

# Applied Journalism: Advanced Multimedia Reporting

Fall 2024 • JOU 4950 • Section HMM2 • Weimer Hall 2052 • Tuesdays 9:35 a.m.-12:35 p.m.

## Herbert Lowe

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My office: Weimer 3101. My virtual office hours: 3-5 p.m. Wednesdays and otherwise by appointment only. [Using my Microsoft Booking portal](#) is the best way to schedule a one-on-one meeting with me.

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## Course Summary

This is a section of the applied journalism course otherwise known as the senior capstone class offered to and required of most students governed by the CJC Department of Journalism. You have been invited to enroll in this section because, based on your success in other courses, and particularly JOU 3346L, the instructor believes you are capable of extraordinary advanced multimedia journalism.

The Hearst Journalism Awards Program's annual multimedia competitions are the inspiration for this course section. Those contest mandates may help to guide our processes but to be clear, our collective purpose is to each do the best journalism we have ever done, and for our outcomes to be worthy of publication by news outlets near and far. Beyond that, yes, national recognition would be ideal.

Each student shall be required to produce three multimedia reporting outcomes this semester.

Each of your outcomes shall ultimately represent stellar digital narrative storytelling (audio, video, etc.), innovative storytelling and audience engagement, and/or digital news or enterprise storytelling.

Outcomes will be evaluated based on uniqueness of presentation, how the work incorporates digital storytelling techniques and the impact and strength of the journalism produced. Stories may be told through exemplary writing as well as emerging media such as virtual reality, augmented reality, mixed reality/360 video, as well as use of graphics, data visualization, animation, video, photos and social media.

In addition to publication elsewhere, students may showcase their work via an instructor-approved website that is also part of the project outcome(s). Successful students will come out of the class with a body of work that demonstrates technical proficiency and multimedia storytelling skills.

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## Course Objectives

Students in this course will be able to relate:

1. How to identify, pitch, report, produce and evaluate an advanced multimedia story as a journalist.
2. How to present such an advanced multimedia news story or package for mass dissemination.
3. How to pursue and execute innovative storytelling capable of broad audience engagement.
4. How work within a group/team focused on producing and maximizing a mixture of narrative, digital and emerging media toward storytelling that is unique and worthy of national recognition.

## Noteworthy

Each student is responsible for:

1. Reading, understanding and abiding this syllabus and its contents and directives. This includes doing all of the work assigned from the first module to the last. 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. Abiding any announcements or directives the instructor sends the class or any one of you individually via UF email, Canvas or most likely Slack. Expect interaction from the instructor via these platforms concerning relevant matters that will be discussed as a class soon after.
3. Completing all assigned readings as class participation and/or quizzes will affect grading.

In addition:

- Outreach to the instructor is welcomed but should be short, course related, grammatically correct and necessary. Replies from the instructor will be short and sweet and as soon as possible.
- A security reminder: Your UF password is the only thing protecting you from pranks or more serious harm when using Canvas. Don't share your password with anyone. Change your password if you think someone else might know it. Always logout when you are finished using the system.
- Unauthorized recording and or sharing of recorded materials from this course is strictly prohibited.
- If your performance in this course is impacted by your experiences outside of class, let me know.

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## Technical Support

Call 352-392-4357 for help resolving technical issues related to accessing or using Canvas or other connectivity (wireless, VPN), email software configuration, browser and GatorLink authentication issues.

UF Computing Help Desk: <https://helpdesk.ufl.edu>

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## 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/>

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## 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>

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## Course Evaluations

Please offer respectful feedback about this course online via GatorEvals. Guidance is at <https://gatorevals.aa.ufl.edu/students/>. Evaluation results are at <https://gatorevals.aa.ufl.edu/public-results>.

## Academic Integrity

Academic dishonesty shall not be tolerated in this course. That includes but is not limited to using any work done by another person and submitting it for a class assignment; submitting/repurposing it for/from another class; copying and pasting text written/published by another person/organization without sufficient attribution, regardless of a link to the original work; illicit fabrication/use of artificial intelligence (such as ChatGPT); 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>

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## UF Student 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>

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## Deadlines

Late assignments may not be accepted unless an emergency can be documented. An assignment submitted late could be 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: You don't do your work (on time) you risk losing your job. In other words, students who miss deadlines will suffer consequences. This isn't per se a sports-related class, but as someone else once relevantly put it: What happens when you turn in your fantasy football lineup late? Same concept.

