

Multimedia Reporting

JOU 3346L • Fall 2022

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All students meet with Professor Lowe for a lecture each Monday from 10:40-11:30 a.m. in FLG 0220. His office: Weimer 3101. His office hours: Tuesdays through Fridays, and mostly by appointment only. Use calendly.com/loweh as the best way to get on his calendar for meetings and advising sessions.

Lab Sections

Robert Dodge

CJC Adjunct Instructor • Section 192G • Mondays • 6:15-9:15 p.m. • Weimer Hall 2050
• Section 1916 • Wednesdays • 6:15-9:15 p.m. • Weimer Hall 2056

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Aurora Dominguez

CJC Adjunct Instructor • Section 192C • Thursdays • 7:20-10:20 p.m. • Weimer Hall 2056

Office Hours: By appointment only • Email: auroradominguez@ufl.edu • Twitter: [@AuroraMiami](https://twitter.com/AuroraMiami)

Bridget Grogan

CJC Adjunct Instructor • Section 192H • Mondays • 1:55-4:55 p.m. • Turlington Hall 2305

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Course Summary

This three-credit intermediate journalism course marries traditional local news reporting with the multimedia skills required of reporters today. Multimedia is a broad term. For this class, it means using more than one kind of storytelling tool for each assignment: text, images, audio, video, data, etc.

You will learn to identify, pitch, produce and deliver a local or regional news story to an online audience. Your primary outcomes are expected to be multiple field assignments that include one or more photographs, a source-narrated audio and or video, an “audio wrap” suitable for a radio broadcast or a digital website, and or a data visualization. You will also dabble with audience engagement as you demonstrate capacities to use social media for your reporting and developing your personal brand. And you may get a taste of beat reporting, as you seize opportunities to develop and nurture sources.

Given the community-based story opportunities across north central Florida and beyond, this course will help prepare you for not only advanced journalism courses in the UF College of Journalism and Communications, but also an internship and or a job before or after graduation. That’s whether you’re committed to pursuing a career working in a newsroom, or such as many students who have excelled in the course in prior semesters, you’re more interested in nonprofit advocacy, book publishing, etc.

Course Objectives

Students in this course will learn and or understand the basics of:

1. Achieving greater clarity, consistency, accuracy and authority in their news writing and attribution.
2. Identifying and pitching a local news story (government, education, business, public safety, etc.).
3. Finding news in the community using official and unofficial sources as well as other means.
4. Gathering facts and information via interviews, public documents, Google, online repositories, etc.
5. Determining which storytelling tool best suits a particular story and maximizing the opportunity.
6. Developing a “hire me” mindset that includes sharing one’s work as socially and smartly as possible.

Noteworthy

Each student is responsible for:

1. Understanding and abiding this syllabus and its contents and directives. Regardless of why he/she/they are unable to do so, a student who does not may be withdrawn from the course per UF policy.
2. Completing all assigned readings as class participation and quizzes will affect grading.
3. Abiding any announcements or directives the instructor sends the class or any one of you individually most likely via Slack but even if email or Canvas. Expect to see interaction from the instructor(s) via Slack concerning relevant matters that will be discussed later in lecture or lab.
4. Not creating unauthorized recordings of course-related activities or materials related to the course.
5. If your performance in this course is affected by your experiences outside of class, letting me know.

Required Texts

- “Inside Reporting: A Practical Guide to the Craft of Journalism (3rd Ed.),” Tim Harrower © 2013.
- “Field Guide to Covering Local News: How to Report on Cops, Courts, Schools, Emergencies and Government,” Bayles © 2012.
- “The Associated Press Stylebook and Briefing on Media Law” apstylebook.com and #apstylechat.
 - access free via <https://www.apstylebook.com/smathers-libraries-at-the-university-of-florida>
- “Mobile and Social Media Journalism: A Practical Guide,” Adornato © 2018.
 - A PDF of the assigned chapter of this book will be provided for free to you within Canvas.
- “Cultural Competence Handbook,” National Association of Hispanic Journalists © 2020.
 - A PDF of the handbook will be provided for free to you within Canvas.
- “Aim for the Heart: Write, Shoot, Report, Produce for TV/Multimedia (2nd Ed.),” Tompkins © 2012.
 - A PDF of the assigned chapters of this book will be provided for free to you within Canvas.
- “Photojournalism: The Professionals’ Approach (Sixth Ed.),” Kenneth Kobre © 2008
 - A PDF of the assigned chapters of this book will be provided for free to you within Canvas.
- Other reading materials located in Canvas and or provided by the instructor(s) in the Slack channel.

Attendance, Attention, Deadlines and Academic Integrity

Attendance and Lateness

Students are responsible for satisfying all academic objectives as defined by the instructor and in this syllabus. Absences count from the first class meeting. Students are to show respect for one another as well as for the instructor. Those who come to class each session and on time will be rewarded.

Each absence may result in a 10-point penalty toward the class contribution portion of your grade (see page 11 of this syllabus). Lateness or unwarranted disruptions may likewise result in up to a 5-point penalty, per each occasion. Students absent from or late to class are responsible for learning about any missed material and or meeting subsequent assignment deadlines. They should do this by consulting another student after class; they can also consult with the instructor via office hours or via the course platform on Slack. The instructor wishes to be helpful but is unlikely to review an entire class afterward.

