

## Undergraduate Journalism Course Description Handbook

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### **JOUR 190 Introduction to Journalism**

Survey of all media and outlets including print, broadcasting, public relations and online journalism, plus analysis of what it means to be a professional journalist.

### **JOUR 200w The Power and Responsibility of the Press**

This course will explore the role of the press today – in America and the world – against a backdrop of history, law, ethics, technology and economics. Moreover: it will ask whether journalism has, or can have – or should have – an ethical core that sets it apart from other forms of communication.

### **JOUR 201 Culture of Journalism: Past, Present and Future**

Students in this course will reconnoiter the past to understand previous moments of change. They'll explore the present to map current trajectories. And, they'll examine some of the most transformative new developments to inform a debate about what might lie ahead. This course attempts to view the revolution in journalism from the inside, from the perspective of journalists who are in the eye of the storm. At the start of the semester and at select moments thereafter students will assume the guise of the journalistic producer, although the course does not attempt to teach the skills of journalistic production. Rather, the goal is to assume the point of view of the journalist who scans history and the contemporary landscape in order to find a way forward. In the first third of the semester, we will develop analytical tools for understanding key aspects of the culture of journalism. In the second third, we will explore the history of journalism in the United States. And, in the final third, we will examine the current state of the profession and some of the major trends shaping its future.

### **JOUR 205 Journalism Practicum**

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 206 Reporting and Writing Practicum**

Requires concurrent enrollment with JOUR 207 and JOUR 307. One semester is spent in "Live Production," producing television, radio and digital content on deadline for student-led news outlets, and one semester in "Community Reporting," developing sources and stories for Annenberg Media's website and social media accounts. Students can take JOUR 206 Live Production and JOUR 206 Community Reporting in either sequence, but all students will do both.

### **JOUR 207 Reporting and Writing I**

Students will learn about the role and responsibility of a journalist in American society through a variety of campus and local community-based reporting and writing assignments. This course will introduce you to the step-by-step process of producing news content, from understanding the concept of news judgment – when an event is news and why – to the research, reporting, writing and dissemination of news in a 21<sup>st</sup> century news ecosystem. This course will focus on writing, reporting and news judgment. The course that follows, JOUR 307, will hone the skills learned in JOUR 207 and focus more on complete broadcast story packages and longer text-based stories. Students will incorporate social media tools including Twitter and Instagram in the reporting and writing process and the dissemination of their work.

**JOUR 210x Basics of News Production for Non-Majors**

This course introduces non-journalism majors to broadcast, radio and digital news. It is taught in conjunction with the USC's Annenberg School for Communication and Journalism's student-run news outlets. Students work for six hours a week in the Media Center to fulfill this course. The class is credit/no credit.

**JOUR 300 Journalism and Society**

This class will equip students with the critical theories necessary for good journalism and to help students better understand the place of journalism within society.

**JOUR 307 Reporting and Writing II**

In this course, you will continue to report, write and produce cross-platform journalism from Los Angeles County's rich collection of cities and neighborhoods. In addition, you will learn how to find story ideas, gather information, interview people and write effectively in a variety of story formats and styles. The course will integrate other journalism skills and concepts, including news judgment, ethics, diversity, copyediting/AP style and technological competence.

As this course name suggests, JOUR 307 Reporting and Writing II is a continuation of JOUR 207: Reporting and Writing I. You will report, write and produce longer and more sophisticated multimedia journalism from communities that will serve as your "reporting" home for the length of the semester.

In addition, you will learn more about the technical skills required to help you produce powerful television news stories. Instructors will spend time examining the ethical framework surrounding broadcast news and your responsibilities as a journalist within that framework.

**JOUR 310 Investigative Reporting**

The goal of this course is to inspire you and teach you the practical reporting, writing and analytical skills and ethical principles that will allow you to portray and evaluate contemporary newsworthy events and become a responsible investigative reporter in our rapidly changing journalism landscape; lectures, discussions, hands-on exercises involving public records research.

The focus of the class will be on learning the fundamentals of investigative journalism: how to choose a subject for investigation; how to identify human sources and persuade them to talk with you on the record; how to conduct an interview; how to use documents, and how to organize large amounts of material and data and present it in a fair and compelling way. 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. Also, we will be discussing the practical, ethical and legal aspects of investigative reporting in the context of our rapidly changing media landscape.

**JOUR 320 Introduction to Coding 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. This course is taken in conjunction with JOUR 307.

**JOUR 321 Visual Journalism**

Students will gain an understanding of visual journalism through theory and practical application while exploring current and emerging story forms. Students will learn video for digital platforms, principles of photography, design for web and mobile platforms, and the roles each play in interactive and engaging storytelling. Ethical, legal and social issues affecting visual journalists will be discussed. This course is taken in conjunction with JOUR 207.

### **JOUR 322 Introduction to Investigative and Data Journalism**

This course builds on the beat reporting skills students developed in JOUR 207 Reporting and Writing I and JOUR 307 Reporting and Writing II. This course is an introduction to the fundamentals of investigative and data journalism – identifying and getting primary and secondary sources, quantitatively analyzing datasets, summarizing facts and opinions, and fact checking. Students will learn a research methodology and organizational structure that you can use as a foundation for beat reporting, a comprehensive story pitch, or an in-depth story that would take months or years.

