style Guide: https://transjournalists.org/style-guide/
SPJ Diversity Toolbox: https://www.spj.org/diversity.asp

Annenberg also has its own style guide that students can access through the app 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

In addition, 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. Along with other useful resources, it can be found on Brightspace and is incorporated into Stylebot (mentioned above).

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.

News Consumption and Knowledge of Current Events

As journalists, you should keep up with what is happening on campus, in the Los Angeles area, in the United States and around the world. USC provides subscriptions for students, staff and faculty to The New York Times and the Los Angeles Times, as well as the Wall Street Journal.

Through the USC library, you have access to many regional news outlets and a variety of publications that cover specific communities. You should be familiar with publications covering the many communities of Los Angeles such as The Los Angeles Sentinel, The Los Angeles Blade, The Los Angeles Wave, La Opinión, L.A. Taco, The Eastsider, The Armenian Weekly, High Country News, the Asian Journal and others. You should keep up with the Daily Trojan and uscannenbergmedia.com, including USC student-led verticals Dímelo, elevASIAN and Black., listen to NPR and news radio, watch local and national television news, read news email newsletters and push alerts and follow news

organizations social networks, including Twitter, Instagram and TikTok.

You're encouraged to sign up for Nieman Lab's newsletter, which publishes brief, readable articles on important issues in the media. Following the news will sharpen your judgment and provide good (and bad) examples of the state of mainstream journalism.

Grading
Assignments will be graded and returned within one to two weeks after submissions.
Assignment rubrics and requirements will be distributed to students for every major assignment in the course.

Assignment Submission Policy
A. All assignments are due on the dates specified. Lacking prior discussion and agreement with the instructor, late assignments will automatically be given a grade of F. Instructor is not obligated to accept late assignments.
B. Assignments must be submitted via Brightspace unless otherwise indicated by your instructor.
C. Assignments are due before the start of class on the date indicated unless otherwise indicated by your instructor.
D. All assignments must be your original work produced this semester for this course only.
E. No assignments will be accepted after the last day of class. Failure to turn in an assignment by the last day of class will result in a failing grade for that assignment.

Students are encouraged to submit their work for consideration to Annenberg Media or the Daily Trojan, or pitch it to mainstream media outlets. Visit http://bit.ly/SubmitAnnenbergMedia for more information about that submission and review process and email Daily Trojan news editors at dt.city@gmail.com for more on how to pitch your work to the campus newspaper.

Laptop Policy
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.

Assignment	Learning Objective	% of Grade
Final: Digital video project	• Students will create news stories using video, audio and graphics for digital media—including the web, social media and mobile devices.	25%
Midterm: Explainer video	• Students will demonstrate the principles of photojournalism, including composition, framing, light, color, editing and depth of field. • Students will create news stories using video, audio and graphics for digital media—including the web, social media and mobile devices.	15%
Photo Essay Assignment: For web with written narrative and text	• Students will demonstrate the principles of photojournalism, including composition, framing, light, color, editing and depth of field.	15%
Instagram story: Designed for mobile, with design elements, audio and video. (Use of third-party apps such as Canva or Illustrator permitted). This should be a well-developed story on a news feature topic.	• Students will create news stories using video, audio and graphics for digital media—including the web, social media and mobile devices. • Students will identify principles of news design in journalism. • Students will recognize basic social media best practices and related professional	10%

	journalism standards.	
Design Assignments	• Students will identify principles of news design in journalism.	5%
Misc. Assignments including participation, classwork, homework and end of year reflection	• Variety of learning objectives.	20%
Quizzes	• Variety of learning objectives.	10%
TOTAL		**100%**

b. Course Grading Scale grades and corresponding point value ranges:

