

San José State University
School of Journalism & Mass Communications
Jour 130- 01 #28205
Media Apprentice

Spring 2021

Course and Contact Information

Instructor:	Diane Guerrazzi
Office Location:	Virtual
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Email:	Diane.Guerrazzi@sjsu.edu
Office Hours:	MW 4:30- 6:30 p.m., or by appointment other days/time.
Class Days/ Times	Tu/Th 10:30- 11:45
Classroom:	virtual
Prerequisites:	Jour 61

Course Description

A deep dive into a pool of multimedia concepts, techniques and skills, while working as a student media apprentice reporter. Includes fundamentals of reporting, writing, shooting and editing, as well as storytelling in video, audio and text with photo.

The adventure starts by focusing on the fundamentals of reporting, writing, shooting and editing. As the weeks progress, you will practice storytelling equally in video, audio and text with photo. By the end of the semester, you will be prepared to have your stories published and aired on student media.

Your section will spend half the semester with Professor Guerrazzi for visual storytelling emphasis and the other half with Dr. Richard Craig for instruction in text-based journalism.

Course Learning Outcomes (CLO)

Upon successful completion of this course, students will be able to:

- 1) Demonstrate knowledge of the diversity of groups in global society by including a wide variety of story topics and sources.
- 2) Demonstrate the ability to think critically, creatively and independently.
- 3) Write correctly and clearly in forms and styles appropriate for print, broadcast and online media.
- 4) Demonstrate the ability to use tools and technologies appropriate for the communications professions in which they work.
- 5) Critically evaluate their own work and that of others for accuracy and fairness, clarity, appropriate style and grammatical correctness.
- 6/ Assess their interest in working in various types of media products.

Texts/Readings

Readings may be assigned by Dr. Craig for his half of the semester.

For Prof. Guerrazzi's half of the semester (and for general literacy in journalism) students are required to join NewsU.org. It's free.

This is a *recommended* textbook, if you are new to video shooting on your mobile phone:

- Montgomery, Robb: *Smartphone Video Storytelling*. Taylor and Francis, 2018.
ISBN-13: 978-1138635999

Other equipment / material requirements:

- Required of everyone: external hard drive of at least 500 GB that works with Mac and PC (formatted in "ex fat."). You will not be able to save all your video on your computer, and keep the processor humming along in order to edit, so this hard drive is essential.
- Also required:
Computer with Adobe Premiere (Adobe Creative Cloud is free from SJSU:
<https://www.sjsu.edu/ecampus/teaching-tools/adobe/students/index.html>)
- Smart phone or DSLR, external microphone, tripod. (You may borrow equipment from Update News or the IRC. You may also use your own equipment.)
- Suggested brands to purchase for your cell phone accessories:

Inexpensive suggestions if you decide to purchase your own cell phone accessories:

Lavalier microphone

[https://www.amazon.com/Professional-Microphone-Omnidirectional-Smartphones-](https://www.amazon.com/Professional-Microphone-Omnidirectional-Smartphones-Cancelling/dp/B016C4ZG74)

[Cancelling/dp/B016C4ZG74](https://www.amazon.com/Professional-Microphone-Omnidirectional-Smartphones-Cancelling/dp/B016C4ZG74)

Tripod

https://www.amazon.com/dp/B003LTB8GM/ref=sspa_dk_hqp_detail_aax_0?psc=1&spLa=ZW5jcnlwdGVkUXVhbGlmaWVyPUEyR0ExMERaNU5PWfkwJmVuY3J5cHRIZElkPUeWnTE1NTMwM0o4NERMNVBjTENZMSZlbnNyeXB0ZWRBZEIkPUeWOTkyNTkzMIM1SFhVVjFNSU82UiZ3aWRnZXROYW1IPXNwX2hxcF9zaGFyZWQmYWNOaW9uPWNSaWNRUmVkaXJlY3QmZG9Ob3RMb2dDbGljaz10cnVl

Tripod mount for cell phone

https://www.amazon.com/ULANZI-Pro-Smartphone-Filmmaking-Video-grapher/dp/B076FQCWQG/ref=sr_1_5?crd=1EY12CK17ZZM&dchild=1&keywords=cell+phone+video+holder+for+filming&qid=1595976492&sprefix=cell+phone+video+%2Caps%2C266&sr=8-5

As journalism students, the above tools are important. You should consider purchasing them.