### **JOUR 323 Journalism and the Audience**

Journalism today is so much more than finding, verifying and publishing facts. To succeed in the modern media landscape, journalists nowadays must do all those things, plus engage directly with their audience and understand who will consume their stories and why and how they will consume them. This class is designed to increase your understanding of how news and information flow online and to help you find your place in the media ecosystem.

We will accomplish this by first studying the realities of media today, critiquing news organizations' current practices and output and becoming consumers of news products to further understand and critique that experience. You will also better define your own social media presence.

Then, you will draw on your already established abilities as a reporter to create journalism that serves a specific audience. You can do this by starting a newsletter, a blog, a YouTube channel, an Instagram Stories series, etc. You must identify your audience at the outset of your project, and you will assess the effectiveness of your efforts through analytics tools and audience surveys.

By the end of this class, you should have an online presence that's impressive to potential employers: robust and professional social media profiles befitting of a young, modern journalist; a portfolio site showcasing your work; and a growing audience that's engaged with your reporting on a specific story or beat. You will also demonstrate a keen understanding of the realities of online publishing today and develop the critical thinking skills necessary to allow you to adapt throughout your career.

### **JOUR 330 Photojournalism**

Photojournalism focuses on the visual aspects of storytelling on multimedia platforms. Students will learn the mechanics of still and video photography, composition and framing, lighting and editing on DSLR cameras.

### **JOUR 350 Introduction to Sports Media**

This course introduces students to a range of professional settings and challenges related to the growth of sports media. Students will be exposed to the opportunities and constraints posed by the distinct roles of reporters, fans, players, publicists, agents, team and league officials. Students also will be exposed to the norms and routines of a wide range of forms of sports media content creation; these will include but not be limited to print, broadcast, video, radio/audio, interviews and the long-form narrative.

The course is designed as a first experience to the broader settings of sports media. Students are encouraged to continue this scholarship in one of the university's advanced courses related to sports media and business.

### **JOUR 372 Engaging Diverse Communities**

A journalist's reach into communities for stories and sources has never been easier than it is today, thanks in large part to social media. Good reporting, however, also begins with good foundational knowledge about a community. Yes, you can "parachute" into a location and produce decent work if you are empathetic and smart. But deeper, groundbreaking work takes real understanding of a community's history and contemporary issues. Besides race, gender and ethnicity, it is important to note that "diversity" includes socio-economics, sexual orientation, citizenship status, religion, disability and generational issues. Many of these communities are intersectional, and are not limited to geography, and thrive online.

### **JOUR 373 Journalism Ethics Goes to the Movies**

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. Clips from each film will precede a brief lecture, but the heart and soul of this class is the give-and-take discussion of a major ethical issue each week by students and faculty. The key to good journalism practices can be summed up in two words: accuracy and fairness. But there are many other ethical issues facing journalists on a daily basis.

### **JOUR 375 The Image of the Journalist in Popular Culture**

The course concerns the impact of conflicting images of the journalist in movies and television on the American public's perception of newsgatherers in the 20<sup>th</sup> and 21<sup>st</sup> centuries. The public takes its images wherever it sees and hears them and in the end, it really doesn't matter to the public if these images are real or fantasy, true or false. The reality is that few people ever witness a journalist in action. They rarely visit a newspaper or magazine office or a broadcast newsroom or any other place where journalists work to report the news of the day. Yet they have a very specific idea of what a journalist is and what she or he does because they have read about journalists in novels, short stories and comic books, and they have seen them in movies, TV programs, plays, and cartoons. The public bases its impressions and understanding of the news media on these images. This class explores why this is so.

### **JOUR 380 Sports, Business, Media in Today's Society**

This class will provide a weekly forum for examining and analyzing many of the key components that shape the business side of sports, while recognizing the critical role of the media in providing daily coverage and interpretation, and understanding how it all fits within the context of our daily lives. We will also identify trends, various "hot button" issues, and topical developments and stories related to the business of both college and professional sports. We will interact each week with some of the most accomplished, respected and influential figures in sports and the media today.

### **JOUR 381 Entertainment, Business and Media in Today's Society**

This course examines the symbiotic relationship of the entertainment business and the media; press coverage of the entertainment industry; Hollywood's relationship with news media and diversity on-screen and off. This course will serve as an introduction to the business of entertainment and its relationship to the media that cover it and the society that consumes it. Top Hollywood executives, creator and stars will provide insider information and understanding of how the media affects what they produce and how what they produce affects the media. Students will gain behind the scenes knowledge of film, television and TV news companies, who owns and runs them, what products they make, and how digital and print media participate in the process. The transition from legacy media to new media will be emphasized in each class.

### **JOUR 400 Interpretive Writing**

This course will focus on more analytical, interpretive and opinionated work. Beginning with editorials and op-ed pieces, we will move on to arguments, essays, criticism, personal journalism, sports commentary and profiles – work aspiring to publication in better newspapers and journal at the level of *The Atlantic* or *The New*

*Yorker*. There will be some classes devoted solely to writing technique and there will be numerous one-on-one sessions with the instructor as time goes on.