Regardless of why they were absent, students who miss too many classes risks not mastering the coursework. In such cases, they may be withdrawn from the course per UF policy.

UF Attendance Policies: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Mobile Devices

Mobile devices must be out of sight and unused during class unless the instructor directs them to be used for purposes specific to a particular class session. Do not check text messages, social media, email, etc., during class, as this is rude. Give your full and undivided attention to anyone who is speaking in class, including your classmates. Anyone seen checking social media or any other websites unrelated to topics discussed at that moment in class shall be considered disruptive and potentially asked to leave.

Students shall use notebooks pen/pencil and paper to take notes in this class. Not laptops or phones.

Deadlines

Late assignments are not accepted unless an emergency can be documented. This means that an assignment submitted late is graded as a zero. If an illness or a personal emergency prevents you from completing an assignment on time, advance notice and written documentation are required. If advance notice is not possible because of a true emergency, written documentation will be mandated ASAP.

Generally speaking, we will function as if working in a professional workplace. In the real world, you don't show up for work (on time) or don't do your work (on time) you risk losing your job. In other words, students who don't come to class and or miss deadlines will suffer consequences.

Academic Integrity

Academic dishonesty of any kind shall not be tolerated in this course. To be certain, academic dishonesty includes, but is not limited to using any work done by another person and submitting it for a class assignment; submitting work done for another class; copying and pasting text written by another person without quotation marks and or without complete attribution, which usually includes a link to the original work; using images produced by someone else without explicit permission by the creator. Attribution is not the same as permission. Most images found online are not free to use.

UF Student Honor Code: <https://sccr.dso.ufl.edu/process/student-conduct-code/>

Counseling Center

Personal or health issues such as depression, anxiety, stress, career uncertainty and or relationships can interfere with your ability to function as a student. UF's Counseling and Wellness Center (CWC) offers support for students in need. CWC is located at 3190 Radio Road and open each weekday from 8 to 5.

UF Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc>

UF Resources

UF students have access to tutorials (video-based and otherwise) from which to learn outside of class time certain software and equipment needed to accomplish various required tasks this semester. These resources include but are not limited to the library, tutoring, career resource center, etc.

UF Student Resources: <http://ufadvising.ufl.edu/student-resources.aspx>

Technical Support

Call 352-392-HELP (4357) for help resolving computer-related and other technical issues related to accessing or using Canvas, connectivity (wireless, VPN), email or software configuration, and browser and GatorLink authentication issues. A security reminder: Don't share your UF password with anyone.

UF Computing Help Desk: <https://helpdesk.ufl.edu> or helpdesk@ufl.edu • Walk-In Support: HUB 132

Students With Disabilities

Reasonable accommodations will be made for students with disabilities and who have registered with the UF Dean of Students Office. This office will provide relative documentation to the student, who must then provide this documentation to the instructor when requesting accommodations.

UF Disability Resource Center: <http://www.dso.ufl.edu/drc/>

Course Evaluations

At the end of the semester, please offer feedback on the quality of the course instruction via GatorEvals.

GatorEvals Guidance: <https://gatorevals.aa.ufl.edu/students>.

Evaluation Results: <https://gatorevals.aa.ufl.edu/public-results>.

Diversity Statement

The UF 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 all 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.

Students are at all times to show respect for one another as well as for the instructor. If something was said in relation to this class (by anyone) that made you feel uncomfortable, please tell your instructor.

Sourcing (Part I): Diversity and Conflicts of Interest

Whenever possible during this course, students shall pursue storytelling that is fair, accurate and complete and based on information gathered from a variety of sources. A greater understanding of the cultural and ethnic differences in our society will enhance the learning experience, and help students develop habits and sensitivities that will be of great value in their workplaces and communities. This emphasis on diversity of sources shall not focus just on race and ethnicity or sexual orientation, but also age, education, gender, geography, occupation, politics, religion, socioeconomics, etc.

Abide related content “Diversity in News Coverage,” pages 88-89 in the course textbook by Harrower.

Avoid conflicts of interest at all times. Students in this course shall not be used as sources for your field assignments. The same applies to relatives, roommates, friends (from campus or back home), sorority sisters, fraternity brothers, or members of any other co-curricular or extracurricular organizations to which you belong. Interviewing UF faculty, staff, or employees may be allowed provided they and the student do not have a prior relationship and only with prior approval from the instructor.

Sources must be interviewed either in person or on the phone. Email interviews are discouraged and permitted only with the instructor’s permission in advance of the particular interview. Sometimes a source will want you to let him read a story before it is submitted or published. Do not do so. It may be appropriate sometimes, depending on the story, even ideal to call the source back to confirm facts or context, or even to read the person’s direct or direct quotes to him or her. Be wary, however, of allowing someone else to determine or undermine your reporting or story approach for nefarious reasons.

In nearly all cases, multiple sourcing is required and be sources we mean interacting with at least two real human beings, and not simply relying on organizational statements, news releases or websites. This also involves contacting as many people or obtaining as much related documentation as possible. It is wise to interview as many sources as possible, so you have more than you need for your story.

All facts and opinions in your story must be attributed to sources. Anonymous or off-the-record material is not acceptable any more than the use of fictional people. If there’s a compelling reason to not use a source’s full name in a story, it must be explained to the instructor in advance for approval.

