

JOU 4111
Syllabus Spring 2021

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Thursdays, 3p to 4:55p

Zoom link:
<https://ufl.zoom.us/j/94762309337?pwd=cXFmY0x0NWQ2V1JTaWZFdVpkL2o2Zz09>

In the Spring of 2021, this Advance Reporting class will focus on elements of The Brechner Center's podcast, *Why Don't We Know*. Reporting completed in this class will be published as part of that investigative reporting project.

Student projects will vary in type and medium.

Examples of acceptable projects: social media content for the podcast; web stories related to podcast content; gathering archival sound; completing interviews; writing segments of the podcast.

Each week we will meet as a class for about 90 minutes to discuss and learn from the good, bad and ugly techniques that other successful podcasts use.

Although this semester will be entirely via zoom, this is a collaborative environment. We will discuss reporting methods and, as a group, provide feedback for each student project throughout the semester.

For that reason, attendance and participation in the scheduled zoom sessions is 30 percent of your grade. We are collaboratively working on projects and peer feedback and discussion is key to this work.

January 14

Introduction – What's this class about?

What sets podcasts apart from other mediums?

- Schedule time over the next two weeks (before Jan. 28) to talk to Sara about what topic interests you. <https://calendly.com/saraganim/jou-4111>
- **Listen: WDWK Season 1 Episodes 0, 1 & 12.**

January 21

WDWK Season 1 – Public Education and Privacy

What are public records?

What is a data desert?

- Listen: Code Switch, https://www.iheart.com/podcast/7-code-switch-28457174/episode/unmasking-the-outside-agitator-63683888/?keyid%5B0%5D=Code%20Switch&keyid%5B1%5D=Unmasking%20The%20%27Outside%20Agitator%27&sc=podcast_widget
- Semester assignments finalized.

January 28

WDWK Season 2 - Crime and justice

- Listen: The Daily Interview with Andrew Yang – <https://www.nytimes.com/2019/09/12/podcasts/the-daily/andrew-yang-democratic-debate.html>

February 4

How to record socially distant interviews

Legalities of phone recordings (one and two party states)

Types of sound

Gathering and using archival sound

- Listen: Fiasco, Season 1, Episode 1
- <https://podcasts.apple.com/us/podcast/ep-1-homestead/id1534780078?i=1000494692387>

February 11

Group share/discussion of projects continued

Post-interview production/transcripts/Rev.com

- Listen: Infamous America, Season 7, Episode 1

February 18

Social elements and podcasting

Video trailers

Explainer videos

- Listen: Bottom of the map, episode TBD

February 25

Group share/discussion of progress on projects

- Listen: New York Times, 1619, episode 1

March 4

Guest speaker TBD

- Listen: S-Town Episode 1

March 11

Group share/discussion of projects continued

Voice and tracking exercises

- Watch and complete online voice training exercise for extra credit

- Listen: Criminal Ep. 112 – The Mail

March 18

Guest speaker TBD

- Listen to In The Dark, Season 2, episode 1.

March 25

The business of podcasting

Pitching – pitch deck examples

Fundraising techniques and grant applications

Cover art

Stock music

Utilizing freelancers

- Listen: FinCen, episode TBD

April 1

Group share/discussion of projects continued

- Listen: Dolly Parton’s America Episode TBD

April 8

Guest speaker TBD

Class wrap

April 15

No class – office hours available.

For all students, no matter which project you are working on: Attendance and participation in the scheduled zoom sessions is 30 percent of your grade. We are collaboratively working on projects and peer feedback and discussion is key to this work.

The remaining 70 percent of your grade is based on completion of ONE of the following tracks:

TRACK 1 – Reporting for Season 2

Final Assignment: Reporters notebook with the following items:

- Reporter notebook summary (1 -2 pages) – 30 pts
 - Should answer the following questions:
 - Define the “we don’t know” of your topic. What are the five most important reasons “why we don’t know” about your topic? What are the implications of that? Who does it affect most? Who is the best person/persons to tell that story? How would you tell this story (what characters, examples? In what order would you tell it?
- Three interviews, transcribed with key sections highlighted – 30 pts

- Interview summaries – 30 pts
 - Why is this person important? What would you use as a sound bite? What would you use in narration for context?

TRACK 2 - Social media content for Season 1

Final Assignment: 13 social media posts (one due each week, starting on January 25) related to a specific episode of WDWK Season 1.

- These must include some kind of media – video/sound/photograph – along with appropriate context, at least two tags, and five appropriate hashtags.

TRACK 3 - Archival sound

Final Assignment: Library of at least 50 (4xweek) pieces of appropriate archival sound.

- Archival sound from news reports, legislative hearings, etc., directly related to Season 2 episode topics.
- These must be downloaded as mp3s or wav files, transcribed, and the original links must be attached.

TRACK 4 - Blog posts for WDWK Season 1

Final Assignment: A total of 5 blog posts related to season 1. These can either be new the reporting (ex. studies on the same topic) or news reports that exemplify the problem outlined in the episode.

TRACK 5 – EXTRA Episode

Final Assignment: An EXTRA episode is a fully edited segment that could post anytime on WDWK and would be about a topic that is tangential what we generally cover. An example of this would be interviewing a reporter at another news organization about a data desert that they've already thoroughly reported and editing that conversation into an episode that we could easily post.

- In this scenario, you are the reporter and would be required to conduct the interview(s), transcribe and edit, using stock music, natural sound and your own narration to tell the story.
- Final deliverables must include a transcript.

COVID19 statement

Our class sessions may be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

Please directly speak to me if you are uncomfortable using your video for our class. This course depends on some interaction.

Diversity statement

The University of Florida's College of Journalism and Communications Department of Journalism embraces a commitment toward an intellectual community enriched and enhanced by diversity along a number of dimensions, including race, ethnicity and national origins, gender and gender identity, sexuality, class and religion. We expect each of our journalism courses to help foster an understanding of the diversity of peoples and cultures and of the significance and impact of mass communications in a global society.

The craft of journalism strives to be objective. However, much of the gathering of information for reporting purposes could be from subjective sources that are historically built on subset of privileged voices. Furthermore, we often find ourselves relying on information about historically important events that were mostly framed through the perspectives of a segment of our society. I acknowledge that it is possible that there may be both overt and covert biases in the course's material due to the lens and/or period of time in which it was written. Please contact me with feedback if you have any suggestions to improve the quality of the course materials.

Furthermore, I would like to create a learning environment for my students that supports a diversity of thoughts, perspectives and experiences, and honors your identities (including race, gender, class, sexuality, religion, ability, etc.) To help accomplish this:

- If you have a name and/or set of pronouns that differ from those that appear in your official records, please let me know.
- If you feel like your performance in the class is being impacted by your experiences outside of class, please don't hesitate to come and talk with me. I want to be a resource for you.
- If you prefer to speak with someone outside of the course, Joanna Hernandez, CJC director of inclusion and diversity, is an excellent resource. You can email her at jhernandez@jou.ufl.edu.
- If something was said in class (by anyone) that made you feel uncomfortable, please talk to me about it.