#### **JOUR 402 Advanced Video Reporting**

This class is designed to prepare you to report, shoot, write and edit high-quality video journalism stories to professional standards. The class focuses on creating daily and explanatory video stories that could air on a local or national news organization's broadcast, social media platform or website.

#### **JOUR 403 Television News and Sports Production**

Students will learn how to produce a live newscast and sports content in the Annenberg Media Center, developing news judgment and critical thinking skills as they make editorial decisions throughout each producing day. Annenberg Television News mirrors a professional television news operation, and students will use Adobe Premiere/Creative Cloud and iNews/RundownCreator to produce each show. Students will also produce content for Annenberg Media social accounts. Students will deal with the same challenges news and sports production professionals face every day. Students will be able to anticipate problems, cope with unexpected changes and developments, think on their feet, and come up with creative solutions. Students will learn by doing.

#### **JOUR 404 Produce and Host Sports Content in Studio A**

This dynamic, hands-on course will give you creative media experience as you produce and host web shows and interviews that focus on sports and athletic-related content in an innovative, one-of-a-kind studio. You will access Studio A, our school's highly visible media showcase in Wallis Annenberg Hall, on a regular basis. It is your playground in which to experiment. No other school or professional organization has something exactly like this. Studio A was built for you. You will learn by doing. No production experience is needed for success in this course.

#### **JOUR 405 Non-Fiction Television**

JOUR 405 is a hands-on production course that teaches a methodology in crafting a long form nonfiction television story. From story conception and pre-production, through production and post-production, students will, by semester's end, be proficient in best practices and how these apply to the evolving trends in the television and documentary industries.

Producing a long form story goes beyond the scope of traditional television news. It provides an opportunity for in-depth reporting and storytelling that offers viewers greater perspective. The goal of this class is to further develop what you already know about news reporting and apply these skills to a longer story.

The bulk of the work is creating a feasible idea from concept through completion. Students pitch marketable projects, do extensive research, identify experts and visual sequences that can help tell the story, write a script, edit, and revise their stories for publication. The class teaches you how to think about a story visually and how to build it using visual sequences within a manageable story arc. Students learn how to shoot with professional cameras, write, and edit for long form storytelling in ways that will translate to any medium or platform.

#### **JOUR 406 Social Media Storytelling for Latinx Audiences**

This course will focus on creating native journalistic content for both current and emerging social media platforms with an emphasis on content for diverse audiences. The course will focus on developing stories, verticals and special projects for underrepresented communities such as people of color, people living with disabilities, the elderly and more. Bilingual content may also be produced.

### **JOUR 407 The World of Podcasting**

Students in this course will become discriminating listeners of podcasts. The course will give students the theoretical and practical framework to produce a narrative podcast and gain enough skills for entry-level work in the growing podcast field. The class will focus on the essential skills for podcast production – learning how to record and edit audio, write for the audio medium, interview, create narrative structures and incorporate sound design. By working with a new podcast in Annenberg Media, students will also explore how to identify an audience, distribute and market podcasts and get an understanding of analytics, metrics, and monetization practices, all within a framework of ethical production.

### **JOUR 409 Radio Storytelling and Podcasts**

This course will give students a solid foundation in audio storytelling, with a focus on high-quality writing, reporting, interviewing and audio editing/mixing skills. This course will also expose students to audio social media apps and podcasts. Students will learn how to write audio stories using ambient sound and actualities, and they will get experience creating web posts for their audio stories. This is a course in which students will learn by constant doing and by intensive critiques from fellow students, instructors and guests. Students will be expected to devote time and attention to the reporting, writing and editing process to improve their reportage. The stories they produce will air on Annenberg Radio's *From Where We Are* magazine show.

### **JOUR 410 Radio Documentary**

In-depth reporting for public radio news: writing, editing, advanced vocal delivery. Production of long-form radio features and short documentaries.

### **JOUR 411 Broadcast and Digital Writing for Video and Audio for Non-Majors**

This course is designed to give you the skills to be a multi-media journalist. You will learn writing and reporting skills, as well as how to pitch story ideas, shoot, edit and narrate video stories that could go on air or seen on various web sites. In addition to these skills, the goal of the course is to also make you good story-tellers. This is a fast-paced course that will also incorporate key aspects of digital journalism and social media with the goal of developing skills every journalist needs in these days of multi-media news reporting.

### **JOUR 412 Podcasting: Origin Stories**

Podcasting has become an area of critical examination as podcasting evolves into a key part of the media landscape reflecting social and cultural touchpoints in society. This course will explore the historical and theoretical underpinnings that have brought the podcasting movement to its current form, roots which take us through commercial, public, grassroots, and underground radio movements across the past century. Through readings, lectures and written work, students will situate podcasting in relation to earlier generations of audio technology and identify some key figure in radio history and the ways they continue to influence choices made by contemporary podcast producers.

### **JOUR 414 Advanced Digital Media Storytelling**

The purpose of this course is to help you transition from your undergraduate education to the wide world outside of college, either in the working world or onward toward graduate education.

This course is intended to empower you to produce a multimedia journalism senior project that represents the culmination of the skills and knowledge you have acquired during your time at Annenberg. We anticipate that your senior project will bring together some combination of video, audio, stills, web text, interactive graphics and/or 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.