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

Telling compelling stories is critical for your assignments. Strong characters, visuals and good reporting is essential for your projects. In addition to the concepts above and those covered in lectures and readings, assignments will be graded on accuracy, grammar, spelling, AP style, clarity, deadlines, conciseness, structure, proper punctuation, quality of interviews/reporting and use of quotes (if applicable), use/number/quality of sources, attribution, research, etc. You must abide by the Society of Professional Journalists Code of Ethics (http://www.spj.org/ethicscode.asp), NPPA (https://nppa.org/ethics), SND (http://www.snd.org) and the RTNDA Code of Ethics (http://www.rtdna.org/content/rtdna_code_of_ethics#.VTNMjItAwUU). Grading will be based on the quality of work and application of principles and concepts learned in class and from required readings. Criteria for grading also includes quality of audio, storytelling, accuracy, technical quality. Grading will also be based on meeting deadlines. Late work is not accepted in this class. For story assignments, publishable work should be submitted taking into account audience, engagement and platform/outlet, along with principles discussed in lectures and textbooks.

Journalism
Our curriculum is structured to prepare students to be successful in a professional news organization with the highest standards. Students will be evaluated first on accuracy and truthfulness in their stories. Good journalism prioritizes transparency, context and inclusivity. All stories should be written in AP style unless Annenberg style conflicts, in which case students can follow Annenberg style.

The following standards apply to news assignments.

"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. Sources are varied, diverse and offer a complete view of the topic.

"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. Sources are mostly varied, diverse and offer a complete view of the topic.

"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. Sources are repetitive or incomplete.

"D" stories require excessive rewriting, have numerous errors and should not have been submitted. Camera work is

unsatisfactory or fails to show important elements. Sources are repetitive or incomplete.

"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.

For assignments other than conventional news reporting, quality of research and clarity of expression are the most important criteria. In research papers, good research should be presented through good writing, and good writing should be backed up by good research. Clarity of expression includes thoughtful organization of the material, insight into the subject matter and writing free from factual, grammatical and spelling errors. Research should draw on a diverse range of sources.

Students are encouraged to submit their work for consideration to Annenberg Media or the Daily Trojan, or pitch it to mainstream media outlets. Visit http://bit.ly/SubmitAnnenbergMedia for more information about that submission and review process and email Daily Trojan news editors at dt.city@gmail.com for more on how to pitch work to the campus newspaper.

Grading
Assignments will be graded and returned within one to two weeks after submissions.
Assignment rubrics and requirements will be distributed to students for every major assignment in the course.

Add/Drop Dates for Session 001
(15 weeks: 8/26/2024 – 12/6/2024; Final Exam Period: 12/11-18/2024)
Link: https://classes.usc.edu/term-20243/calendar/
Last day to add: Friday, September 13, 2024
Last day to drop a class without a mark of "W," except for Monday-only classes, and receive a refund: Friday, September 13, 2024
Last day to change enrollment option to Pass/No Pass or Audit: Friday, September 13, 2024 [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, September 17, 2024
Last day to withdraw without a "W" on transcript or change pass/no pass to letter grade: Friday, October 11, 2024 [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, November 15, 2024

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.*

	Topics/Daily Activities	Readings and Homework	Deliverable/Due Dates
Week 1 **Date: 8/27**	**Syllabus, Class Projects, Semester Overview, Intros** **Visual Media Literacy: What makes a good photograph?**: Composition, rule of thirds, depth of field. Highlights: Ethics (NPPA), Journalism and photojournalism Review phone camera settings and mobile gear.	Kobre, Chapters 1-4 Article: https://www.mojo-manual.org/understanding-mobile-journalism/ Article: The 10 types of camera shots every filmmaker should know Article: NPR Photo Guidelines	**IN-CLASS ASSIGNMENT**: In-class portrait assignment. Due by the end of class. Post on class Instagram account. Info TBA in class.
Week 2 **Date: 9/3**	**News judgment and the elements of a compelling visual story via photo essays / Combining Text and Visuals:** AP Style captions for Web/Instagram text posts. Writing text for photo essays. Capturing a variety of shots and composing written narratives for Web. Mobile apps: Adobe Spark Page, Instagram Note: Students may bring in their own DSLR and/or mobile gear for next class.	Hill & Bradshaw, Chapter 1-2 Article: Why Instagram is this journalist's favorite tool Article: 5 shots for strong photo essays	[**Labor Day:** Monday, September 2] **HOMEWORK ASSIGNMENT:** Photo Essay Assignment: For web with written narrative and text. Due by the start of class on Week 5. See Brightspace for detailed requirements. **QUIZ on readings.** All information on Brightspace. Check on Brightspace week by week for future quizzes. Will not be written in syllabus again.
Week 3 **Date: 9/10**	**Visual Media Literacy – DSLR and Mobile:** Manipulating light. Using a DSLR and mobile. ISO, aperture, and lenses. Capturing moments in photojournalism. Light and color.	Kobre: Chapter 5, 6 and 7 Hill & Bradshaw, Chapter 3 Web article: Basic Camera Techniques from Guardian Photo Editor	**IN-CLASS / HOMEWORK ASSIGNMENT:** DSLR photo in class assignment. Capture a portrait with depth of field, detail shot and stop action. Due by the start of next week's class. Photos must be shot during class. We will do a photo walk on campus. Post on class