Submitted assignments not abiding these sourcing, diversity and interview mandates shall be penalized.

One more thing regarding sourcing – an end of semester lab assignment: WUFT News has come to view its global source listing as a living document generally in need of updating at least once a year.

Given you will have spent all semester cultivating sources, perhaps developing a beat and, yes, learning the nuances of community journalism, there will be time during the final lab period to share that wealth of knowledge and information with the student reporters who will follow you in the weeks and semesters to come. Think: What do I wish I would have known when starting this course?

To help set the next student reporter up for success and WUFT to maintain continuity of coverage across the region through semester transitions each student will submit a written summary. It will consist of people and contact information (email and street/postal addresses, phone numbers, social media handles, etc.), along with what you learned about reporting, advice about where to find stories, story ideas you did not get to tackle and other helpful tips. Act as if writing your own letter of reference.

Course Representation

In dealing with news sources for course assignments, you may be asked, “Who are you with?” In most cases, you should state that you are a reporter for WUFT News, though in some instances it could be for another news organization as permitted by the instructor. If pressed, it is acceptable to state that you are enrolled in a reporting course at the University of Florida College of Journalism and Communications. Whenever necessary or prudent, you may refer a source’s questions and or concerns to your instructor.

Class assignments are not required to be published in order to get a decent grade. Your lab instructor will discuss this further when the section meets. In any case, your work should not be posted on the internet or shared with a recruiter as examples of your writing or reporting ability until published or graded. Sharing material substantially edited by an instructor as your own work could be dishonest. No student shall use another’s story idea developed for this course to benefit a separate news organization.

Professional Standards

This course will benefit anyone interested in a career in any communications field, because he or she must be able to write clear and concise copy, with care and precision, often on deadline, and that is fair and accurate. One major American daily newspaper defines the skills it expects of its reporters this way:

Writing ability – grammar and spelling; ability to tell a good story well; use of quotes, anecdotes and descriptive detail; use of active voice and strong verbs; ability to write inviting leads that hit the point of the story; ability to write tightly and to organize information in logical, compelling sequence.

Reporting ability – pursuit, digging, enterprise, diligence; able and eager to see and pursue promising angles; able to seek and obtain anecdotes, details and quotations that provide documentation and add liveliness to copy; able to see need for and to get both sides of the story; able to cultivate good sources.

Speed, productivity and efficiency – speed on deadline; speed and efficiency in completing non-deadline assignments; ability and willingness to manage more than one assignment at a time; ability and willingness to make frequent, substantive contributions to the content of the paper.

Accuracy – skill with basic factual information such as names, addresses, dates and figures; ability to identify and make use of the best sources, whether they are documents, references or people.

Work habits – punctuality, reliability, readiness to go beyond the minimum requirements of the job; interest in assuming and ability to assume more than minimum responsibility; ability and willingness to anticipate and fulfill the demands of an assignment without prompting; ability to deal even-handedly with peers and supervisors, to accept constructive criticism and to offer constructive suggestions; interest in all areas of the news operation; knowledge of community, regional, national and international events; regular and thorough reading of the newspaper.

Judgment – commitment to fairness and balance; ability to recognize and assess possible adverse consequences of actions; knowledge of, respect for and observance of the news department's policies.

Potential – likelihood that the reporter is a candidate for a more challenging reporting assignment or a supervisory position; evidence that he or she possesses the characteristics of leadership and supervisory ability expected of supervising editors.

Social Media

Social media is now essential on many storytelling fronts in gathering and presenting information, to report and filter the news, and or to distribute content across multiple news platforms. In this course, we may use Facebook, Twitter, Instagram, Snapchat, Medium, LinkedIn, TikTok and or other social media for reporting, and to communicate with one another and people we may never meet. We will also use these tools to better present ourselves and demonstrate our value to potential employers.

Associated Press Style

Given the many AP style-related quizzes this term and our persistent quest to write with clarity, consistency, accuracy and authority cannot stress enough how important it is for you to know (in no particular order): capitalization, numerals, dates, decades, years, Roman and Arabic numerals, percentages, a.m., p.m., times, ages, boy, girl, infant, youth, hyphens, directions and regions, highway designations, composition titles, magazine names, newspaper names, titles, military titles, courtesy titles, legislative titles, race-related, religious titles, academic, abbreviations and acronyms, second reference, social media, state names, abbreviation of state names with cities, gender and sexuality, dateline cities, distances, percents, dimensions, foot, cents, dollars, millions, fractions, addresses.

Submitting Writing Assignments

All writing assignments should be turned in:

- On a Word file with 1-inch margins (top, bottom, left, right), 12-point Times New Roman font with Format<Paragraph spacing set at zero, zero, none, single in the dialog boxes (please ask).
- With the file named as either studentlastname_topicname.doc or studentlastname_topicname.docx.
- With your name, slug and date on three separate lines, all single-spaced in the top left corner.
- With the text as double-spaced and with indentions for new paragraphs.

All assignments must be submitted or posted by the specified deadline.

Failure to abide by these expectations could result in grade penalties.

Budget Lines and Story Pitches

Budget lines and story pitches are a staple of any newsroom (see Harrower, pages 18-19).