This course is designed to teach students to cover the news using multimedia formats and is the culmination of the skills and concepts they have learned in previous journalism studies. Students are expected to produce multimedia news stories of local interest using storytelling skills in print, video and audio/visual formats.

#### **JOUR 420 Advanced Photojournalism**

Photojournalism reporting focuses on the visual aspects of storytelling on multi-platforms. Students will learn more advanced skills including manipulating their DSLR for different effects, creative lighting patterns, digital darkroom developing, covering actual assignments and advanced editing tools for multimedia productions.

#### **JOUR 422 Visual Journalism for Non-Majors**

This course is designed to teach non-journalism majors how to create visual content for publication and social media via traditional and digital platforms with DSLRs and mobile devices.

#### **JOUR 425 Advanced Radio News Production**

Production of public radio news: producing real-time newscasts for Annenberg Radio News. Newsgathering, assigning stories, anchoring, interviewing, working with reporters, editing and producing live programming.

#### **JOUR 430 Writing the Film Review**

The purpose of this course is to teach journalism students the ins and outs of criticism, to illuminate both the responsibilities and pitfalls of the job. It will be a hands-on, practical course, heavy on learning by doing, a course intended to improve the writing of all students, even those not focusing on a career in criticism.

#### **JOUR 431 Feature Writing**

This course is the next step for ambitious journalists — writing stories with a heart. Your heart, your observations, your selected point of view, your voice. Subjects will read and write profiles, light features, in-depth stories, reviewing, columns and criticism, narrative storytelling, criticism — and sometimes writing in the first person, making yourself into a character in your own stories.

#### **JOUR 432 Sports Commentary**

The ability to write clearly and persuasively is the core of sports commentary and all of journalism, really, and will be the central element of this class. There will be weekly written columns (usually on a topic of the student's choice) as well as in-class written exercises. Each week the class will analyze at least one student's work; one of the requirements of issuing criticism on a regular basis is the ability to handle it in return. We will focus on writing compelling, well-researched columns that grab the reader's attention and give an unambiguous take. We then will utilize those skills while working on the presentation that is so crucial to television and radio commentary.

While keeping up with current events, students will learn the historic context of all forms of sports media so they can appreciate and build upon the groundwork laid by the pioneers of the field. Students will also hear from current working professionals to learn their techniques and advice for advancing in the business. Students will be quizzed bi-weekly on their knowledge of current sports news, course content and the information from the guest speakers.

#### **JOUR 433 Writing About Science**

In this course, we will approach science through writing and journalism — learning how to interpret the universe on its own terms, how to write about science clearly and accurately, and how to become smarter readers (and listeners) of science as it's portrayed in the media. Many of the greatest scientists are and have been "popularizers" — including Albert Einstein — and many artists and scholars incorporate ideas from science into their work. But communicating complex ideas can be tricky, and requires an enormous amount of translation. The writer has to provide context, learn to use but not abuse metaphor, distill without diluting,

and answer the all-important question: "So what?" All this in an engaging literary style that invites the uninitiated to explore unfamiliar realms. Students can expect to read a great deal from the rich literature of science, and also to write a great deal in a wide variety of forms.

#### **JOUR 434 Magazine Production**

Magazine production introduces various aspects of digital and print production for magazines, hands-on design for print/web/social media, visual communication, and magazine distribution and engagement strategies.

#### **JOUR 435 Writing Magazine Non-Fiction**

A seminar in "how to" research, write, interview for – and place – professional quality articles for a full range of magazines/newspapers (with videos) including national, regional, local, sports, ethics and women's publications. The course is designed to give students a broad understanding of changing general interest magazine journalism – or long form journalism for both traditional and digital media.

#### **JOUR 440 Environmental Journalism**

JOUR 440 is a practical, hands-on course that invites you to work on the front lines of environmental reporting – with a special emphasis on covering climate change, arguably the most crucial story of our time. In this course, we will learn and develop the skills to conceive, write, create, produce and distribute our own environmental stories in multiple platforms, honing our skills as professional environmental writers and storytellers in print and visual media, including documentary, broadcast, digital media and radio.

#### **JOUR 441 Sports Reporting**

News and feature coverage of sporting events, including social and economic factors influencing sports in America. Sports writing is not a theoretical exercise. The way to learn is by doing. Students will cover real games in and around Southern California – preferably high school.

You will be responsible for securing game and practice credentials and accreditations. In short – you will, for the semester, be a sportswriter.

#### **JOUR 443 Business Reporting**

Techniques of reporting and writing about business, economics and finance.

#### **JOUR 444 Reporting on Religion**

Provides print, online and broadcast journalists with basic tools for reporting on the religion angle of news stories.

#### **JOUR 445 Reporting on Race**

Examines how journalism shapes and reflects racial dynamics, equipping students to ethically cover race and justice issues with historical, theoretical and practical frameworks.