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## Extra Credit

No "extra credit" shall be accepted. Each student is expected to do the same amount of work and achieve the same outcomes. This proves to be fair when considering that students have different circumstances unrelated to class. Imagine those students, for example, who must work three jobs, and don't have as much time to do extra credit as those who don't have to work.

The instructor will not grade according to effort as it is the outcomes that matter. He will be mindful of whether your work is trending forward or backward when it's time for assignment or final grades.

## Student Demeanor

Students are expected to come to class as scheduled and on time and to remain until it has been dismissed. They are to come prepared, having completed any required readings and performed any preparatory work that is assigned. Students are expected to participate in class discussion, and to treat each other and the instructor with respect and attention. While in class, students should not be texting, perusing the internet or otherwise doing anything unrelated to the course task or discussion at hand.

Each absence may result in a 10-point penalty toward the class contribution portion of your grade. Lateness or unwarranted disruptions may likewise result in up to a 5-point penalty, per each occasion.

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.

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## Readings, Multimedia and Resources

The instructor aims at all times to adhere to the UF Center for Teaching and Learning's Affordable UF Initiative (see <http://teach.ufl.edu/affordable-uf>).

### Students should expect to read or take in:

- Multimedia content (text, images, video, audio, data visualizations, social media, websites, etc.) from across the internet that may be assigned in adherence to the course objectives.
- Of particular interest will be articles, images, commentaries, data visualizations, audio and video matter and/or other forms of advanced multimedia from websites owned and operated for mass consumption by news organizations and nonprofits focused on multimedia storytelling.
- This shall also include review of nationally and internationally recognized works, especially those but not limited to the Hearst Awards, Pulitzer Prizes, Online News Association, Scripps Howard, etc.

### Students should also expect:

- \$\$\$ Some reading or multimedia the instructor requires or he/she/they select in adherence to the course objectives and/or pursuant to course assignments could necessitate a small purchase fee.

### And please don't forget:

- WUFT.org; Gainesville Sun and [gainesville.com](http://gainesville.com) (UF subscription to Access World News database).
- 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>
- Style guides on grammar, spelling, punctuation, diversity and inclusion, special interests, etc.
- Use what's at [bit.ly/wuftsourceclis](https://bit.ly/wuftsourceclis). You'll find within it contacts for sources across north central Florida with whom your predecessors have fostered relationships over multiple semesters. These sources 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 advanced multimedia reporting, please think of those who came before you and those who will come after you, and be mindful of contributing to the list.

## Sourcing: 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?” When appropriate, you may say you are a reporter for WUFT News; it may instead also 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/editor.

Class assignments are not required to be published in order to get a decent grade. Your lab instructor will discuss this further in our initial class meeting. 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.

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## 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.

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## 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.

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## 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\_slug.doc or studentlastname\_slug.docx.
- With your name, JOU 4950 and date, on three separate lines, all single-spaced in the top left corner and as otherwise advised by your particular lab instructor.
- Be sure to enter two line breaks to create a space between paragraphs.

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

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

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## 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 a form and format prescribed by the instructor. 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., matter 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.

### MULTIMEDIA, IMAGE(S) AND CAPTIONS

- Did you produce the multimedia yourself? (Courtesies are only OK if offering what you cannot yourself.) Are basic competencies exhibited: exposure; focus and composition (framing, rule of thirds, tight, wide, super tight, medium, point of view, etc.); cropping (4 x 6 or 2 x 3 horizontally); ordered in such a way to represent an obvious story with a variety of shots, etc.? Are the captions sufficient in length and abiding grammar, spelling, punctuation, AP style and course instruction?

### HEADLINES, CHAPTERS, SUBHEADS, AUDIENCE ENGAGEMENT

- In addition to abiding mechanics (see above) and course instruction (especially new industry norms), do they 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.



## WUFT News

This course is aligned with the mission of 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.

There is no required equipment or software for this course – other than minimally a smartphone and recalling what's taught and used in the college's visual journalism and multimedia reporting courses.

Students shall pitch their story ideas as directed no later than the night before each class session. All pitches will automatically load into a story budget (a Google Doc, perhaps) and be viewable via the course Slack channel or another means yet to be determined. Feedback for your idea and work will come primarily from your instructor – but also possibly from one or more WUFT editors or, depending on the work being pursued, another editor/editors from elsewhere, as permitted by the instructor.

### 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.

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## 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/Discussion** (10 percent – points deducted for each unexcused absence and/or lateness)

- Attending each Monday class session is required. We will work collectively to help each other to identify, pitch and develop the best advanced multimedia reporting outcomes possible.