They enable reporters and editors to preview, describe and or detail what content is proposed or publishable and why, most importantly, the audience should care. Budget lines typically focus on impact, immediacy, proximity, prominence, characters, novelty, conflict, emotions, etc.

Therefore, a budget line must be submitted for each field assignment via the form at <http://bit.ly/loweclasspitch>. Not doing so on time and as instructed may result in a grade penalty.

More importantly, though, it could mean someone else who pitches it via the form first would most likely be granted permission to pursue the story instead of you. It is strongly advised that even if you suddenly come across a story, and begin reporting it, remember to pitch it via the form right away.

Field Assignments

Consider the following when pursuing the field assignments you are to submit during the semester:

TEXT

- Lead: Generally looking for an anecdotal lead – a revealing little story that lures the reader in.
- Nut graph: Why does this person, activity, agency, etc., matters now; it should otherwise help the reader know why this is a story worth reading. A supporting nut graph may be ideal.
- Chronology/What lies ahead: Efficient use – and definitely not overuse – of background information. Provides context. Moves the story forward. Doesn't slow it down.
- Transitions: Do they help move the story along, give it life and urgency and context.
- Quotations/Attribution: Is it clear who's saying what, where and when and why?
- Prescription: Does the story fall within the expected length given the assignment?

SOURCING

- Is everyone included who should be included? Do they in total provide sufficient depth (information and insight), context (broadening understanding) and reliability? Are there enough sources to lessen the chance for bias and inaccuracy? Is demographic diversity factored?

MECHANICS

- Avoids errors in grammar, spelling, punctuation or AP style, not to mention wordiness and undue repetition or redundancies, prepositional traps and run-on sentences; no form errors or obvious layout concerns based on class instruction; demonstrates quality proofreading.

IMAGE(S) AND CAPTIONS

- Did the reporter take the image(s)? (Courtesies are only OK if contextualizing someone's past.) Are basic competencies such as exposure, focus and composition (framing, rule of thirds) exhibited? Are they cropped 4 x 6 or 2 x 3 horizontally and ordered in such a way to represent an obvious story with a variety of shots (tight, wide, super tight, medium, point of view, etc.)? Are the captions sufficient in length and abiding grammar, spelling, punctuation, AP style and course instruction?

HEADLINE

- In addition to abiding mechanics (see above) and course instruction (especially new industry norms), does it sufficiently reflect the story's news value? Is it likely to help attract an audience to the story?

Rubrics for the multimedia and social media assignments that each student shall complete during the semester – all designed to help develop one's journalistic toolbox – will be revealed separately via Slack and or Canvas. Tease: For the audio or video assignments, can we readily discern who did what? Does the story convey emotion, motion, a central character, tension, intimacy, shock and awe? Does it aim for the heart? For the data visualization, does it reflect a creative or alternative way in which the audience can access additional and compelling information. As for social media, how well are you engaging your audience, mining it for story ideas and sources, and sharing your published work as broadly as possible?

Factual Errors

- Factual errors are embarrassing and intolerable. They can range from an inaccurate street address or time element (even if the effect on the story is relatively insignificant) to a misspelled name of a person, business, agency or institution (on any reference) to a misquote – or just plain sloppiness.
- If a student corrects a fact error before the instructor finishes editing, there shall not be a penalty.
- If an editor finds one or more fact errors, up to 25 points could be deducted. If a source or reader reveals a fact error, up to 50 points could be lost. Either case shall be at the instructor's discretion.

Other Readings and Resources

- WUFT.org; Gainesville Sun and gainesville.com (UF subscription to Access World News database).
- Other journalism websites, including, but not limited to those of national, regional, local, alternative and campus news outlets – newspapers, magazines, television and radio and online-only.
- Journalist’s Resource, Harvard University Shorenstein Center on Media, Politics and Public Policy
 - <https://journalistsresource.org>
- Journalist’s Toolbox, presented by the Society of Professional Journalists
 - <https://www.journaliststoolbox.org>
- Mobile Reporting Tools, by Richard Koci Hernandez, Berkeley Graduate School of Journalism
 - <https://multimedia.journalism.berkeley.edu/tutorials/mobile-reporting-field-guide>
- Style guides on grammar, spelling, punctuation, special interests, etc., including but not only:
 - <https://www.nabj.org/page/styleguide> and <https://www.aaja.org/ajjahandbook>
 - <https://www.diversitystyleguide.com> and <https://www.nlgja.org/stylebook>

Sourcing (Part II): bit.ly/wuftsourcelist

Please take care to make use of what’s at bit.ly/wuftsourcelist as often as you can and need. This document represents years of student reporter experiences and insights about the communities in which we find and tell stories. You’ll find within it contacts for sources with whom your predecessors have fostered relationships over multiple semesters. They are people who have talked to student reporters in the past and are likely to do so again. For that reason, as you approach your reporting, please think of those who came before you and those who will come after you.

In short, build upon and do not burn these bridges. Here’s a suggested approach:

1. Pick an area or topic – one that interests you or a completely random place you’ve never visited.
2. Start ping the listed numbers or emails.
3. When the person answers, introduce yourself and say: I’m reaching out because we want to do a better job of sharing stories about your (community/organization/area of expertise), so I just called to say hello, let you know we’re listening, and want to hear what might be happening.
4. Ask them a mix of these questions:
 - Is there anything going on in your community the media isn’t covering?
 - Who’s doing important work near you that people should know about?
 - What problems are you or people you know trying to overcome?
 - Have you seen any positive stories or solutions in your community?
 - Who is someone well looped into this that you think I should hear from?
5. Thank the person for speaking with you. Let them know you might call back in a few weeks, and that if they think of anything in the meantime, your telephone number is ...