#### **JOUR 446 Entertainment Reporting**

The entertainment industry is everywhere in Los Angeles; it's an epicenter for art, music, film, television and pop culture. The purpose of this class is to introduce students to writing about the industry, and to familiarize students with specific techniques for covering the entertainment industry's endless coil of incredible minds and the industries who try to exploit them. Among other topics, students will cover concerts, art exhibitions and awards shows. Techniques for story development, interviewing and breaking entertainment news will be taught as well. Students will learn to profile musicians, actors, artists, and various members of the entertainment industry. Students will develop skills to write quickly, precisely and accurately, both in class and in the field, while reporting on various aspects of the entertainment industry. Best practices for branding, social media, live tweeting and on-the-spot blogging may also be discussed. This class also focuses on practical

training and basic business development skills for emerging entertainment journos who want to learn to pitch editors, cultivate contacts and perhaps land a feature story.

#### **JOUR 447 Arts Reporting**

In this course you will develop creative habits. To be able to know where good ideas come from and how to have them, to know how to problem solve and take the lead, these are the core values of this course. Toward strengthening them, you will be challenged to observe for long (and short) durations, to notice and document stories going on around you, to collect data and create a museum of objects, and to produce meaningful stories across media that interpret art and culture. In this course, we believe that arts are the future. You will be meeting and working with a lot of artists.

#### **JOUR 448 Government and Public Affairs Reporting**

This course will emphasize reporting of government at the local, state and federal levels and the interaction between those levels. The core of the course will involve each student selecting a person, issue, election, public problem or process to cover throughout the semester. In addition, students will be expected to attend public meetings and appearances, to interview officials involved in those events and members of the public affected by the actions of government. There will be guest speakers from the public sector and sessions on improving writing by the use of history, anecdotes, personal experience and the critical thinking of each student. The course will emphasize one-on-one sessions with the instructor relevant to choosing a final project subject and writing and rewriting that project.

#### **JOUR 449 Reporting Los Angeles**

Specialized reporting class focused on Los Angeles that requires intensive fieldwork in the neighborhoods, ethnic communities, and/or among local institutions.

#### **JOUR 455 The Second Draft Project**

Empowers students to use podcasts, AI and immersive media to revisit and correct historical misrepresentations, producing empathetic, long-form journalism narratives.

#### **JOUR 456 Stories and Sazon of Latinx Food and Culture**

A multimedia lens centers documenting Latinx food stories, including culture and culinary traditions, related social and political issues, identity, generational influences, historical impact and beyond. Students will receive an introduction to practical content production skills in three key areas: Podcasting, Mobile Multimedia Production, Social Media. Students will use their mobile devices and available equipment to produce journalistic content that informs and engages audiences.

#### **JOUR 457 Food of Our Families**

This course will use an array of lenses to document food stories of various cultures. Subjects may include traditional home cooks, professional chefs, restaurant owners and/or street vendors, among others. Students will tell stories that explore food culture and culinary traditions, become familiar with key areas of Los Angeles, and immerse themselves in global food and culture from around the world.

#### **JOUR 458 Media, Food and Culture**

The goal of this course is to learn how to both examine and tell the all-important stories about what we eat. The aim is to understand the critical role media plays in serving as the bridge between food and culture, in connecting us to what we eat, and in making us aware of how those food choices shape society itself. The course will move from an overview of the revolution in our understanding of the role food plays in society to the specific areas in which media informs the way we produce, market, prepare and consume food. We will trace the various ways media both reflects our newfound focus on the importance of food, and drives and shapes our understanding of it.

**JOUR 459 Fact and Fiction: From Journalism to the Docudrama**

This seminar will deal with what might loosely be called the creative, political, legal and ethical issues involved in the representation and misrepresentation of fact. From the earliest oral tradition down to our present era, storytellers and artists have struggled with the extent to which facts can be altered in order to make a point or tell a better story. In recent years, those issues have been a source of fascination and at times acute concern for those who write, publish or produce journalism, books for fiction and non-fiction, theater, films and music, as well as those in the art and museum world. Too often, writers have been plagued by stories of inaccurate or fabricated reporting or storytelling. But some changes result from the dramatic needs of the writer – or, at times, from the artist’s desire to flatter a patron, to skewer an enemy, or to advance a political cause. By putting those issues in an historic and legal context, and examining a series of case studies from our own era, the seminar will grapple with one of the central media issues of our time.

**JOUR 460 Social Responsibility of the News Media**

In this course, we will consider the role of the news media as monitors of humanitarian and justice-related issues, as well as addressing the ethical responsibilities of news organizations and individual journalists. News coverage can provide a voice for those who otherwise cannot make themselves heard and can stir the public’s conscience. We will examine how the news media perform these duties and how this kind of journalism co-exists with conventional standards of “objectivity.” We will also scrutinize the relationship between the news media and political process, as well as with other societal institutions that concern themselves with social responsibility. In addition, we will analyze how social responsibility extends to journalists’ dealings with individuals in matters such as privacy, race, and sexual orientation.

**JOUR 461 Spanish Language News Media Production**

Create news content and stories with an emphasis on Spanish language journalism for broadcast, streaming and other platforms.

**JOUR 462 Law of Mass Communication**

The focus of the course will be to examine various aspects of the conflict (to the extent there is one) between the First Amendment, on the one hand, and other competing societal interests, on the other. This will include, as it must, consideration of the fact that while, in the United States, the First Amendment is a venerated icon of what it means to be an American, to the remainder of the world, the First Amendment, and all of its protections, is merely a local ordinance.