	Becoming familiar with audio equipment for your phone and DSLR, using a mobile kit and/or using external microphone with a DSLR.		Instagram account using carousel feature.
Week 4 Date: 9/17	**Blending stills and audio. On-camera skills.** Interviewing with a focus on audio for multimedia. Review explainer video assignment. Discuss on-camera (digital) presentation skills. Discuss scripting and storyboarding. **Discuss effective story/project pitching.**	Kobre: Chapter 8 and 9 Hill & Bradshaw, Chapter 4 Web article: How to tell powerful narratives on Instagram Web article: https://www.mojo-manual.org/filming-tips-audio/	**DUE:** DSLR assignment. **MIDTERM ASSIGNMENT:** Explainer video assignment. Theme/platform: TBD. Pitch must be approved in advance by instructor. The midterm project is due by start of class week 9. Full assignment sheet is on Brightspace. **HOMEWORK:** Create pitch for one - two minute explainer video. Due by start of class week 6. Photo essay assignment due next week.
Week 5 Date: 9/24	**Ethics and law for visual journalists. Diversity issues in visual journalism.** Identification of professional standards for editing, filters and toning. Copyright and creative commons. Libel relating to captions, headline and design. False light. Covering protests. Safety issues. Verification. Ethics of sending questions to sources in advance. Mobile App: Lightroom **Editing video on your mobile device.** Editing on mobile with Adobe Rush,	**Kobre: Chapter 10 and 11** **Hill & Bradshaw, Chapter 5** Web article: The Milky Way Photo on Nat Geo is Raising Eyebrows Web article: World Press Photo Disqualifies 20% of its Contest Finalists Web article: https://www.cjr.org/q_and_a/new-york-times-iran-ukraine-flight.php Web article: https://www.cnn.com/2020/06/13/media/seattle-fox-news-autonomous-zone-protest/index.html Watch: Covering Protests	**DUE:** Photo essay assignment. **IN-CLASS / HOMEWORK ASSIGNMENT:** Vox Pops audio assignment. Collect five "vox pop" interviews on a topic assigned by your instructor. You should also take still photos of your subjects. Bring audio to class next week for audio editing workshop. Work on midterm project. Pitch due start of class next week. Start interviews for explainer video. Characters, portraits, wide/close/5 shots; shoot with DSLR or mobile. Review length, platform, format and number of characters/sources. **Prep computer for Audition next week, see Brightspace.**