You can also use CTRL+F to run keyword or name searches related to a topic you’re pursuing. There are thousands of sources in these pages, and one is certain to be useful for you.

Note: If you find any out-of-date or incorrect information as you go about your reporting, please send Ethan Magoc a message via Slack or email (emagoc@wuft.org) so that it can be updated.

WUFT News

This course is aligned significantly with WUFT News and its websites. These are not campus stations. They are professional news outlets serving 19 counties across north central Florida. So for this class, think and act like a professional journalist. In other words, treat this like a job or internship. If you do, you will get better clips, you will better prepare yourself for a job and you will get a better grade. It also will prepare you for working in a professional workplace by navigating office politics, communicating your ideas, garnering attention and interacting with management. Even if a job in journalism is not your desired destination, you will gain valuable work experience to apply toward your chosen profession.

Most details related to WUFT – from finding stories to writing headlines – are on its intranet site (<http://www.wuft.org/newsroom>). The username is **newsroom**; the password is **INCnewsr00m2021***

There is no required equipment or software for this course – other than most likely a smartphone and one knowing how to use what is taught in the college's Sight, Sound and Motion course.

Slack

All JOU 3446L students shall pitch their story ideas via <http://bit.ly/loweclasspitch> no later than the night before each lab session. All pitches will automatically load into a daily story budget (a Google Doc) and be viewable via the course Slack channel. Feedback for your idea will come from your lab instructor and or a WUFT editor – via Slack. Failure to monitor these forms and channels could be costly.

Story Submission

- All text stories and associated story assets (photographs, video or audio files, data visualizations, etc.) considered ready for publishing shall be submitted to the instructor, who would then process it according to WUFT mandates and traditional editing circumstances. Students shall not move stories or assets to a WUFT editor for publishing unless expressly directed to do so to by the instructor.
- Your submission shall include a headline and multimedia assets and abide social media mandates.

Always remember: All field assignments will be submitted twice, first in Canvas, as well as via Slack, regardless of any external publishing. Your submission to Canvas is for your grade. Failure to submit to that platform by the deadline will result in, at best, a point reduction, and if not at all, zero credit.

Grading (Part I)

The instructor will judge each assignment as a newsroom editor focused on accuracy, craftsmanship, effort and enterprise, not to mention how well the student reporter abides directives, instruction and feedback. Other considerations: relevancy or urgency (front-page news or just a brief); the quality of sourcing; the depth of interviewing; attribution; the power of quotes; story flow (is it logical); adherence to AP style, not to mention grammar, spelling and punctuation; and gumption and ingenuity.

An A indicates superior performance; B, highly competent, above-average work; C, average; D, below average; E, unsatisfactory. Use and manage your time efficiently. You will be rewarded for results, not simply for effort. Steady improvement, however, will earn additional equity.

Final grade calculations: 930-1,000, A; 929-900, A-; 899-870, B+; 869-830, B; 829-800, B-; 799-770, C+; 769-730, C; 729-700, C-; 699-670, D+; 669-630, D; 629-600 D-; 599 and below, E.

Grading (Part II)

Attendance/Professionalism (75 points – points deducted for each unexcused absence and/or lateness)

- Attending each Monday lecture and assigned lab session is required. Besides extending lessons proffered via the in-person and online lectures, the lab sessions will focus on everyone working collectively to help each other to identify, pitch and develop the best story packages possible.

Canvas Quizzes (200 points)

- Expect a weekly quiz testing your understanding of the assigned reading, video lecture and supplemental material offered in each module – as well as your proficiency with The Associated Press Stylebook (15 points each). There are also two extra credit quiz opportunities.
- There's also a finals-like grammar, spelling, punctuation and AP style quiz – with 100 questions and 60 minutes to take it. You will have up to three attempts, with the highest score counting (25 points).

Field Assignments (500 points – 100 points for each one, with options for more points for great work)

- Each student will identify, pitch, report and produce six news reporting assignments during the course – according to prescribed types, lengths, objectives, etc. – that aim to determine the level of proficiency to which one has learned the concepts taught in the course to date.
- At least one field assignment – but no more than two – will be done as a “daily deadline.” A second one would require a significant multimedia effort, that is, with a strong audio and or video outcome.
- The other assignments should reflect two weeks of reporting and will be due on stated Fridays.
- Each student is urged to do a range of stories, ideally one each involving government, public safety, courts, health, the environment, education, business, economic development, technology, etc.

Multimedia Components (150 points – with options for more points for great work/multiple instances)

- Each student shall submit at least three multimedia reporting components per course instruction. Each one must accompany a field assignment and can't be offered as a stand-alone element.
- Each field assignment should have at least some form of photography. The three multimedia components shall include 1) a NPR-style audio “wrap” (50 points); 2) a multiple-source video, a source-narrated audio or a source-narrated video (50 points), 3) a data visualization, i.e., timeline/ map, bar/pie chart, etc. (50 points). Fifty points shall be deducted for missing one of the three types.
- Each field assignment should have at least one multimedia element but does not have to have all types. Stories with multiple components, of course, will be rewarded at the instructor's discretion.

