



Graduate Journalism Course Description Handbook

Table of Contents

JOUR 505: The Practice: Journalism's Evolution as a Profession.....	3
JOUR 510: Special Assignment Reporting: Sports.....	3
JOUR 510: Special Assignment Reporting: Arts, Culture and Entertainment.....	3
JOUR 510: Special Assignment Reporting: Science, Environment and Technology.....	4
JOUR 510 Special Assignment Reporting: Urban Affairs.....	5
JOUR 510: Special Assignment Reporting: Global Affairs.....	5
JOUR 510: Special Assignment Reporting: Health and Healthcare.....	6
JOUR 512: Advanced Interpretive Writing.....	6
JOUR 513: Advanced Newswriting and Reporting.....	6
JOUR 517: Advanced Investigative Reporting.....	7
JOUR 519: Advanced Writing and Reporting for Magazine and the Web.....	7
JOUR 520: Advanced Broadcast Newswriting.....	7
JOUR 521: Documentary Pre-Production.....	7
JOUR 522: Video Documentary Production.....	8
JOUR 523: Public Radio Reporting.....	8
JOUR 524: Advanced Broadcast Reporting.....	8
JOUR 525: Public Radio Documentary.....	8
JOUR 526: Advanced Broadcast News Production.....	8
JOUR 528: Summer Digital News Immersion.....	8
JOUR 531: Fall Digital News Immersion.....	9
JOUR 533: Web Journalism and Editorial Site Management.....	9
JOUR 539: Introduction to Investigative Reporting.....	9
JOUR 540: International Journalism Seminar I.....	9
JOUR 542: Foreign Reporting.....	9
JOUR 545: International Internships in the Media.....	9
JOUR 546: News, Numbers and Introduction to Data Journalism.....	10
JOUR 547: Navigating the Media Marketplace.....	10
JOUR 552: Television Reporting and Production.....	10
JOUR 553: Coding and Programming for Storytelling.....	10
JOUR 555: Advanced Coding for Creative Storytelling.....	10
JOUR 556: Online Journalism Seminar.....	11
JOUR 560: Seminar in Mass Communication Law.....	11
JOUR 561: Fundamentals of Data Journalism Reporting.....	11
JOUR 570: Journalism Ethics Goes to the Movies Seminar.....	11
JOUR 571: 21 st Century Sports Storytelling.....	11
JOUR 572: Reporting on Entertainment and Popular Culture.....	11
JOUR 574: Sports and Society.....	11

JOUR 575: Converged Media Center.....	12
JOUR 576: The Image of the Journalist in Popular Culture Seminar.....	12
JOUR 577: Monetization and the New Media.....	12
JOUR 578: Reporting on Globalization.....	12
JOUR 579: Journalism Internship.....	12
JOUR 581: Specialized Journalism: Research Methods.....	12
JOUR 582: Specialized Journalism: Reporting on Decisions.....	13
JOUR 584: Specialized Reporting: Education, Youth and Learning.....	13
JOUR 585: Specialized Reporting: Religion.....	13
JOUR 586: Specialized Reporting: Science.....	13
JOUR 588: Cities, Climate and Risk.....	13
JOUR 589: Specialized Reporting: The Changing U.S. Population.....	13
JOUR 591: Arts Writing Practicum.....	13
JOUR 592: Arts Journalism: Storytelling and Production.....	14
JOUR 593: Arts Criticism and Commentary.....	14
JOUR 595: Critical Thinking: The Art and Science of Not Getting Fooled.....	15
JOUR 596: Follow the Money: Business and Economics.....	15
JOUR 598: Journalism Capstone Project.....	15

JOUR 505: The Practice: Journalism's Evolution as a Profession

This course will explore the ways in which journalism has and continues to perform at the highest levels, in America and around the world; the ways in which it sometimes fails; and the ways in which some of the worst excesses might be remedied. We will examine these topics in the context of some common themes including First Amendment freedoms, professional journalistic ethics, and the evolution of the business due to technological advances, and the business models and consumer practices of news media.

By asking a series of questions about journalism, this course will provide us all with a chance to gain an understanding of its history, its role in society, and the daunting challenges and exciting opportunities that lie ahead.

We will look at stories ripped from the headlines (to use a perhaps dated phrase), discuss them with some special guests, and test them against the enduring values of the profession.

For this class, we want you to think of yourselves as media commentators and critics. Or perhaps as the Ombudsman for a major publication. Your three major assignments will all be essays on the topics we discuss. The essays can be in any form – for radio, television or print – and they can use new media skills to explain your narrative. But please think of them as products that could be published for some outlet. The other assignments will be a short autobiographical essay, the brief weekly commentaries on two news stories, and very brief reports on two events that you attend.