	Clips, Quik or similar app.		
Week 6 Date: 10/1	**Audio Editing:** Basic audio editing with Adobe Audition. Editing audio on your mobile device. Audition training in class and edit audio for homework.	**Readings:** https://training.npr.org/2017/01/31/the-ear-training-guide-for-audio-producers/ Hill & Bradshaw, Chapter 6 & 7	**DUE: Midterm pitch.** Bring recorded audio files to class today for editing. **Prep computer for Premiere next week, see Brightspace.** **HOMEWORK ASSIGNMENT:** Work on midterm assignment. Shoot video, stills, interviews to bring to class next week for editing workshop.
Week 7 Date: 10/8	**Video Editing:** Editing video with Premiere. Telling stories with video. Work on midterm project during class.	Kobre: Chapter 12 and 13 Web Reading: http://www.interhacktives.com/2019/11/20/adobe-premiere-pro-7-tips-to-make-your-videos-more-professional/	[**Fall Recess:** October 10-11] **DUE:** Bring video, stills, interviews, (optional: graphics) you've collected to class today for editing in Premiere. **HOMEWORK ASSIGNMENT:** Work on explainer video assignment.
Week 8 Date: 10/15	**Safety in field and covering protests.** Ethics and law for visual journalists, professional standards for editing, false light, covering protests, engaging communities. (class discussion with guest speaker)		**HOMEWORK:** Midterm explainer due next week. **IN-CLASS ASSIGNMENT:** Begin diversity in visual journalism discussion
Week 9 Date: 10/22	**Media Literacy: Understanding News Judgement for Producing Digital/Social Video.** Finding and pitching compelling stories. Sourcing and attribution in social videos. Videos for social media/web. Discuss final project specs. Discuss theme for the final project: Local, community journalism topic. See Brightspace for final project requirements.	Kobre: Chapter 14 and 15 Hill & Bradshaw, Chapter 8 Web reading: https://www.poynter.org/reporting-editing/2012/6-questions-journalists-should-be-able-to-answer-before-pitching-a-story/ Web reading: Project Blueprint Web reading: What's Different About Social Videos	**DUE:** Midterm explainer assignment. **HOMEWORK ASSIGNMENT:** Work on written and verbal pitch for final project. Pitches are due by the start of class week 10. Use the pitch form you are given. **FINAL PROJECT:** Two - three minute video for web/social on a theme/topic assigned by/approved by professor. It will contain at least two interviews and original visuals. Due by start of class week 15. See Brightspace for detailed requirements.

		Watch: Shooting sequences	
Week 10 Date: 10/29	**Media Literacy: Understanding best practices for interviewing and shooting sequences in story development.** The basics of the five shots. More on character development. **Narrative video:** Developing character-based stories. Setting a scene. Video on the web and social media. Story arc. Emotion-bait. Audience first focus.	Kobre: Chapter 16 Web article: https://www.mojo-manual.org/finding-a-story-and-location/ Web article: Sequencing and Storyboards	**DUE:** Final pitch. **IN-CLASS / HOMEWORK ASSIGNMENT:** Shoot a video sequence using the 5-shot method in class. Due by start of next week's class. Photos must be shot during class. Post on class Instagram account.
Week 11 Date: 11/5	**The Stories Format:** Using Instagram Stories. Using TikTok. Using third party apps with Instagram Stories: Photoshop, Canva, more.	https://www.npr.org/sections/publiceditor/2020/06/18/879223467/should-images-of-protesters-be-blurred-to-protect-them-from-retribution https://www.niemanlab.org/2020/06/its-time-to-change-the-way-the-media-reports-on-protests-here-are-some-ideas/ https://www.theguardian.com/world/2020/aug/16/allissa-richardson-its-telling-that-were-ok-with-showing-black-people-dying Instagram and social media videos	**DUE:** 5-shot assignment. **HOMEWORK ASSIGNMENT:** Instagram Story on a news feature topic related to USC or the community. Due by the start of class on Week 13. See Brightspace for detailed requirements. **HOMEWORK ASSIGNMENT:** Work on final project (social video with a focus on local, community journalism for Annenberg Media or one of its related desks, such as Dímelo, South LA, Global Cities).
Week 12 Date: 11/12	**Principles of News Design.** Contrast, repetition, proximity and more. Designing graphics with Canva, Infogram.	Web reading: https://www.facebook.com/journalismproject/bbc-news-instagram https://rjionline.org/rep	**IN-CLASS / HOMEWORK ASSIGNMENT:** Create a simple infographic demonstrating the principles of design discussed in class. Due by the start of next week's class.