Source Development and Social and Sharing Memos (75 points)

- Each student shall demonstrate a capacity to develop and cultivate a diverse array of sources that reveals a willingness to interact with multiple human beings per story – and getting the deets.
- Each student shall demonstrate a capacity to build a journalistic brand through the type of information he or she shares using social media and how he or she interacts with the public.
- Each student shall offer a written summary about one's sourcing this semester (as per on page 5) and a social media audit reflecting one's readiness for potential employers.

Missing or Late Work

- Assignments not completed sufficiently or submitted on time shall be penalized grade-wise. Again, in the real world, you don't do your work – and on time – you risk losing your job (see page 3).

Course Schedule

This syllabus represents our current plans and objectives. As we go through the semester, these plans may change based on developing news or learning opportunities. Such changes shall typically be communicated via Canvas or Slack announcements. A complete list of assignments including the viewing of one or more lecture videos as well as quizzes shall be found within each module on Canvas.

MODULE 0: ORIENTATION AUG. 29-SEPT. 4

In this module, you will learn the course objectives and what's expected of you this semester: Telling stories using text, images, audio, video, data, social media, etc. You will learn about the course mission and goals, otherwise known as the Spiker Doctrine. And you will learn about a case study about community and journalism, sense of community and public layers.

This module also introduces you to the course assignments, including those resulting from daily or more often extensive reporting, as well as readings, quizzes, memos and a discussion board. You will share what you bring to the course, and what you hope to get out of it. And you will glimpse a few successes and lessons from multimedia outcomes produced by prior JOU 3346L students.

Required Reading

Lowe, Herbert. "Journalism and Community: A Case Study of the Milwaukee Neighborhood News Service." Master's thesis. Marquette University, 2014. Abridgment, pages 1-24

Lowe, H. (2016, May 7). "Experiment in Journalism." Published in Crossroads section of a Sunday edition of the Milwaukee Journal Sentinel newspaper. Retrieved from <http://www.jsonline.com/news/opinion/experiment-in-journalism-b99719406z1-378486066.html/>

Additional supplemental material as outlined in Canvas or Slack.

MODULE 1: INTERMEDIATE NEWS REPORTING SEPT. 5-11 (NO IN-PERSON LECTURE)

In this module, we will focus on intermediate level reporting. You will learn how to identify and pitch a story and how to keep any of your peers from doing it instead. You will learn how to cover a beat, how to cover meetings and speeches, how to nationalize a local story instead of merely localizing a national one, and why it is essential to "get the deets." And you will learn how to cover a breaking news story on deadline, how to produce an "advance" and critically why we care more about the people being served than those doing the serving.

Required Reading

"Inside Reporting: A Practical Guide to the Craft of Journalism," by Tim Harrower (3rd edition © 2013).

- Chapter 4, "Reporting Basics," pages 67-89
- Chapter 5, "Covering the News," pages 93-113
- Chapter 6, "Beyond Breaking News," pages 115-137
- Chapter 7, "The Seven Deadly Sins," pages 150-151
- Chapter 7, "Journalism Ethics," pages 152-153
- Chapter 8, "Digital Journalism," pages 157-181

Additional supplemental material as outlined in Canvas or Slack.

MODULE 2: AP STYLE AND DIVERSITY SEPT. 12-18

In this module, you will review from prior journalism courses how abiding The Associated Press Stylebook will help you write with greater clarity, consistency, accuracy and authority. You will also learn how style guides from other journalism organizations can help you navigate through news writing landmines related to inclusion, diversity, equity and access. And we will also examine the evolving nexus between those four ideas and traditional journalism principles.

Required Reading

“Inside Reporting: A Practical Guide to the Craft of Journalism,” by Tim Harrower (3rd edition) © 2013.

- Chapter 4, “Reporting Basics,” pages 88-89

“Cultural Competence Handbook,” National Association of Hispanic Journalists © 2020.

- Pages 1-36 (A PDF of the handbook is available for free to you within Canvas.)

Additional supplemental material as outlined in Canvas or Slack.

- **FIRST FIELD ASSIGNMENT due by 6 p.m., Friday, Sept. 16**

MODULE 3: INTERMEDIATE NEWS WRITING SEPT. 19-25

In this module, we will focus on news writing and continue our emphasis on solid reporting. Through an autopsy of an exclusive news report, you will learn about the power of using clear transitions, strong quotes, consistent rhythm and pacing, and having each sentence provide an answer to a reader’s question. You will also meet the veteran reporter who produced the story, and learn how she got the assignment and then made it happen.

Required Reading

“Field Guide to Covering Local News: How to Report on Cops, Courts, Schools, Emergencies and Government,” Bayles © 2012.

- Chapter 1, “Beat Reporting in the Digital Age: Shoe Leather and Social Media,” pages 9-21
- Chapter 2, “Interviewing,” pages 22-31
- Chapter 3, “Working With Editors” pages 32-40
- Chapter 4, “Filing in the Digital Age,” pages 41-50

Additional supplemental material as outlined in Canvas or Slack.