JOUR 510: Special Assignment Reporting: Sports

This 15-week Specialized Reporting class in Sports allows students to spend the fall semester developing stories and sources in a particular topic area of their interest. You will complete a series of pieces in different media while working with your beat team and a dedicated faculty instructor.

Throughout the semester, we will emphasize the basics of good journalism: ethics, interview techniques, point of view, critical practice, diversity of thought. We will also discuss how to find a story--and how to write that story.

These stories will not be done solely as “class work.” Each class will act as a “beat” in the Annenberg Media Center (MC) and students will pitch their proposed stories to MC outlets. Once an MC outlet agrees to take a pitch, the student will work on it until it is deemed ready by the MC editors and Professor Fellenzer and can be published by the MC. **NOTE:** While MC editors/producers gets the “right of first refusal” on pitches, if they pass on a story, then students may (with Professor Fellenzer’s permission) pitch their work to outside entities.

For this course, your classroom will be the MC and much of Southern California. This class has an established meeting time, but Professor Fellenzer will be in the MC at least one or two days a week, Monday through Thursday. You should try to schedule time with him (or other available Annenberg instructors) when you are not working your General Assignment MC shift. You should also always keep Professor Fellenzer informed of what you are working on, especially when interviews, research, etc., takes you out of the MC. Staying in touch with your “desk” is a key task of good reporting.

JOUR 510: Special Assignment Reporting: Arts, Culture and Entertainment

This 15-week Specialized Reporting class in Arts, Culture and Entertainment allows you to spend the fall semester developing stories and sources in a particular topic area of your interest. You will complete two in-depth pieces (which can take the form of a podcast, webisode, video show or written series,

pending the professors' approval), while working with your beat team and Professors Anawalt and Murphy, mostly one-on-one.

Throughout the semester, we will answer the question, "What is a beat?" and help you figure out and develop your beat, emphasizing the basics of good journalism: ethics, interview techniques, point of view, critical practice, diversity of thought. We will discuss how to find a story, and how to write that story.

Each class will act as a "beat" in the Annenberg Media Center (MC) and students will pitch their proposed stories to MC outlets, after having thoroughly work-shopped and developed the story inside the classroom and for your homework. Once an MC outlet agrees to take a pitch, you will continue to work on it until it is deemed ready to be published/produced by us (your instructors), working closely in conjunction with the MC editors. The goal is for you to produce two pieces that you can confidently show to future employers. That said, we do not expect you to produce professional stories from Day One. We are looking for rapid improvement, which you can achieve by working closely with your instructor and the relevant MC editors/producers to help bring your journalism up to professional standards. **NOTE:** While MC editors/producers get the "right of first refusal" on pitches, if they pass on a story then students may (with their instructor's permission) pitch their work to outside entities.

For this course, your classroom will be the MC and much of Southern California. This class has an established meeting time, and at least one of your instructors will be in the MC at least two to three days a week, Monday through Friday. You should try to schedule time with them when you are not working your General Assignment MC shift. You should also always keep them informed about the progress of your work, especially when interviews, research, etc. take you out of the MC. Staying in touch with your "desk" is a key task of good reporting.

JOUR 510: Special Assignment Reporting: Science, Environment and Technology

This 15-week Specialized Reporting class in Science, Environment and Technology allows students to spend the Fall Semester developing and producing stories and sources in this particular topic area of their interest. You will complete a series of pieces in different media while working with your beat team and a dedicated faculty instructor who has deep expertise and experience in this area.

The course is set up so you have a chance to report, edit and rewrite your stories in a setting that is collegial and professional, and you will go through several drafts and multiple revisions on each piece. The goal will be for you to do professional work and gain deep experience and expertise in Science, Environment and Technology reporting.

Throughout the semester, we will emphasize the basics of good journalism: ethics, interview techniques, point of view, critical practice, diversity of thought. We will also discuss how to find a story – and how to write and produce that story.

These stories will not be done solely as "class work." Each class will act as a "beat" in the Annenberg Media Center (MC) and students will pitch their proposed stories to MC outlets. Once an MC outlet agrees to take a pitch, the student will work on it until it is deemed ready by the MC editors and the class instructor and can be published by the MC. **NOTE:** While MC editors/producers gets the "right of first refusal" on pitches, if they pass on a story then students may (with their instructor's permission) pitch their work to outside entities.

For this course, your classroom will be the MC and much of Southern California. This class has an established meeting time, but your instructors will be in the MC at least two to three days a week, Monday through Thursday. You should try to schedule time with them when you are not working your General Assignment MC shift. You should also always keep them informed of what you are working on, especially when interviews, research, etc. takes you out of the MC. Staying in touch with your “desk” is a key task of good reporting.