**JOUR 463 Evolution of Asian Americans and the Media**

History of Asians and Pacific Islanders and how media and journalism played a role in perpetuating narratives and stereotypes that exist to this day.

**JOUR 464 Experiential Journalism in Latin America**

Embedded reporting experience in partnership with a media outlet, partner university or other organization focuses on ongoing or current issues in Latin America.

**JOUR 465m Latino News Media in the United States**

This course will examine how the issues, conflicts and contributions of media serving the largest racial/ethnic group in the U.S. may present news and views than media directed at the general audience.

The course focuses on the role Latino news media and their growing influence have played in exposing and correcting injustices in diverse society, acquainting their audiences with issues and customs in the United

States, and reflecting Latino life in this country. Central to understanding the roles of these media is an awareness of differences in race, ethnicity, gender roles, nationality, immigration status and language have affected the status of Latinos in the United States and the roles of news media in reporting to, for and about Latinos in the U.S. on lands that were once part of Latin America and/or as immigrants to this country.

#### **JOUR 466m People of Color and the News Media**

This course is designed to teach you to learn about yourself, our society and the media as we explore race and ethnicity in the United States and how the media have reflected, reinforced, and sometimes changed prevailing attitudes and practices affecting women and men of color.

The course focuses on multiple aspects of how news media have reflected, reinforced and sometimes changed prevailing attitudes and practices affecting people of color. Beyond race and ethnicity, the class also includes sessions focused on aspects of religion and gender. Though news media are the focus, we will also examine other media, including entertainment, advertising and public relations for additional insights on how they influence news media and the representation of people of color.

We will also examine how society's growing racial and ethnic diversity and the growing diversity of technologies are moving communication media from focusing on mass media communication to focusing on class media communication. Since we all select, retain and interpret what we learn from the media based on our own backgrounds, experiences, and aspirations, you will be expected to honestly describe, analyze and question your own racial and ethnic identities and what media may have taught you about race.

#### **JOUR 467 Gender and the News Media**

This course aims to stimulate critical thinking and increase media literacy about news and gender issues. It will cover key theoretical concepts, historical milestones and contemporary issues facing female and male journalists. And it will review how key strides made by women and men in newsrooms have impacted newsroom diversity. It will tackle issues still facing journalists today, especially female journalists, such as the glass ceiling and the mommy track. And it will analyze how today news media treats women and men, and how that treatment influences public perceptions and news coverage about gender issues.

#### **JOUR 468m The American Press and Issues of Sexual Diversity**

Examines how news media reflect and affect perception of gay/lesbian issues; provides historical-contemporary context; arms students to bypass rhetoric and knowledgeably evaluate facts.

#### **JOUR 469 Money, Markets and Media**

This course equips students who have little or no background in the field with the tools to understand the modern-day economy. The class avoids jargon and formulas. Instead, it approaches economics through case studies, historical examples and the day's headlines. The class places an emphasis on how economics and economic decision-making influence public policy, businesses and personal choices. It pulls in guest speakers to give students direct exposure to government officials charged with budgetary decisions and business professionals who need to understand the economy to make investments and other plans. Much of the class is devoted to understanding the major economic events playing out right now.

This class will also examine economic inequality and how that has played out in politics and policy. What we learn this semester will aid in our understanding of the political mood of the nation. No small part of that stems from the lingering effects of the financial crisis. We will be analyzing and writing about the elements that led to the crisis and understanding how businesses and government responded.

The course moves from the macro to the micro, beginning with a study of components that make up the U.S. economy. It then covers fiscal and monetary policy, with an emphasis on how the Federal Reserve and

Treasury Department responded to the economic crisis. Students will study and write about the importance of international trade, currency fluctuations and corporate finance. The reading consists of long-form narrative business journalism, business news, economic research and business-school case studies.

#### **JOUR 470 Community Journalism**

Community Journalism is designed as a media workshop for local youth. The class is a chance for USC students to connect and involve themselves in the local south LA community, but also is an opportunity for USC students to work as editorial managers in a newsroom environment to produce professional-level work as editors and newsroom leaders.

#### **JOUR 472 Strategies for Monetizing 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 474 Interviewing and Profile Writing**

Techniques of, and intensive application in researching and writing interviews and profiles for newspapers and magazines.

#### **JOUR 475 Print and Digital Design for 21st Century Storytelling**

Seeking a career in print or digital media? Then you must do as generations of aspiring newspaper, magazine and public relations professionals have done: become skillful in gathering facts and opinion, learn to organize information effectively, refine your ability to write clearly and concisely, and master the intricacies of grammar, spelling and syntax. Do these things well, and your writing will be worth reading. But one challenge remains: How do you entice people to read your work?

That’s where JOUR 475 comes in. This course offers instruction in design and layout, photo selection and usage, development and design of graphics, use of color and project planning. Along the way, students will become adept at using the primary software tools of modern print and digital design.

#### **JOUR 476 Reporting Urban Affairs**

The aim of the course is to teach students how to produce analytical, contextual and inclusive coverage about urban issues. Just as important is producing journalism that offers solutions. Our pursuit of meaningful journalism also will be anchored by a heavy dose of history to give context to our class conversations and reporting. Among the questions we will explore: Why do pockets of poverty persist, despite repeated efforts to eliminate them? Why is it expensive to be poor? Why are some schools chronically poor, despite massive infusions of cash over the years by both federal and state governments? How and why do the middle class and wealthy score more gains than the poor?

