

Graduate Journalism Course Description Handbook

Table of Contents

<u>JOUR 500 Introduction to Newswriting and English-Language Reporting</u>	3
<u>JOUR 501 On-Air Training</u>	3
<u>JOUR 503 Visual Literacy and Introduction to Documentary Storytelling</u>	3
<u>JOUR 504 Introduction to Emerging Technology</u>	3
<u>JOUR 505 The Practice: Journalism's Evolution as a Profession</u>	4
<u>JOUR 506 Introduction to International Reporting</u>	4
<u>JOUR 508 Introduction to Video Reporting</u>	4
<u>JOUR 510 Special Assignment Reporting</u>	4
<u>JOUR 511 Introduction to Narrative Non-Fiction</u>	4
<u>JOUR 512 Advanced Interpretive Writing</u>	4
<u>JOUR 515 Introduction to Audio Storytelling</u>	4
<u>JOUR 517 Advanced Investigative Reporting</u>	5
<u>JOUR 519 Advanced Writing and Reporting for Magazine and the Web</u>	5
<u>JOUR 521 Documentary Pre-Production</u>	5
<u>JOUR 522 Video Documentary Production</u>	6
<u>JOUR 523 Public Radio Reporting</u>	6
<u>JOUR 524 Advanced Broadcast Reporting</u>	6
<u>JOUR 525 This California Life: Storytelling for Radio and Podcasting</u>	6
<u>JOUR 527 Advanced Disruption: Innovation with Emerging Technology</u>	6
<u>JOUR 528 Summer Digital Journalism Immersion</u>	6
<u>JOUR 531 Fall Digital Journalism Immersion</u>	7
<u>JOUR 532 Fall Digital Journalism Immersion Practicum</u>	7
<u>JOUR 539 Introduction to Investigative Reporting</u>	7
<u>JOUR 542 Foreign Affairs Reporting</u>	7
<u>JOUR 545 International Internships in the Media</u>	7
<u>JOUR 546 News, Numbers and Introduction to Data Journalism</u>	7
<u>JOUR 547 Navigating the Media Marketplace</u>	8
<u>JOUR 552 Video Reporting and Production</u>	8
<u>JOUR 553 Coding and Programming for Storytelling</u>	8
<u>JOUR 554 Reporting with Data</u>	8
<u>JOUR 555 Advanced Coding for Creative Storytelling</u>	8
<u>JOUR 556 Digital Investigations I: Introduction to OSINT Reporting</u>	8
<u>JOUR 557 Digital Investigations II: OSINT Reporting Lab</u>	8
<u>JOUR 560 Seminar in Mass Communication Law</u>	8

<u>JOUR 561 Fundamentals of Data Journalism Reporting</u>	8
<u>JOUR 567 The Power of Narrative</u>	8
<u>JOUR 568 The Art of (Micro) Food Journalism: Los Angeles and California</u>	9
<u>JOUR 569 The Art of (Macro) Food Journalism: A Global View</u>	9
<u>JOUR 570 Journalism Ethics Goes to the Movies Seminar</u>	9
<u>JOUR 571 21st Century Sports Storytelling</u>	9
<u>JOUR 572 Reporting on Entertainment and Popular Culture</u>	10
<u>JOUR 574 Sports and Society</u>	10
<u>JOUR 576 The Image of the Journalist in Popular Culture Seminar</u>	10
<u>JOUR 577 Monetization and the New Media</u>	10
<u>JOUR 578 Reporting on Globalization</u>	11
<u>JOUR 579 Journalism Internship</u>	11
<u>JOUR 580 Reporting on Race and Justice</u>	11
<u>JOUR 584 Specialized Reporting: Education, Youth and Learning</u>	11
<u>JOUR 585 Specialized Reporting: Religion</u>	11
<u>JOUR 586 Specialized Reporting: Science</u>	11
<u>JOUR 587 Los Angeles Culture: 1960 to Today</u>	11
<u>JOUR 588 Cities, Climate and Risk</u>	12
<u>JOUR 589 Specialized Reporting: The Changing U.S. Population</u>	12
<u>JOUR 591 Arts Writing Practicum</u>	12
<u>JOUR 592 Arts Journalism: Storytelling and Production</u>	12
<u>JOUR 593 Arts Criticism and Commentary</u>	12
<u>JOUR 595 Critical Thinking: The Art and Science of Not Getting Fooled</u>	12
<u>JOUR 596 Follow the Money: Business and Economics</u>	13
<u>JOUR 597 Food Culture Journalism</u>	13
<u>JOUR 598 Journalism Capstone Project</u>	13

JOUR 500 Introduction to Newswriting and English-Language Reporting

The goals of the Annenberg School of Journalism are to sharpen your writing, reporting, and critical thinking skills, as well as teach you about news values/judgment/ethics, and how to accurately report and write about our diverse world on deadline. Our curriculum begins with newswriting. We believe students should begin with learning about what makes a story newsworthy, what elements should be included in basic news stories, which questions should be asked, and which multimedia elements, if any, should be included.

JOUR 501 On-Air Training

Principles of on-camera presentation with an emphasis on performing journalism for television and online media.