JOUR 510 Special Assignment Reporting: Urban Affairs

This 15-week Specialized Reporting class in Urban Affairs allows students to spend the Fall Semester developing stories and sources in a particular topic area of their interest. You will complete a series of pieces in different media while working with your beat team and a dedicated faculty instructor. We anticipate that you will have to edit and rewrite your stories and that they will go through several drafts and multiple revisions. You may also have to go back and do more reporting. The goal will be for you to do professional work in a topic area in which you have gained expertise. You will also have the experience of working closely with editors and producers. Much of journalism involves teamwork, a back-and-forth process in the newsroom that results in accurate, authoritative and timely stories. Throughout the semester, we will emphasize the basics of good journalism: ethics, interview techniques, point of view, critical practice, diversity of thought. We will also discuss how to find a story – and how to write that story.

Ideally, the work you do in this beat class will inform whatever topic you choose for your capstone. Now is the time to start building your expertise, if possible.

These stories will not be done solely as “class work.” Each class will act as a “beat” in the Annenberg Media Center (MC) and students will pitch their proposed stories to MC outlets. Once an MC outlet agrees to take a pitch, the student will work on it until it is deemed ready by the MC editors and the class instructor and can be published by the MC. NOTE: While MC editors/producers gets the “right of first refusal” on pitches, if they pass on a story then students may (with their instructor’s permission) pitch their work to outside entities.

For this course, your classroom will be the MC and much of Southern California. This class has an established meeting time, but feel free to schedule outside time to meet with your instructor. You should try to schedule time with them when you are not working your General Assignment MC shift. Staying in touch with your “desk” is a key task of good reporting.

JOUR 510: Special Assignment Reporting: Global Affairs

This 15-week Specialized Reporting class in Global Affairs allows students to spend the Fall Semester developing stories and sources in a particular topic area of their interest. You will complete a series of pieces in different media while working with your beat team and a dedicated faculty instructor.

We anticipate that you will have to edit and rewrite your stories and that they will go through several drafts and multiple revisions. You may also have to go back and do more reporting. The goal will be for you to do professional work in a topic area in which you have gained expertise. You will also have the experience of working closely with editors and producers. Much of journalism involves teamwork, a back-and-forth process in the newsroom that results in accurate, authoritative and timely stories. Throughout the semester, we will emphasize the basics of good journalism: ethics, interview techniques, point of view, critical practice, diversity of thought. We will also discuss how to find a story – and how to write that story.

These stories will not be done solely as “class work.” Each class will act as a “beat” in the Annenberg Media Center (MC) and students will pitch their proposed stories to MC outlets. Once an MC outlet agrees to take a pitch, the student will work on it until it is deemed ready by the MC editors and the class instructor and can be published by the MC. **NOTE:** While MC editors/producers get the “right of first refusal” on pitches, if they pass on a story then students may (with their instructor’s permission) pitch their work to outside entities.

For this course, your classroom will be the MC and much of Southern California. This class has an established meeting time, but your instructors will be in the MC at least two to three days a week, Monday through Thursday. You should try to schedule time with them when you are not working your General Assignment MC shift. You should also always keep them informed of what you are working on, especially when interviews, research, etc. takes you out of the MC. Staying in touch with your “desk” is a key task of good reporting.

JOUR 510: Special Assignment Reporting: Health and Healthcare

This 15-week Specialized Reporting class in Health Journalism allows students to spend the Fall Semester developing stories and sources in a particular topic area of their interest. You will complete a series of pieces in different media while working with your beat team and a dedicated faculty instructor. We anticipate that you will have to edit and rewrite your stories and that they will go through several drafts and multiple revisions. You may also have to go back and do more reporting. The goal will be for you to do professional work in a topic area in which you have gained expertise. You will also have the experience of working closely with editors and producers. Much of journalism involves teamwork, a back-and-forth process in the newsroom that results in accurate, authoritative and timely stories. Throughout the semester, we will emphasize the basics of good journalism: ethics, interview techniques, point of view, critical practice, diversity of thought. We will also discuss how to find a story – and how to write that story.

These stories will not be done solely as “class work.” Each class will act as a “beat” in the Annenberg Media Center (MC) and students will pitch their proposed stories to MC outlets. Once an MC outlet agrees to take a pitch, the student will work on it until it is deemed ready by the MC editors and the class instructor and can be published by the MC. **NOTE:** While MC editors/producers gets the “right of first refusal” on pitches, if they pass on a story then students may (with their instructor’s permission) pitch their work to outside entities.