MODULE 4: PHOTOJOURNALISM SEPT. 26-OCT. 2

In this module, we will focus on photojournalism. You will learn the elements of a compelling news story photo – particularly action, emotion and surprise – and how to create environmental images that go well beyond the boring headshot. You will also learn how to write worthwhile captions, and when courtesy photos are acceptable and when they are not.

Required Reading

“Photojournalism: The Professionals’ Approach (Sixth Ed.),” Kenneth Kobré © 2008

- Chapter 1, “Assignment,” pages 3-25
- Chapter 2, “News,” pages 26-47

Additional supplemental material as outlined in Canvas or Slack.

- **SECOND FIELD ASSIGNMENT due by 6 p.m., Friday, Sept. 30**

MODULE 5: AUDIO STORYTELLING OCT. 3-9

In this module, we will focus on audio journalism. You will learn about writing for broadcast, including using a friendlier, more conversational tone than for typical news writing, and how to produce an “audio wrap” featuring multiple sources and suitable for broadcast by an NPR affiliate, as well as a source-narrated audio story in which one character is the focal point.

Required Reading

“Inside Reporting: A Practical Guide to the Craft of Journalism (3rd Ed.),” Tim Harrower © 2013.

- Chapter 9, “Broadcast Journalism,” pages 181-191

Additional supplemental material as outlined in Canvas or Slack.

MODULE 6: VIDEO STORYTELLING OCT. 10-16

In this module, we will focus on video journalism. You will learn why a certain set of commandments can make the difference between looking professional or amateurish and why character, motion, emotion, shock and awe, tension and intimacy are essential elements of a great video story. You will also learn which types of assignments tend to produce good videos, and which ones do not, and the difference between news reports and documentaries.

Required Reading

“Aim for the Heart: Write, Shoot, Report & Produce for TV & Multimedia (2nd Ed.),” Tompkins © 2012.

- “Introduction,” pages xxi-xxiii
- Chapter 1, “Aim for the Heart,” pages 1-14
- Chapter 3, “Find Memorable Characters,” pages 41-53
- Chapter 5, “Verbs and Adjectives,” pages 67-75

Additional supplemental material as outlined in Canvas or Slack.

- **THIRD FIELD ASSIGNMENT due by 6 p.m., Friday, Oct. 14**

MODULE 7: DATA VISUALIZATION OCT. 17-23

In this module, we will focus on data journalism and short-form alternative storytelling. You will learn why it’s important to condense information into reader-friendly chunks, and be introduced to tools such as Datawrapper, Google Maps, Flourish, TimelineJS, etc. that allow for interactive bar charts, timelines, quote collections, maps, and more. You will also learn when it may be best to create an infographic to present information in a digestible form.

Required Reading

“Inside Reporting: A Practical Guide to the Craft of Journalism (3rd Ed.),” Tim Harrower © 2013.

- Chapter 4, “Reporting Basics,” pages 86-87
- Chapter 6, “Beyond Breaking News,” pages 132-133

Additional supplemental material as outlined in Canvas or Slack.

MODULE 8: GOVERNMENT AND POLITICS OCT. 24-30

In this module, we will focus on covering government and politics. You will learn about the players and personalities – elected officials, bureaucrats, politicians and gadflies, advocates and activists, etc. – that make municipal, county and state agencies function and keep them accountable. You will also learn how to identify stories that matter most to actual people, and not just those with agendas, and also the basics of covering campaigns and elections.

Required Reading

“Inside Reporting: A Practical Guide to the Craft of Journalism,” by Tim Harrower (3rd edition) © 2013.

- Chapter 5, “Covering the News,” pages 106-111

“Field Guide to Covering Local News: How to Report on Cops, Courts, Schools, Emergencies and Government,” Bayles © 2012.

- Chapter 8, “Government,” pages 161-197

Additional supplemental material as outlined in Canvas or Slack.

- **FOURTH FIELD ASSIGNMENT due by 6 p.m., Friday, Oct. 28**

MODULE 9: EDUCATION AND SCHOOLS OCT. 31-NOV. 6

In this module, we will focus on education and schools. You will learn how and why covering your community’s schools will keep you busier, offer bigger challenges and provide a larger, more engaged audience than other reporting beats. You will also be introduced to the national conversations about something that’s central to everyone’s future and history.

Required Reading

“Field Guide to Covering Local News: How to Report on Cops, Courts, Schools, Emergencies and Government,” Bayles © 2012.

- Chapter 9, “Education,” pages 198-232

Additional supplemental material as outlined in Canvas or Slack.

MODULE 10: PUBLIC SAFETY AND CRIMINAL JUSTICE NOV. 7-13

In this module, we will focus on covering public safety and criminal justice. You will learn to identify and analyze local and regional law enforcement trends, tell stories about victims and their advocates, and educate readers on how to protect themselves. You will also learn how to find interesting cases and human interest stories taking place in criminal and civil courts.

Required Reading

“Inside Reporting: A Practical Guide to the Craft of Journalism,” by Tim Harrower (3rd edition) © 2013.

- Chapter 5, “Covering the News,” pages 98-105

“Field Guide to Covering Local News: How to Report on Cops, Courts, Schools, Emergencies and Government,” Bayles © 2012.

- Chapter 5, “Cops and Crime,” pages 53-86
- Chapter 6, “Fire and Emergencies,” pages 87-118
- Chapter 7, “Courts,” pages 119-160

Additional supplemental material as outlined in Canvas or Slack.