JOUR 503 Visual Literacy and Introduction to Documentary Storytelling

This is an introductory class designed to prepare graduate students for the documentary production sequence at Annenberg. Students begin to explore documentary as a journalistic pursuit by first tackling one of the most important aspects of what all journalists must grasp, visual literacy.

For this class, visual literacy, at its core, is the individual interpretation of a setting and finding ways to communicate the results. The components of visual literacy are parsed out by the observational skills of the journalist. From the journalist's observations come:

1. Defining the story
2. Determining the visual elements that are needed to tell the story
3. Observing a setting and sorting out the chaotic elements to find the story
4. Capturing the elements in an organized fashion
5. Piecing the elements together to create a fair and balanced representation of what the journalist observed.

We will discuss the responsibilities of journalists to apply the tenets of visual literacy to documentary work. Next, we will evaluate the work of others to see how these elements are used. And then, we will create an organized approach to achieve these elements for longform storytelling.

Students learn visual literacy through an organized approach to production. Visuals in documentary are sequences that, when assembled, tell their own story. But the decisions on how to interpret a visual setting begins well before arriving at a location. This is because our interpretation of the setting has to begin with a clear understanding of what the story is all about. Thus, it becomes the research task that drives the core values of longform documentaries.

JOUR 504 Introduction to Emerging Technology

Technology has "disrupted" nearly every industry imaginable, but none like media and journalism. With each new piece of technology, journalism evolves — some say for the better, others for the worse. The journalism industry was slow to adapt to the Internet and has been equally slow to adapt to social media and mobile technologies. And even though some would argue the industry has yet to fully understand these disruptions, the next disruptive wave is already quickly approaching.

Wearables, immersive (XR), sensors, drones and other emerging technologies are here — and about to go mainstream. In this course we'll explore how storytelling in general — and news and features stories in particular — could change with devices like Magic Leap, Mavic Pro, Google Glass and with technologies like Augmented Reality and Virtual Reality. We'll also look at the roles of Drones, Arduinos and other devices.

In particular, we will address these challenges:

- How can we use these different technologies to create content, either as reporters or through crowdsourcing?
- How can we tell stories that fully take advantage of these different technologies rather than resorting to “shovelware?”

This class is aimed at writing the early drafts of a New Journalism based on these emerging technologies. Let's define these new types of journalism for the industry rather than wait for the industry to adapt.

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 506 Introduction to International Reporting

Examines how globalization has changed the ways in which the world is reported, and the challenges and opportunities for journalists involved in international newsgathering.

JOUR 508 Introduction to Video Reporting

This course provides extra practice shooting, writing and editing video—the skills reporters, anchors, videographers and producers need. This can benefit those who already have experience as well as those who have none, those contemplating a news career in TV as well as those heading elsewhere, and those who are still trying to figure out what they would like to do.

JOUR 510 Special Assignment Reporting

Beat reporting with a deep dive into research, source development, and writing/reporting skills. Focus on current trends, history, major actors and key issues.

JOUR 511 Introduction to Narrative Non-Fiction

The purpose of the class is to introduce students to narrative/long-form/literary/immersive journalism. Through readings, discussions, guest lectures and assignments, students will learn the reporting and writing skills to do in-depth storytelling. They also will explore the ethical and creative issues inherent to the genre.

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 515 Introduction to Audio Storytelling

This course will give students an appreciation of the art of audio storytelling used in public radio-style news and podcasting. Students will learn and practice how to write for the ear, interview for audio, make high-quality recordings, use ambient sound, and edit and mix a story.

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 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 This California Life: Storytelling for Radio and Podcasting

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 527 Advanced Disruption: Innovation with Emerging Technology

Technology has “disrupted” nearly every industry imaginable, but none like media and journalism. With each new piece of technology, journalism evolves — some say for the better, others for the worse. The journalism industry was slow to adapt to the Internet and has been equally slow to adapt to social media and mobile technologies. And even though some would argue the industry has yet to fully understand these disruptions, the next disruptive wave is already quickly approaching.

After taking this class, you should have the necessary skills – including user-centered design – to work within a development team that can prototype apps, either for established or emerging technologies. You will also begin to have the skills needed for project and product management, working with a diverse team that will include stakeholders, journalists, designers and developers.

JOUR 528 Summer Digital Journalism 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 Journalism Immersion

Students will learn how to write, report, produce, publish and promote multimedia stories they complete on a daily deadline in a cross-platform news environment. 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 532 Fall Digital Journalism Immersion Practicum

This course gives students hands-on experience in broadcast, radio, and digital news. Students work eight hours a week in the Media Center with Annenberg TV News, Annenberg Radio News and annenbergmedia.com to fulfill this lab shift, which runs concurrently with Fall Digital Journalism Immersion.

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.

JOUR 542 Foreign Affairs Reporting

This course is designed to introduce students to international news reporting, equipping them to cover global events with a sophisticated and nuanced approach. This course teaches students how to create foreign affairs reports that educate, entertain and impact world affairs, while also interrogating the traditions of this historic form of journalism from a truly intersectional and progressive perspective.