For this course, your classroom will be the MC and much of Southern California. This class has an established meeting time, but your instructors will be in the MC at least two to three days a week, Monday through Thursday. You should try to schedule time with them when you are not working your General Assignment MC shift. You should also always keep them informed of what you are working on, especially when interviews, research, etc. takes you out of the MC. Staying in touch with your “desk” is a key task of good reporting.

JOUR 512 Advanced Interpretive Writing

Analysis and writing of editorials, essays, Op-Ed page articles, profiles, and other shorter forms of journalism, combined with study of historic practitioners of those forms.

JOUR 513 Advanced Newswriting and Reporting

Reportorial and analytical skills and techniques required in searching out and evaluating newsworthy events. Research and publication of stories.

JOUR 517: Advanced Investigative Reporting

The goal of this course is to inspire you and teach you the practical skills and ethical principles that will allow you to become a responsible investigative reporter – digital, broadcast or print. The focus of the class will be on learning the fundamentals of investigative journalism.

This class is intended to give you a strong foundation of reporting and writing skills that should allow you to do more interesting stories than most other journalists do. While the focus will be on learning practical skills, you should also develop a better understanding of the principles of the First Amendment and the roles of an investigative journalist in our society. We also will be discussing the practical, ethical and legal aspects of investigative reporting in the context of our rapidly changing media landscape.

JOUR 519 Advanced Writing and Reporting for Magazine and the Web

This course focuses on reporting and writing magazine articles for publication in a new online magazine that will be conceptualized, designed, edited and produced by students. Students also will be allowed to try and freelance their pieces. Each piece will include multimedia elements. We also will analyze the non-fiction and magazine markets, including freelance opportunities.

JOUR 520 Advanced Broadcast Newswriting

Writing for broadcast, preparation and presentation. Responsibility and ethics of broadcast newswriting. Form and content of broadcast news presentation. Similarities and differences between media.

JOUR 521: Documentary Pre-Production

This course is a pre-production class designed to prepare students for a documentary / long-form project. Students learn to shape and pitch marketable ideas, conduct in-depth and journalistically-sound research, identify visual elements and sequences, build a realistic production schedule, and present the material in a manner consistent with best practices in the industry.

The key to success begins with an understanding on what it takes to make a nonfiction program feasible. Students learn about pitching ideas that can play in different media, from digital to broadcast, and create sales tools necessary to meet marketplace demands. They evaluate real-world examples to better understand how programs are pitched, shaped and subsequently constructed. They also see why they work – or in most cases – don't.

This class gives students time to develop a story that is engaging, relevant, and effective. Critical to this course is the notion that an idea, on its own, is rarely sufficient to convince a buyer to commission a story, be it for a long-form news story, newsmagazine or documentary.

Long-form storytelling demands that a story have an angle that is distinctive and interesting. Then, coupled with a journalism model, it becomes a logical story arc that is clear and accessible, that can be delivered in a reasonable amount of time. It also has elements that can sustain a target audience. This is not an exercise in observational filmmaking. Rather, this course equips the student with an approach that is repeatable for any subject matter and for any platform from the very basic online presentation to the more demanding broadcast arena.

Target market/platform is another critical aspect of the course. Students research market options for a story, and then shape their projects to meet the needs of that market. The research and preparation makes it possible for students to move into production with much more confidence and to anticipate the look of a documentary before any work is done with a camera.

Production concepts are taught as a means to achieve visual literacy – the interpretation of a visual setting, the translation into visual sequences, and the story that can be told as a result. It becomes the research basis for the project and teaches journalistic core values related to the making of long-form stories.

JOUR 522: Video Documentary Production

This course is an advanced (“Immersive” has different connotations now that we should avoid here.) production course that teaches a methodology on how to produce, edit and deliver a long-form/documentary project. Building upon the pre-production work completed in JOUR 521, students will, by semester’s end, complete a long-form story based on sound research and documentary practices.

JOUR 523: Public Radio Reporting

This course will give students a solid foundation in public radio-style news, with a focus on high-quality writing, reporting, interviewing and audio editing/mixing skills. Students will learn how to write audio news stories and short features with ambient sound and actualities, and get experience creating web posts for their audio stories.

JOUR 524: Advanced Broadcast Reporting

This course is for those who have some experience putting together video news packages for broadcast and other platforms who want to hone their reporting, writing, shooting, editing, and on camera skills. Students will research, pitch, and produce six stories (some enterprise, some breaking news) that will be screened and critiqued in class. The aim is to produce professional quality work. Throughout the semester we’ll practice “live shot” exercises to build confidence in front of the camera. And teams will produce a pilot news program presenting the best packages from the semester.