- **FIFTH FIELD ASSIGNMENT due by 6 p.m., Friday, Nov. 11**

MODULE 11: BUSINESS & ECONOMIC DEVELOPMENT NOV. 14-20

In this module, you will learn to identify trends related to the regional jobs market, which industries are thriving or failing, and how changes to the economy affect everyday people. You will learn to find interesting businesses and advocacy groups worthy of news coverage – and not just free marketing. And you will learn where to find sources to help the public better understand what’s going on.

Required Reading

Wikipedia: “Economic Development,” “Infrastructure” and “Socioeconomic Status”

- Retrieved from https://en.wikipedia.org/wiki/Economic_development and <https://en.wikipedia.org/wiki/Infrastructure> and https://en.wikipedia.org/wiki/Socioeconomic_status

Additional supplemental material as outlined in Canvas or Slack.

MODULE 12: HEALTH, ENVIRONMENT, ETC. NOV. 21-27 (NO IN-PERSON LECTURE/LABS)

In this module, we will focus on covering health, technology and the environment. You will learn how to identify trends related to health care and our habitats – at home, at work or in wildlife – and how, for better or worse, technology is affecting all of it. And you will learn to find sources to help the public understand how to maximize advancements and or better protect themselves and the environment.

Required Reading

Wikipedia: “Health Care,” “Technology,” “Natural Environment,” “Built Environment” and “Environmentalism”

- Retrieved from https://en.wikipedia.org/wiki/Health_care, https://en.wikipedia.org/wiki/Natural_environment, https://en.wikipedia.org/wiki/Natural_environment and <https://en.wikipedia.org/wiki/Environmentalism>.

From the AP stylebook: section on health and science.

Additional supplemental material as outlined in Canvas or Slack.

MODULE 13: SPORTS, RELIGION, LIFESTYLE, RECREATION NOV. 28-DEC. 4

In this module, we will focus on covering other types of stories prevalent in community journalism, including about people making a difference through Little League, leading theater groups, joining exercise groups for social interaction, and pastors eschewing tradition to reach new followers.

Required Reading

“Inside Reporting: A Practical Guide to the Craft of Journalism,” by Tim Harrower (3rd edition) © 2013.

- Chapter 5, “Covering the News,” pages 112-113

“Religion in Media: An Integrated Curriculum for The Washington Post Newspaper in Education Program,” The Washington Post © 2015.

- Pages 1-17 (A PDF is available for free to you within Canvas.)

“Lifestyle Journalism – One of the Most Challenging Forms of Writing,” by Michele Koh Morollo, Medium.com, March 22, 2019.

- Retrieved from <https://michelekohmorollo.medium.com/lifestyle-journalism-one-of-the-most-challenging-forms-of-writing-838b628a87f7>

Additional supplemental material as outlined in Canvas or Slack.

- **SIXTH FIELD ASSIGNMENT due by 11:59 p.m., Dec. 2**

MODULE 14: SHARING YOUR GOOD WORKS EXTRA CREDIT OPTION

In this module, we will focus on telling *your* story, and especially what makes you different than your competition when using social media before, during and after your reporting, as well as increasing audience engagement with your work after it's shared with the world. You will also learn about the two end-of-semester memo assignments related to sourcing as well as social and sharing.

Required Reading

“Mobile and Social Media Journalism: A Practical Guide,” Adornato © 2018.

- Chapter 3, “Your Social Media Brand: Who Do You Want to Be?”
 - Pages 47-67 (A PDF of the chapter is available for free to you within Canvas.)

Additional supplemental material as outlined in Canvas or Slack.

MODULE 15: WHO WILL SAY YOUR NAME? EXTRA CREDIT OPTION

In this module, we will focus on the inevitability that most of you will not pursue careers working as a journalist in a newsroom. You will learn about the many types of jobs and pursuits out there for graduates with a journalism degree hint: the answer goes far beyond traditional media as well as review the instructor's post-transition experiences.

This module also offers examples of journalism majors who became famous for doing things decidedly different than reporting and writing, and case studies of past students who could have been excellent journalists but instead are happy doing something else.

Required Reading

“Inside Reporting: A Practical Guide to the Craft of Journalism,” by Tim Harrower (3rd edition) © 2013.

- Chapter 10, “Public Relations,” pages 193-201

“The Associated Press Stylebook and Briefing on Media Law” apstylebook.com and [#apstylechat](https://twitter.com/apstylechat).

- Access free via <https://www.apstylebook.com/smathers-libraries-at-the-university-of-florida>

Additional supplemental material as outlined in Canvas or Slack.

- (Optional) final revisions on the first, second, third field assignments due by 6 p.m., Friday, Oct. 21.
- (Optional) final revisions on the fourth field assignment are due by 6 p.m., Friday, Nov. 4.
- (Optional) final revisions on the fifth and field assignments are due at the lab instructor's discretion.

SOCIAL & SHARING & SOURCE DEVELOPMENT MEMOS deadline: 11:59 p.m., Dec. 7.

MODULE 14 and 15 EXTRA CREDIT QUIZ OPTIONS deadline: 11:59 p.m., Wednesday, Dec. 7.

AP STYLE AND GSP MASTERY QUIZ deadline: 11:59 p.m., Wednesday, Dec. 14.