		orting/innovative-strate gies-5-tips-from-instagra m-news-fellows/ L.A. Times Instagram stories and special story builds	**HOMEWORK ASSIGNMENT:** Work on Instagram Story on a news feature topic related to USC or the community. **HOMEWORK ASSIGNMENT:** Work on final project.
Week 13 **Date: 11/19**	**Typography and color basics:** Font families, contrasting color. Telling interactive and engaging stories across platforms with a focus on presentation and user experience. Visual standards for Web and mobile. **Social media and best practices.** Apps: Adobe Spark Post, and Canva desktop app.	Hill & Bradshaw, Chapter 9 Web Reading: https://www.niemanlab .org/2018/12/news-but- make-it-cinematic/ Web reading: NY Times redesign	**DUE:** Instagram Story assignment. Infographic. **HOMEWORK ASSIGNMENT:** Using Adobe Spark Page, design a portfolio/reflection website with the best work from this semester (leaving a spot for your final project). Due on the final exam date. See Brightspace for detailed requirements. **HOMEWORK ASSIGNMENT:** Work on final project.
Week 14 **Date: 11/26**	**What's next in visual journalism?** AI, VR, AR, Final project rough cut due.	Optional reading: A Guide to Journalism and Design	**HOMEWORK:** Work on final video projects. **HOMEWORK:** Work on portfolio pages with Adobe Spark Page.
Week 15 **Date: 12/3**	Due: Final video project Reflections and group activity. USC Course Evaluations.		
FINAL EXAM PERIOD **Dates: 12/17** **4:30-6:30 p.m.**	**Summative experience.** Final portfolio due.		**DUE:** Adobe Spark Page portfolio due in Brightspace.

Course Evaluations

Course evaluations occur at the end of the semester and provide a review of student experiences in the class. Learning Experience Evaluations allow students to provide feedback and support the continued improvement of teaching and learning at the University of Southern California. Course evaluations will be distributed through an email invitation with personalized links to access the surveys. A student proctor Will be selected to observe the evaluation process in class. Instructors will leave the room and allow students 15 minutes (or more) to fill out responses.

Internships

The value of professional internships as part of the overall educational experience of our students has long been recognized by the School of Journalism. Accordingly, while internships are not required for successful completion of this course, any student enrolled in this course that undertakes and completes an approved, non-paid internship during this semester shall earn academic extra credit herein of an amount equal to 1 percent of the total available semester points for this course. To receive instructor approval, a student must request an internship letter from the Annenberg Career Development Office and bring it to the instructor to sign by the end of the third week of classes. The student must submit the signed letter to the media organization, along with the evaluation form provided by the Career Development Office. The form should be filled out by the intern supervisor and returned to the instructor at the end of the semester. No credit will be given if an evaluation form is not turned into the instructor by the last day of class. Note: The internship must by unpaid and can only be applied to one journalism or public relations class.

Statement on Academic Conduct and Support Systems Academic Conduct

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

Academic Integrity

The University of Southern California is foremost a learning community committed to fostering successful scholars and researchers dedicated to the pursuit of knowledge and the transmission of ideas. Academic misconduct is in contrast to the university's mission to educate students through a broad array of first-rank academic, professional, and extracurricular programs and includes any act of dishonesty in the submission of academic work (either in draft or final form).

This course will follow the expectations for academic integrity as stated in the USC Student Handbook. All students are expected to submit assignments that are original work and prepared specifically for the course/section in this academic term. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s). Students suspected of engaging in academic misconduct will be reported to the Office of Academic Integrity.

Other violations of academic misconduct include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see the student handbook or the Office of Academic Integrity's website, and university policies on Research and Scholarship Misconduct.

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.