JOUR 525: Public Radio Documentary

This course builds on basic reporting skills for public broadcast style and focuses on more advanced reporting and production skills geared for long-form productions. Emphasis will be on documentary structure, advanced use of sound, scene creation, writing for the ear, developing a narrative voice, and documentary point of view.

JOUR 526 Advanced Broadcast News Production

Production of television news programs; preparation and treatment of form and content; procedures, problems and practice in planning and producing broadcast news materials.

JOUR 528: Summer Digital News Immersion

The seven-week Summer Digital News Immersion experience orients and familiarizes students with the best practices and standards of advanced multimedia reporting and storytelling. The course presents a series of objectives and outcomes built on Annenberg’s cross-platform journalism curriculum and the principles (and best practices) that are emerging from the School’s state-of-the-art Media Center (MC), a converged news environment. This introductory practicum is designed to allow students to begin reporting and producing on Day 1 of the fall semester in the M.S., M.S.J.-News and M.S.J.-Arts programs.

This course will familiarize students with a variety of basic technological tools and teach them how to apply those tools to critical thinking and strategic reporting. A major focus over the seven weeks will be on the concept of cross-platform journalism in a digital news environment. This requires reporters and

editors to think about developing, reporting and producing stories for multiple platforms (web, social media, mobile apps, broadcast and publishing) and a variety of media (audio, video, text, code and digital interactives/elements).

JOUR 531: Fall Digital News Immersion

Students will learn how to write, report, produce, publish and promote (through social media) multimedia stories they complete on a daily deadline in a Cross-Platform news environment. Students will develop these skills in their Fall Digital Immersion Course (a team-taught classroom environment) and in Annenberg's Media Center (MC).

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

JOUR 533: Web Journalism and Editorial Site Management

Report, edit, and manage a major news Website while operating its content management system; understand best standards and practices in online site management.

JOUR 539: Introduction to Investigative Reporting

This course will be an overview of investigative reporting. You'll learn about its history, why it's important and how to do it. Some of that learning will be in the form of lectures, but much of it will be hands on. You will learn to overcome obstacles while out in the field reporting. You'll spend time in the courthouse pulling search warrants and trolling for other public documents that may yield investigative stories. You'll learn to write public records requests. You'll crunch data during a computer assisted reporting class and learn how to find databases online that you can use to produce stories of your own. On several occasions, students in previous classes have had assignments result in stories in the *Los Angeles Times*. You will be required to complete three assignments over the 7-week course; one will be a story based on a search warrant you find, the other two will be memos. There also will be an in-class final. Some early guidance: As instructors, we value persistence, ingenuity and drive in students. So show some, please.

JOUR 540: International Journalism Seminar I

An internship with a professional journalism or public relations organization is an important component of a student's program of study. The overseas internship provides practical experience in a "real-life" setting and students get a chance to learn what happens behind-the-scenes as they work with professionals in their chosen fields. The internship is designed to augment course work at Annenberg.

JOUR 542: Foreign Reporting

This course is designed to enhance students' ability to cover topics related to foreign affairs with an appreciation of context and nuance. In partnership with the Pacific Council on International Policy (PCIP), students will cover Los Angeles events related to foreign affairs, and they will analyze and critique foreign affairs coverage by various news organizations.

JOUR 545: International Internships in the Media

USC Annenberg graduate students have the opportunity to live in a foreign city and intern.

JOUR 546: News, Numbers and Introduction to Data Journalism

In this information age, data has never been so abundant and available. It is a crucial part of journalism and all journalists need to know how to find stories in data and also understand facts and figures provided them by outside organizations. This course is an overview of the basic quantitative analysis tools and techniques essential to give perspective to a story or to put it in context.

JOUR 547: Navigating the Media Marketplace

In the next few months you will be entering a new world. You will no longer be students, but professional journalists, working at large media companies, launching you own podcast or blog, or freelancing for an on-line news magazine. The goal of this course is to prepare you for that next step. We aim to do that in two ways: by helping you improve your professional profile and by deepening your understanding of how the news industry works. Addressing both of these topics in the context of a seven-week course will require focus and flexibility on your part.

We will attempt to help you understand how to best navigate this evolving landscape. Some of the requirements may appear obvious: writing a cover letter, improving your LinkedIn profile, practicing your interview skills. But perfecting them requires careful attention to detail and multiple revisions.

JOUR 552: Television Reporting and Production

Students have seven weeks to produce a pilot news program. This will be a magazine-style format rather than a daily news show. Working in teams, students will design the look of the show, select the segments (packages, interviews, etc.), write the open, close, and intros, and pre-record the anchor(s) and other in-studio features such as touch screen and green screen. Students will each research, shoot, write and edit two packages. At the end of the semester we'll screen the pilots, possibly with popcorn.