#### **JOUR 477 Web Analytics for News and Nonprofit Organizations**

This course will give you a foundation for using web traffic data to help news and nonprofit organizations measure and understand their impact on audiences. This course will focus on content- or mission-based sites, or sites in which success is measured by whether stories and other content are building and retaining audiences. This is in contrast to e-commerce sites, where the primary goal is usually direct sales.

### **JOUR 478 Politics of Sports Writing**

This course introduces students to the various forms of writing about sports, from the journalistic to the fictional, and from the academic (including historical, anthropological, sociological, and psychological approaches) to the autobiographical. The Politics of Sports Writing will help students appreciate how differing modalities of textual representation present us with different ways of seeing and understanding sports. An implicit and fundamental question underlies the examination of the different genres of sports writing, namely “what is sport”? How sport is defined, what is included and excluded from our definitions, how sport is contrasted with its familial forms of creative culture, namely “play” and “games,” are carefully considered. Finally, the course encourages students to think about a broader conceptual question in our approach to sports writing, namely, is it possible to write (well) about sports in isolation from the wider socio-political context? Is sports writing also, in the end, writing about politics? Should “sport” and “politics” remain separate spheres, and if so, what is lost or gained by approaching the topic of sport as an apolitical terrain of human activity?

### **JOUR 479 Storytelling for Action Sports**

This course examines action sports, also known as extreme sports, adventure sports, alternative sports and lifestyle sports. Unlike traditional, highly professionalized team sports such as football, basketball and baseball, action sports place a high priority on individual style. Action sports include surfing, skateboarding, snowboarding, kiteboarding, BMX, rock climbing and parkour, among many other activities. The focus of this course varies from semester to semester, depending on the expertise of the professor and the interests of the students.

### **JOUR 480 Sports and Media Technology**

This class will provide a cutting-edge opportunity for students to examine and analyze the powerful, ever-changing technology sector of the sports business and sports media worlds. We will identify emerging technologies being developed in the sports industry, and how they are utilized — by consumers to enhance the “fan experience,” both in-stadium and at home; by print, broadcast and digital media to provide daily coverage of the games and critical issues; by sports-centric companies and agencies as analytical research tools; by professional sports leagues and teams to aid in player evaluation and provide the best in-stadium atmosphere for fans; by college conferences to help generate new revenue streams for their schools, and by college athletic departments to attract more sponsors and advertisers...and more alumni, supporters and fans to campus on game day. Students will interact each week with the top executives, innovators, developers, entrepreneurs and influencers who are at the forefront of the sports technology industry. The class will be interactive and dynamic, centered around detailed discussions, and will encourage students to help identify those emerging technologies that *they* find most useful as dedicated or casual sports fans, and why.

### **JOUR 481 The Athlete, Sports Media and Popular Culture**

How are athletes and sports media portrayed in the movies and television, and what effect does this have on our perception of our athletes and the news media?

We will look at the image of the athlete and the sports media by focusing on certain specific themes and reflections. We will see how films and TV programs glorify the athlete, then relish chronicling their downfall. We’ll see images of athletes overcoming adversity, heroic images, memorable tearjerkers and realistic images devoid of any mythology that have become part of our culture. We’ll look at films and TV programs that commemorate female athletes as well as those that take the image of the athlete and turn it upside down in parodies that make fun of all of the images we have come to adore about sports, athletes and the sports media.

### **JOUR 482 Comparative Media in Europe**

Examines print, broadcast and public relations media and their interactive roles in multi-national and supra-national settings at sites in both Western and Eastern Europe.

#### **JOUR 483 Negotiating and Reporting Global Change**

In this course, Los Angeles will serve as a laboratory for the exploration of gentrification and other forms of urban transformation now sweeping cities on every continent. Our stories will focus on the ways that LA neighborhoods are undergoing dramatic change as a result of the transnational migrations of people, jobs, ideas and money. While grounded in the local, we'll create narratives that illuminate global realities. The course will operate as the editorial team of vertical publication. We'll produce a multi-media portfolio of stories of different types — personality profile, business story, policy analysis, etc. — on a variety of platforms — text, audio, still photography, video and social — that all illuminate a single topic. That topic can be summed up as the future of the global city as we see it playing out in Downtown L.A., Koreatown, East L.A. and even right here in University Park. By the end of the term, students will have a substantial portfolio of their own work as well as joint editorial credit for an entire platform. And, our intent will be to see that work published.

#### **JOUR 484 American Religion, Foreign Policy and the News Media**

Exploration of the influence of American religion on foreign policy from Colonial Era to present; how the news media, reporting on international stories, shapes public opinion.

#### **JOUR 485 Sports Investigative Reporting**

The goal of this course is to inspire you and teach the practical reporting, writing and analytical skills needed to do sports investigative stories that have significance well beyond the sports pages. In today's world, sports investigative journalism deserves an in-depth, data-driven investigative approach and compelling multi-media storytelling. And to be truly memorable and have lasting impact, sports investigative journalism needs to be explained not only in terms of who won the game, but in the broader context of our economy, political world, popular culture and society.