Use of AI Generators in coursework

In this course, I encourage you to use artificial intelligence (AI)-powered programs to help you with assignments that **indicate the permitted use of AI**. You should also be aware that AI text generation tools may present incorrect information, biased responses, and incomplete analyses; thus they are not yet prepared to produce text that meets the standards of this course. To adhere to our university values, you must cite any AI-generated material (e.g., text, images, etc.) included or referenced in your work and provide the prompts used to generate the content. Using an AI tool to generate content without proper attribution will be treated as plagiarism and reported to the Office of Academic Integrity. Please review the instructions in each assignment for more details on how and when to use AI Generators for your submissions.

Course Content Distribution and Synchronous Session Recordings Policies

USC has policies that prohibit recording and distribution of any synchronous and asynchronous course content outside of the learning environment.

Recording a university class without the express permission of the instructor and announcement to the class, or unless conducted pursuant to an Office of Student Accessibility Services (OSAS) accommodation. Recording can inhibit free discussion in the future, and thus infringe on the academic freedom of other students as well as the instructor. (Living our Unifying Values: The USC Student Handbook, page 13).

Distribution or use of notes, recordings, exams, or other intellectual property, based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. This includes but is not limited to providing materials for distribution by services publishing course materials. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the internet, or via any other media. (Living our Unifying Values: The USC Student Handbook, page 13).

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.

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) studenthealth.usc.edu/sexual-assault.

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.
https://eeotix.usc.edu/

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

Robert Meeks is a senior video producer at CalMatters. He's a multimedia journalist and award-winning video producer and reporter who has worked with various news organizations including the Orange County Register, the Long Beach Press-Telegram and the Los Angeles Times where he served as the senior director of news video covering breaking news, politics and business.

During his nine years at the Times, Meeks was instrumental in some of the newsroom's biggest stories, including breaking news video coverage of the San Bernardino shooting, which won the 2016 Pulitzer Prize. Meeks also assisted in the making of the podcast sensation *Dirty John*.

He started his journalism career at the Orange County Register, where he was a beat reporter covering Anaheim Hills and Villa Park. He has also written for The Compton Bulletin and The Inglewood Tribune.

Students in JOUR 206/JOUR 321/JOUR 307/JOUR 402 should have the following:
Laptop, smartphone, external hard drive, headphones as per Annenberg requirements

Required Equipment for Labs and Assignments:
In accordance with the Annenberg mandatory laptop policy, you will need a laptop with the following recommended specs:
> § MAC: multicore Intel processor with 64-bit support, MacOS X 10, at least 8GB RAM (16 recommended)
> § Windows: multicore processor with 64-bit support, at least Windows 7 with 64-bit service pack. 8GB of RAM (16GB recommended)
> § 8GB of available hard-disk space for software installation
> SD card reader (for newer computers without a built-in card reader)

You will also need a smartphone with the following specifications to complete your DIY assignments:
> § Apple: iPhone 5 or higher, must be running iOS 8.1 or later
> § Android: Needs to have 1080p for video, must be running Android 4.4
> § Storage: 16GB minimum, 32GB recommended

> **Required** items for smartphone shooting:
> - Adapter for connecting 3.5mm wired accessories to a smartphone (iPhone or Android).
> - Headphones (Closed-ear type)

> Recommended items for smartphone shooting:
> - Shotgun mic (Rode)
>   - Rode "ME-L" - exclusively for iPhones (iOS) that have "Lightning" adapter input
>   - Rode "ME" for - Android
> - Selfie Stick/Monopod

Additionally, you will need at least 10GB of dedicated media storage for this course. An external hard drive is highly recommended. For more information, please visit http://www.annenbergdl.org/adobe/

Please bring **headphones/earbuds** to all lab sessions.