JOUR 553: Coding and Programming for Storytelling

In this course you will learn the basic web technologies (HTML, CSS, JavaScript and jQuery) needed to build modern interactive multimedia projects. In addition, you will use contemporary storytelling skills to create advanced online story packages with multiple elements, including text, visuals (video, photos, graphics, etc.), audio, interactivity and navigation, with heavy emphasis on web development and coding. You will conceive, design, code and produce an advanced multimedia package.

The class will meet once a week for direct instruction, hands-on exercises and more. You will practice your coding skills with focus, bi-weekly assignments. In addition to your bi-weekly assignments, you must pitch and produce one longer project during the semester. This can be an individual project or a group project of no more than three people working together.

While coding is the next crucial skill for creative professionals to incorporate, not everyone will come out of this course as a developer. But no one will be left behind, and at the very least you will understand the role and potential for web development in the present and future of the creative professions. That in itself is invaluable in getting you a job in today's market.

JOUR 555: Advanced Coding for Creative Storytelling

In this course you will learn the advanced web technologies (JavaScript, JSON, SQL and MySQL) needed to build modern interactive and data-driven news projects, which is crucial to the burgeoning field of data journalism. In addition, you will use modern journalism skills to create advanced online data-driven story packages with multiple elements, including text, visuals (video, photos, graphics, etc.) maps and games, with an emphasis on pushing data journalism and storytelling to the next level with code. You will report, design, code and produce an advanced interactive and data-driven package.

JOUR 556 Online Journalism Seminar

Writing and reporting for the Internet and other technology platforms; computer-assisted reporting; multimedia storytelling.

JOUR 560: Seminar in Mass Communication Law

This course will teach students about the legal rights and legal constraints for journalists.

JOUR 561: Fundamentals of Data Journalism Reporting

The ability to analyze and visualize data has become a crucial skill for journalists working in today's data-rich environment. This hands-on course will provide an in-depth understanding of advanced quantitative analysis tools and techniques essential to execute a data-driven project or add context to a story.

JOUR 570: Journalism Ethics Goes to the Movies Seminar

The course will feature a dozen ethical issues facing journalists as dramatized in the movies. It is a unique adaptation of the case study approach used in journalism ethics classes for a century. Journalists have been major characters in the movies since the medium began – from the silent days to the movies of today.

JOUR 571: 21st Century Sports Storytelling

The thrill of covering sports is still just that – it can be enormously great fun. At the same time, convergent trends have made it far more complex. The lines between "hard" news and sports have increasingly blurred. Financial realities make getting to the big game or event a practical challenge, indeed. Once there, the pressures of pack journalism can often be potent. And the demands of social media have layered yet more onto the to-do list in what can, to begin with, frequently be a jam-packed day-to-day routine.

The emphasis in this course will be on the craft of storytelling and, even more important, on relationship journalism rooted in credibility and integrity, and on the courage of one's conviction to tell a story the way it deserves to be told.

JOUR 572: Reporting on Entertainment and Popular Culture

What is pop culture? How do you separate "high" art from "low" art — and does it matter? We will examine how the media has covered pop culture through the Roaring 20s, the Golden Age of Hollywood, and the rise of television and the game-changing era of the Internet that we inhabit today.

We will explore the entire range of today's pop culture including film, television, music, food, fashion, magazine and the web. We'll study how pop culture affects our society and influences men and women of all ages; how its impact transcends entertainment and goes deeply into politics, language and our very way of thinking. By giving an analysis of our past and present we can use both to assess future developments.

We will use numerous case studies to look in greater depth at pop culture icons and the media. For instance: the relevance of magazines in pop culture to major events in news and entertainment; the proliferation of food coverage on television and online; the recent game changing impact of websites on entertainment journalism.

JOUR 574: Sports and Society

This course will explore how sport came to occupy that role – what sport is and why it has such a hold on our collective imagination, particularly the American imagination.

JOUR 575: Converged Media Center

This class builds on the foundation set in the fall reporting classes (for news or arts) and by the converged newsroom experience. This class requires students to work the equivalent of a half-day shift producing content for Annenberg's converged media center. Students will have the chance to work in text, video, audio and produce multimedia coverage of stories selected with the help of their instructors. A variety of journalism roles will be explored, from reporting and editing in text, sound and video, to gathering news in the field and covering the arts in Los Angeles. Students will be encouraged to perfect skills across all traditional platforms, and will be given the opportunity to specialize in broadcast, radio or text. All work will be posted on the lab's websites or Ampersand (if not by professional media outlets outside Annenberg).

The half-day shifts, or equivalent, in the converged newsroom will help students map out story coverage plans, execute the plan and perfect deadline performance. One-on-one editing will be integrated into the daily experience; and group workshop critiques with peers and faculty advisors will happen every Friday.