JOUR 545 International Internships in the Media

USC Annenberg graduate students have the opportunity to live in a foreign city and intern. Intensive field experience at international news media and public relations organizations.

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

Once you graduate, you will no longer be students, but professional journalists, working at large media companies, launching your 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 by helping you improve your professional profile and by deepening your understanding of how the news industry works.

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 Video Reporting and Production

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 packages.

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.

JOUR 554 Reporting with Data

Journalists must learn how to mine datasets for stories that are compelling, authoritative, and groundbreaking. This class will teach students how to find and clean government datasets, provide them with the analytical and programming tools to quickly synthesize large amounts of information, and find the stories in the patterns and outliers.

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 Digital Investigations I: Introduction to OSINT Reporting

Introduction to open-source investigations, including how to leverage publicly available sources of online information to uncover stories, verify claims and investigate complex issues.

JOUR 557 Digital Investigations II: OSINT Reporting Lab

Advanced techniques in open-source investigations and investigative reporting. Group research and publication of stories on important current topics grounded in digital investigations.

JOUR 560 Seminar in Mass Communication Law

Analysis of major elements of mass communication law, legal issues in contemporary mass communication, and the impact of legal trends on professional 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 567 The Power of Narrative

The prime objectives of this class are to expose students to the best practices in narrative journalism across a wide range of platforms and subject matter, and help them transfer those practices in their own works of narrative journalism. These competencies will be taught through readings, discussions, guest lectures and assignments, which will help students learn the reporting and writing skills necessary to do in-depth storytelling. They also will explore the ethical and creative challenges inherent to the genre. A crucial point we will emphasize again and again throughout this course: great narrative can only come from great reporting; there is no other way. We will examine the depth of the reporting in the pieces we consider for this course, and require that same depth of students as they go into the field.

Students will develop critical analytical skills through their immersion into the content, process, motivations and impact of some of our finest journalists and other nonfiction chroniclers. In the process, you will become familiar with one of the richest traditions of our profession: on-the-ground narrative journalism from people who have crossed boundaries out of their own comfort zones, or immersed themselves into their own communities and histories, to tell deeply-reported stories.

JOUR 568 The Art of (Micro) Food Journalism: Los Angeles and California

This course will equip students with the skills, discipline, focus and creativity it takes to use food as a subject for better understanding our world. We'll do so by focusing on the food culture of Los Angeles and California, and extrapolating from there. What policies and systems are contributing to the city and the state's foodways? This course – and its companion, JOUR 569: Art of (Macro) Food Journalism: A Global View – provides a foundation for understanding Los Angeles' food history and media landscape in California at large, and how these connect to the global picture.

JOUR 569 The Art of (Macro) Food Journalism: A Global View

This course will address some of the most urgent – but not yet adequately explored – issues concerning food in a future of want. What will happen when there is extreme water shortage, the planet heats up, oceans clog with plastics, population booms to 10 billion by the end of this century and hunger is even more real? How can you take your curiosity and passion for food and apply them toward making people more informed and aware of what could be seen as depressing global issues? You will learn to identify effective solutions to some of the most crucial challenges facing contemporary societies, and to tell compelling stories that help the general public understand food and debunk some of the myths. Current and controversial ideas about the future of food from a global perspective will be deeply discussed and the food system will be traced through the rise of industrial agriculture. Among other things, you will be asked, in the spirit of Michael Pollan, what you would do if given a position of global responsibility – what changes would you make as your top priority? What is your strategy? How will you present your agenda? You will learn about solutions-based journalism and how to produce it.

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 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

Sport offers a prism unlike any other into virtually every facet of the world around us: politics, economics, culture and more. Indeed, it sometimes allows us an entree into people, places and things that so-called 'hard' news simply can't, or won't, because sport - like music - offers a way for people to communicate that is, or at least, can be, universal. That's what this course is about: writing and reporting about everything and anything in our world through the touchstone of sport.

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 580 Reporting on Race and Justice

Students will learn how the history of journalism in the U.S. problematizes the idea of objectivity in reporting the news. Using Los Angeles as a case study, this course will examine the treatment of specific, key moments in U.S. race history, whilst also understanding the politics and dynamics of modern newsrooms. The lived experiences of journalists of color in newsrooms, the weaponization of news debate, and opportunities presented by new technology and social media lead to practical knowledge of how race manifests in and shapes reporting in the media 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 587 Los Angeles Culture: 1960 to Today

A survey class that explores the city's cultural development over the past 65 years – an evolution from Eurocentrism to a distinct Multiculturalism that reflects one of the most diverse cities in the world.

The course will spend considerable time examining how artists from the city's racial and ethnic communities have shaped culture here over the past 35 years, and how those communities now have their own major institutions to showcase their work (e.g., the California African American Museum, La Plaza de Cultura y Artes, Japanese American National Museum.)

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

Intensive writing workshop on the craft of arts criticism and persuasive writing of different arts genres.

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.

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 597 Food Culture Journalism

Use the food lens to view the world with a special emphasis on Los Angeles, and learn good journalism practices with the aim of publishing.

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.