Students in JOUR 321/JOUR 402/should have the following recommended equipment:
Smartphone Accessories for location interview photography

The following items are required smartphone additions to improve remote interview shooting techniques:
- These items are based on iPhones requiring Lightning connection for audio connection (iPhone 7 and higher)
- Many items can be used with older iPhones or Android phones requiring 3.5mm input connector, please **contact Tim Yuge for more information (ascequip@usc.edu)**

- ***Recommended brands are listed below this section***
  Required items for smartphone shooting:
    - Adapter for connecting 3.5mm wired accessories to a smartphone (iPhone or Android).
    - Headphones (Closed-ear type)
  Recommended items:
    - Shotgun mic (Rode)
      - Rode "ME-L" - exclusively for iPhones (iOS) that have "Lightning" adapter input
      - Rode "ME" for - Android
    - Selfie-stick/Monopod

The following is a specific list of above items, other brands or similar items may be used if compatible to the individual's smartphone
  o Most of the prices are based on Amazon.com pricing and includes a link. Items can be purchased from other retail outlets or on-line suppliers. We do not advocate Amazon purchasing, we are only using their site as a reference guide.
  o Items:
    - ***Adapter for connecting to Smartphone (Required item):***
      o **Required for iPhone 7 and above** (Lightning cable input only)
        ▪ **Belkin 3.5mm Audio + Charge Rockstar Adapter**
          - Connects audio accessories having 3.5mm connector plug and at same time allows for charging cable to be connected
          - Cost approx. = $35
          - ·https://www.amazon.com/Belkin-Charge-Rockstar-Adapter-Charging/dp/B074WDWVX1[ASA1]

      o **Required for Android phones**(3.5mm headphone input only)
        ▪ **Sescom Smartphone 3.5mm TRRS to 3.5mm Mic Jack & 3.5mm Monitor Jack**
          - Connects mic and headphones at same time, with 3.5mm connector Cost approx. = $30
          - https://www.bhphotovideo.com/c/product/813385-REG/Sescom_IPHONE_MIC35_1_iPhone_iPod.html/overview
    - ***Rode Directional Shotgun Mic (Recommended item)***
      o **iOS (iPhone) w/Lightning Connection: Rode model "ME-L"**
        ▪ Shotgun mic plugs directly into iPhone lightning connection (iPhone 7 and above)
        ▪ https://www.bhphotovideo.com/c/product/1419053-REG/rode_videomic_me_l_directional_microphone_for_iphone.html/DFF/d10-v21-t1-x905400/SID/EZ
        ▪ Cost approx. = $80
      o **Android phone w/3.5mm headphone input**: **Rode model "ME"**
        ▪ **https://www.bhphotovideo.com/c/product/1186598-REG/rode_videomic_me_directional_mic.html**
        ▪ Cost approx. = $60
    - **Headphones** *(Required item)*
      ▪ Monitor audio recording
      ▪ Wired or Bluetooth (if wired, minimal cost approx. $20 is recommended-e.g.: Sony MDR-ZX110 Headphones)

    - **Selfie Stick Tripod, All in 1 Portable Extendable Selfie Stick** *(Recommended item)*
      o Acts as monopod/tripod and stabilizer handle for Smartphone (similar item shown below link)

- o https://www.amazon.com/Fugetek-Integrated-Professional-Lightweight-Bluetooth/dp/B075WQYN3B/ref=asc_df_B075WQYN3B/?tag=hyprod-20&linkCode=df0&hvadid=312097415645&hvpos=&hvnetw=g&hvrand=11048111079620317160&hvpone=&hvptwo=&hvqmt=&hvdev=c&hvdvcmdl=&hvlocint=&hvlocphy=9073456&hvtargid=pla-571926395195&psc=1&tag=&ref=&adgrpid=64832514209&hvpone=&hvptwo=&hvadid=312097415645&hvpos=&hvrand=11048111079620317160&hvqmt=&hvdev=c&hvdvcmdl=&hvlocint=&hvlocphy=9073456&hvtargid=pla-571926395195
  - o Cost approx. = $25
- o Some **recommended** items include:
  - ¨ Portable battery for charging smartphone
- o Some **optional** items include:
  - Lavalier mic
  - ¨ Hand grip - to help stabilize picture, includes ability to mount on tripod
  - ¨ Cold shoe swivel mount adapter for hand grip
  - Handheld condenser mike