JOUR 576: The Image of the Journalist in Popular Culture Seminar

The purpose of this class is to produce a publishable paper on the Image of the Journalist in Popular Culture. You will be asked to come up with an idea and its target audience, organize your research materials, outline your article, summarize your article, and complete two drafts of the final paper. Class discussion will center on the reading materials, the IJPC Database Edition, videos shown in class, and general and specific comments and dialogue on the research and writing of the final papers. This material should help you put your final paper into the proper historical, social, and cultural context.

JOUR 577: Monetization and the New Media

This class will demystify the media business, help you understand how your content creates value, and help you strategize about your career. While our principal focus will be on journalism in all its forms (from text to "This American Life"-style radio shows) all types of content will be considered. This course requires no background in economics, though we will be doing some in-depth analyses of economic issues.

Among the issues we will be confronting are: understanding how the economics of content work; looking at how different components of the media industry derive revenues; analyzing how emerging distribution platforms create new value opportunities for content while destroying older ones.

JOUR 578 Reporting on Globalization

Understanding globalization, its origins, history and major characteristics. Developing skills in reporting, describing, analyzing, and responding to globalization.

JOUR 579: Journalism Internship

Internships are a vital part of a journalism education, giving students the opportunity to apply lessons learned at Annenberg in real-world situations. This course will guide you through a professional internship and allow you to reflect on the experience.

JOUR 581 Specialized Journalism: Research Methods

Advanced skills in the use of expert sources, scholarly resources, computer-assisted and investigative reporting in specialized journalism; social and ethical issues in specialized reporting.

JOUR 582 Specialized Journalism: Reporting on Decisions

This course focuses on the reporting and analysis of decisions, particularly in the areas covered by specialist journalists, and of the ways in which decisions are made and conveyed. The goal is to sharpen the abilities of specialist journalists to understand decision-making, to search out what is at stake and to explain the issues and their importance to the general public. Often, journalists who report on a decision in progress open the way to broader participation in that process—a role that makes their reporting a valuable resource in a democratic society. Throughout the course, there will be an explicit goal of improving the practice of journalism, not only in understanding the way that it is done today.

JOUR 584 Specialized Reporting: Education, Youth and Learning

Reporting and writing on education; survey of historical and contemporary issues affecting children, families and public education.

JOUR 585 Specialized Reporting: Religion

Whether the topic is the rise of religiously-inspired terrorism, faith-based homophobia, or the political machinations of American evangelicals, events worldwide underscore religion's role in public life. Americans who assumed society was becoming more and more secular have been surprised by religions' resilience. The mainstream, legacy media, unprepared for this resurgence, often ignores, underplays or trivializes religion's importance in social, cultural and political news. This course is a corrective. Its objective is to ensure that the next generation of reporters can cover religious beliefs and behaviors, faith-based institutions and the legal and political debates surrounding them, as well as domestic and international news at the intersection of religion, politics and culture.

JOUR 586: Specialized Reporting: Science

The goal of this course is to provide the student with the tools to do just that. Some of these tools reside in various writing forms: the profile, the investigation, the essay, the polemic, the narrative and the memoir. There is even room for humor. We'll explore them all. Other tools can be found in the growing body of scientific research on the Internet, from the National Library of Medicine to the Public Library of Science. To understand how science writers turn this information into stories we will look at leading practitioners of the craft, among them Michael Pollan, Carl Zimmer and Michael Balter. In this course, students will report, write, report, rewrite and report again. They will regularly share their work, their progress, problems and triumphs. By semester's end they will have a substantial, publishable example of science writing.

JOUR 588: Cities, Climate and Risk

Reporting and writing on urbanization, climate change and environmental harm.

JOUR 589 Specialized Reporting: The Changing U.S. Population

Reporting and writing on immigration and other forms of demographic change; survey of immigration, the journalism it has generated and the impact of coverage.

JOUR 591: Arts Writing Practicum

This is NOT a first-draft course. It is a third-draft, fourth-draft, anywhere up to and beyond tenth draft course. Your writing will be judged on your elegant use of the English language – word by word, sentence by sentence, and paragraph by paragraph. JOUR 593 will strive to rehabilitate objective criticism. I am less interested in your judgments than in the manner in which you evolved those judgments, and how well you can back them up elegantly and succinctly. This does not mean that I will

quash individual voices (quite the reverse – orthodoxy and heresy are both welcome). But it does mean that I will expect you to have your facts correctly marshaled when you are making your points. Put it this way: as much as I may disagree with you, I will not be unhappy if you present me with a cogent, closely argued devastation of Beethoven’s “Pastorale” Symphony. But if you refer to a long saxophone solo in the second movement, there will be problems, for the “Pastorale” has nothing of the kind. In short, I care about facts, and you should too – nothing undermines the credibility of a critic more quickly and drastically than any misstatement.