#### **JOUR 486 Multiplatform Olympic and Paralympic Storytelling**

Develop the skills necessary to produce multiplatform coverage of mega-events like the Olympic and Paralympic Games.

#### **JOUR 488 Data-Driven Storytelling About Los Angeles**

The focus of this course is about learning how to craft a narrative out of numbers. It is about deploying data to tell stories about people and places. This class will function like a newsroom, with students as reporters assigned to beats. Beats will be defined by datasets — crime, housing permits, resident complaints, etc. Your job will be to dig into the data to extract probing stories that help us better understand the city we live in.

#### **JOUR 489 Hands-on Disruption: Experimenting with Emerging Technology**

This class takes students' diverse skills (reporting, multimedia storytelling, Web development, design, user coding/programming, Agile development, etc.) and applies them toward the exploration and experimentation focused around an emerging technology, through the lens of journalism.

The onslaught of new and emerging technologies is disrupting the journalism industry, among others, and this class takes a moment to reflect on these technologies and do hands-on prototyping in hack-a-thon style framework.

The class — in partnership with media partners and a variety of industry experts — will research and develop new journalism-related experiences for immersive storytelling (Augmented Reality and Virtual Reality), the new technology selected as the focus of the class, ranging from content creation to content consumption.

Students will be work together, navigating the different skills and digital culture, in a series of in- and out-of-class exercises that will focus on brainstorming, designing and developing emerging experiences based on existing media brands/content, as well as creating some from scratch.

This class is a sandbox for journalism, technology and creativity. You are expected to put in work to produce creative prototypes that are aimed at a public launch.

### **JOUR 492 Advanced Coding for Storytelling**

Focuses on advanced coding techniques for the creation of dynamic, interactive, multimedia and data-driven news stories on the web.

### **JOUR 493 Comics and Graphic Storytelling**

In this class, we will take apart Pekar's core claim about the nature of his medium. Our approach is emphatically exploratory. While we will deal with many of the dominant figures of historical and contemporary comics, we will not necessarily observe proper boundaries (between high and popular art, between independent and mainstream comics, between historical and contemporary comics, between American and international comics). We want to explore the full range of different uses made of this medium.

### **JOUR 494 Python Coding for Data Journalism**

In this course you will learn to use Python, a popular and highly readable programming language that is a crucial tool for today's data journalists and news organizations.

Python is part of every step of a data journalism project: During data gathering, Python is used to scrape web pages and download data from available repositories. Once the data is gathered, Python is key to parsing and analyzing that data. Finally, Python can be used to prepare your data for publication.

### **JOUR 495 Journalism for Mobile and Emerging Platforms**

Focusing on and serving your audience is paramount in digital journalism. At a time when trust in news is at an all-time low, understating user experience and effectively informing audiences according to modern media consumption habits is a key component in winning back the public. In order to achieve these goals, journalists must be armed with a keen understanding of an ever-evolving media landscape and the skills to produce news for social media and emerging platforms.

This course is an introduction to using those platforms for journalistic storytelling. It is also a place for students to develop critical thinking about news formats and begin the habit of keeping up with fast-moving changes the journalism and technology industries. The class will be structured as a lab course and will focus on how journalists can innovate and experiment in these arenas. The bulk of the assignments will consist of creating quality journalism content specifically for well-established platforms such as Facebook, Twitter, Snapchat, YouTube and Instagram, while also receiving an introduction to developing channels and tools, including social live video, Chatbots, 360-degree photos and video and more. Most assignments will be created and distributed in coordination with the Annenberg Media Center.

Students will learn how to use technology — such as apps, phones and supplemental accessories — to collect, edit and distribute news and information across this wide variety of established and emerging channels. The course will also introduce students to analytics and audience engagement — from creating social media videos to communicating with readers via chat apps or push notifications. The class also covers ethical considerations and future technical trends. Emerging technology, such as drones, GoPros and consumer level 360 cameras, may also be used to create content for mobile and social media platforms.

### **JOUR 496 Interactive Media Design for Publishing**

This course introduces students to basic concepts of interactive design for digital media with a publishing (journalistic/public relations) emphasis. Emphasis will be placed on design on current mobile and emerging platforms, including designing mobile, tablet and web apps, interactives, graphics, animation, digital e-books, etc. An introduction to basic design principles, concepts of engagement and interactivity, human interaction, user interface, and presentation of journalistic content on a variety of platforms will be discussed in this hands-on course. An emphasis will be placed on accuracy, journalistic content, as well as clear and dynamic presentation. This course is appropriate for students of all disciplines—especially communications, PR and journalism students. This course is a graded class and there are no prerequisites. Tablet and smartphone technology, as well as the Adobe Creative Cloud and the Digital Publishing Suite, will be used for this course.

#### **JOUR 497 Data Visualization and Interactive Tools**

In this course, you will learn to present your data sets using readily available data visualization and interactive tools to build tables, charts and graphs, maps and more complex multimedia pieces.

#### **JOUR 498 Honors Seminar**

Intensive study of a subject of contemporary relevance or of professional importance to journalists and public relations practitioners.

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