The following is a specific list of recommended or optional items, other brands or similar items may be used if compatible to the individual's smartphone

- o Most of the prices are based on Amazon.com pricing and includes a link. Items can be purchased from other retail outlets or on-line suppliers. We do not advocate Amazon purchasing, we are only using their site as a reference guide.
- o Items:
  - **Mobile smartphone charger - 10,000mAh** *(Recommended item)*
    - · Spare battery to charge smartphone on location
    - · Cost approx. = $30 and up - Price varies according to capacity of battery
    - · Battery power should match power requirements of smartphone
    - · Minimum 10,000mAh recommended for 2 or 3 charges for newer smartphones
    - · Brand example: Mophie, Anker, Power Bank, etc.
  - **Movo Professional Lavalier Lapel Clip-on Interview Podcast Microphone with Secondary Mic and Headphone Monitoring Input for iPhone, iPad, Samsung, Android Smartphones, Tablets - Podcast Equipment**
    - • Lavalier microphone with splitter for live monitoring of audio (Optional item)
    - • Cost approx. = $40
    - •https://www.amazon.com/Movo-Professional-Microphone-Monitoring-Smartphones/dp/B019HQHXN4/ref=sr_1_1?dchild=1&keywords=iphone+adapter+for+headphones+and+mic+input&qid=1596760601&s=electronics&sr=1-1¨
  - **iRig Hand Held Condenser Mic (HD2)** *(optional item)*
    - · Hand mic includes connection for headphone*
    - · Cost approx. = $39
      - https://www.amazon.com/IK-Multimedia-handeld-condenser-smartphones/dp/B004IA8F50
    - · *Note headphone jack monitors the sound directly from microphone. Does not monitor the "live" actual recording on the smartphone.*
  - **Fantaseal Ergonomic Hand Grip for Smartphone** *(Optional Item)*
    - · Economic grip to help stabilize smartphone (this is NOT a gimble)
    - · Mount can be attached to a standard tripod or guerilla tripod
    - · Cost approx. = $19
      - Ergonomic Smartphone Vlogging Hand Grip Stabilizer Mobile Cell Phone Video Recording Holder Rig Handle Travel Selfie Stick Clamp Mount for 60mm-100mm Width iPhone Samsung (Landscape+Portrait Mode
  - **SMALLRIG Shoe Adapter 1/4" Camera Hot Shoe Mount** *(Optional item)*
    - For mounting Saramonic (or other non-Rode) shotgun mic to hand grip
    - Necessary for proper alignment of shotgun mic to subject
    - Cost approx. = $7
    - https://www.amazon.com/SMALLRIG-Monitor-Additional-Panasonic-Fujifilm/dp/B

0062TVHBE/ref=redir_mobile_desktop?ie=UTF8&aaxitk=qNN5AcksEXLQPLKlVAzzqw&hsa_cr_id=9094990400501&ref_=sbx_be_s_sparkle_mcd_asin_0

Similar product at B&H:

- CAMVATE C1488 Mini Ball Head with Cold Shoe and Bottom Shoe Mount https://www.bhphotovideo.com/c/product/1369270-REG/camvate_c1488_hot_shoe_and_cold.html

¨ **Saramonic VMICMINI Vmic Mini Shotgun Microphone** *(Optional Item)*
- Optional to Rode shotgun mic (can be used with DSLR or other small video cam)
  Shotgun mic WITH hotshoe will mount to (above listed) Fantaseal Hand Grip
- No battery required
- Comes with windscreen
- Cost approx. = $59
     https://www.amazon.com/Saramonic-SR-UM9-C35-Replacement-Connector-Microphone/dp/B06XT16Y35

¨ **Joby GripTight PRO Smartphone Mount** *(Optional item)*
- Adapter to mount smartphone to a tripod (standard or tabletop tripod)
- High quality construction
- Cost approx. = $30
- https://www.amazon.com/Joby-JB01389-Griptight-Mount-Black/dp/B01C7UYBAA