By the end of the course, a good sense of some of the pains, pleasures, duties and potential pitfalls of a critic’s art will result. The next few decades promise to be one of the most interesting eras in cultural journalism as the very nature of the field is reinvented. You will be part of that change; indeed, you will be driving it. But you have got to know your facts, first. The tone of the class should be both polite and penetrating. Criticism should be expected, accepted, and (if helpful) taken to heart – this is the way we learn – but it should always be offered in the spirit of a colleague, with generosity and courtesy. And please prepare to read your work aloud. It sounds terrifying, I know – but you will think nothing of it before the semester is over and it is the best way to learn to write.

JOUR 592: Arts Journalism: Storytelling and Production

This course requires you to take the upper hand in editing and providing the main content for our L.A.-based, award-winning arts and culture online magazine, *Ampersand*. Build-out an arts journalism site that may have never before been seen. This course is about learning by doing. How are you going to tell true stories about living artists and makers and their cultures in potentially radical ways? It’s your chance – and challenge -- to shape arts journalism together.

There will be several field trips and a main emphasis will be on introducing you to a variety of artists and arts – warning: this course is arts agnostic. No one form (film, theater, dance, visual art, architecture, fashion, TV, food, music etc.) takes precedence over another. The point of this course is, in part, to see the relationship among them. Why and how they speak to one another across generations, time, history, aesthetics, cultures and demographics.

Your main task is to find the pleasure in discovering answers.

You will be working in a converged newsroom that promotes digital-first journalism and collaboration. Radio permeates the DNA of this course, and you will likely work closely with members of Annenberg Radio News (ARN). But I will also push you to improve your text, video, web design and photography skills and to develop as entrepreneurs. Your work will be produced on Annenberg Media and/or through JEDI and/or on Annenberg TV News, and especially ARN.

JOUR 593: Arts Criticism and Commentary

This is a continuation of JOUR 591, in which you will continue to become a first-class writer, expressing ever more complicated and subtle ideas in the most varied critical forms. All your assignments will be edited by both the class and the teacher. I am not interested in imposing my voice on you, but rather in helping you express yourself with clarity and cultivation. I want to turn you into essayists. A reminder that this is NOT a first-draft course. It is a third-draft, fourth-draft, anywhere up to and beyond tenth draft course. Your writing will be judged on your elegant use of the English language – word by word, sentence by sentence, paragraph by paragraph. By the end of the course you will be writing solid personal and journalistic papers, and some of them will be worthy of publication.

JOUR 595: Critical Thinking: The Art and Science of Not Getting Fooled

The class will focus on methods of honing critical thinking skills which allow students to better evaluate evidence and make sound judgments. In an age of “fake news” and “alternative facts,” we will trace the origin and arc of actual facts and their context in the current American landscape. At a time when “truth” can be relative depending on your zip code, is it possible to bridge the gap of fact and perception rooted in politics, race, and the rural/urban, red/blue divide? And where in this maze do simple facts – honest witness reported on the ground – fit in? Among the additional questions we will consider: Where, as journalists, should we point the microphone? Who among journalism’s “subjects” gets to tell the story? Why, in a media-saturated world, do vast, compelling narratives so often go overlooked? And how do journalists overcome the limitations and pressures of their profession to tell comprehensive narrative stories from underreported places?

JOUR 596: Follow the Money: Business and Economics

For this class, we care both about the broader economic trends and the nitty-gritty details that shape people’s lives. How much does someone make? What does it cost to live? Does a change in the price of a gallon of gas or a gallon of milk have a material impact on someone’s well-being?

Our hope is that students will find dozens of ways to examine this question, leading to numerous deeply reported and high-quality stories about the shifting shape of our workforce, our social classes and our quality of life.

We will also be answering that question through data visualizations that tell interesting stories, themselves. To pull this off, students will need to be diligent about finding and vetting different data sets and will need to, in essence, interview the data as they would any other subject.

JOUR 598: Journalism Capstone Project

This course is intended to empower you to produce a multimedia Journalism Capstone Project that represents the culmination of the skills and knowledge you have acquired during your time in Annenberg’s M.S. Program. We anticipate that your Capstone Project will bring together some combination of video, audio, stills, webtext, interactive graphics and other digital elements to create a unique story form, tell a new story about an emerging topic, or greatly advance a story for which there is past coverage. Through this project, you will develop a showcase of your work as you leave to take up your career outside Annenberg.

(Rev. 11.7.2018 by the School of Journalism Director’s Office)