**Abstracts** (10 percent)

- One-page abstracts (block style, single-spaced) explaining your choice(s) and inspiration for your potential individual project(s) and earning the instructor's and your peers' endorsement.

**Weekly Evaluations and Memos** (20 percent)

- We will evaluate stellar student and professional multimedia reporting outcomes from elsewhere.
- Each student will submit a weekly memo that seeks to demonstrate progress toward completing the agreed upon advanced multimedia reporting project. The assignment is primarily designed to help the you and the instructor know whether the project is progressing toward completion on deadline.
- Each memo should be one page, single spaced – and answer questions such as what was my biggest accomplishment over the past week? What was my biggest hurdle? What lessons did I learn from things that didn't go quite right? Did I turn lemons into lemonade? What (quotes, affirmations, etc.) helped advance the project so it may turn out even better than hoped? Did anything happen to suggest I might start thinking about Plan B? What are my tasks and plans for the coming week?
- To be clear, don't feel obliged to answer all of these questions just because they're on the syllabus. Tailor each memo so it help you and the instructor ensure that you stay on the path to success.

**Individual Advanced Multimedia Projects** (60 percent)

- Each student will identify, pitch, report and produce advanced multimedia news reporting projects to be pursued and executed individually during the course. The pursuit, execution and outcome shall adhere to prescribed types, lengths, etc., all with the goal of demonstrating the highest level of proficiency related to the concepts taught in the course and curriculum to date.
- Each individual project shall ultimately represent stellar digital (audio/video) narrative storytelling, innovative storytelling and audience engagement and/or digital news or enterprise storytelling.
- Outcomes will be evaluated based on uniqueness of presentation, how the work incorporates digital storytelling techniques and the impact and strength of the journalism produced. Stories may be told through exemplary writing as well as use of graphics, data visualization, animation, audio, video, photos, emerging media (virtual reality, augmented reality, mixed reality/360 video) and social media.
- The individual projects shall consist of:
  - Replicating the Hearst Awards championship week scenario stemming from a shared prompt.
  - An advanced multimedia reporting effort – featuring a video story – on any topic for a digital audience and suitable for the Hearst Awards Multimedia I: Narrative Video Storytelling category.
  - An advanced multimedia reporting effort suitable for the Hearst Awards Multimedia II: Innovative Journalism and/or Multimedia III: Digital News or Enterprise Story (Individual) categories.

**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 initial plans and objectives for the semester. These plans may change based on developing news or learning opportunities. Such changes shall be relayed to you as soon as possible.

### WEEK 1: Aug. 26

- Introductions and a review of the course objectives, syllabus, assignments and possibilities.

### WEEK 2: Sept. 2 No class because of the Labor Day holiday

- **Due Sept. 2:** Evaluation of prior Hearst Awards multimedia finalists and other projects such as NYTimes Op-Docs and CNN's "The Undecided" and "ATL24" projects.

### WEEK 3: Sept. 9

- **Due Sept. 9:** Replication of Hearst Awards championship outcome stemming from a shared prompt.

### WEEK 4: Sept. 16

- **Due Sept. 16:** One-page abstracts (block style, single-spaced) explaining your choices and inspiration for your potential individual Hearst Awards Multimedia I, II and/or III projects.

### WEEK 5: Sept. 23

- **Due Sept. 23:** One-page update outlining project progressions/regressions/considerations.

### WEEK 6: Sept. 30

- **Due Sept. 30:** One-page update outlining project progressions/regressions/considerations.

### WEEK 7: Oct. 7

- **Due Oct. 7:** Advanced multimedia project suitable for the Hearst Multimedia I category.

### WEEK 8: Oct. 14

- **Due Oct. 14:** One-page update outlining project progressions/regressions/considerations.

### WEEK 9: Oct. 21

- **Due Oct. 21:** One-page update outlining project progressions/regressions/considerations.

### WEEK 10: Oct. 28

- **Due Oct. 28:** One-page update outlining project progressions/regressions/considerations.

### WEEK 11: Nov. 4

- **Due Nov. 4:** One-page update outlining project progressions/regressions/considerations.

### WEEK 12: Nov. 11 No class because of the Veterans Day holiday

- **Due Nov. 11:** One-page update outlining project progressions/regressions/considerations.

### WEEK 13: Nov. 18

- **Due Nov. 18:** Advanced multimedia project suitable for Hearst Multimedia II or III categories.

WEEK 15: Dec. 2: Final class meeting and final class presentation of all individual class projects.