Cell phone cameras with accessories are perfectly acceptable.

Course Requirements and Assignments:

500 points as assigned by Dr. Craig

150 Points: Video pkg 1 (CLO 1,2,3,4,5)

50 Points: Interview assignment

50 Points: Sequence assignment

50 Points: Writing assignment

50 Points: Participation in Prof. Guerrazzi's section

50 Points: Virtually attending and critiquing pkgs in Families Across Borders: a live connection (extra credit)

150 Points: Final video pkg

Grading Criteria:

(See Dr. Craig's syllabus for his criteria.)

Video pkgs. assessed according to standards presented in class for:

10 points each bullet point:

- Script submitted by deadline
- Bites fully transcribed
- No more than two sentences of track between bites
- One expert, two stakeholders interviewed
- Video submitted by deadline
- Tripod used on all shots
- Interviews framed according to class standards
- Bites no longer than 10 sec.
- Standup included
- Audio quality recorded in field and edited in production according to class standards

50 points:

- All changes that were suggested after viewing the first draft incorporated into final draft.

Participation in Prof. Guerrazzi's section assessed according to contribution to class discussions.

Writing Assignment:

Take the free NewsU.org course, called "Clear, Strong, Writing for Broadcast Journalism," a video lesson with Al Tompkins (link is below).

1. --Make a table with the eight motivators and a row for each student in the class.
2. --Bring this table to the story pitch meeting, and check off the motivators that apply to every story.
3. --After you watch the the video, create a "who did what" statement for your story.
4. --Name three "telling details" for your story.

<https://www.poynter.org/courses/clear-strong-writing-for-broadcast-journalism/lessons/strong-writing-video-lesson/>

Interview Assignment:

Record an interview with someone in your home (safe to interview close up). Pick out the best bites from the interview and evaluate the questions you asked that elicited the best answers. What do you notice about those questions? Make a list of your three best and three least effective questions. Explain why each question made the list. Write up these observations and post under the assignment.

Visually, how did your interview work? Evaluate composition.

What kind of setup shots did you get? Evaluate how they relate to the person you interviewed.

Export it as an MP4, post on YouTube as "unlisted" and post the link on Canvas so you will be able to show it in class. (If you are unable to export it on YouTube, bring in your raw video on your camera.)

Sequence Assignment:

Edit a :25 sequence.

Must include wide-medium tight, action-reaction shots (in any order) without jump cuts.

Start with an establishing shot.

End with a memorable shots.

Export it as an MP4 and post it on YouTube, posting the link on Canvas.

Final Examination or Evaluation

The final project consists of the final video story and final text story. Same general story told two ways.

Grading Policy:

Grade	Points	Percentage
A plus	970 to 1000	97 to 100%
A	940 to 969	94 to 96%
A minus	900 to 939	90 to 93%
B plus	870 to 889	87 to 89%
B	840 to 869	84 to 86%
B minus	800 to 839	80 to 83%
C plus	770 to 799	77 to 79%
C	740 to 769	74 to 76%
C minus	700 to 739	70 to 73%
D plus	670 to 699	67 to 69%
D	640 to 689	64 to 68%
D minus	600 to 639	60 to 63%
F	599 or lower	59% or lower

Classroom Protocol

No late work accepted (in Prof. Guerrazzi's section) without verifiable excuse that she deems acceptable. For example, a doctor's note would be acceptable. Please be on time to take advantage of every learning opportunity.

University's Credit Hour Requirement:

“Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally 3 hours per unit per week with 1 of the hours used for lecture) for instruction or preparation/studying or course related activities including but not limited to internships, labs, clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.”

University Policies

Per University Policy S16 9, university wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs' Syllabus Information web page at <http://www.sjsu.edu/gup/syllabusinfo/>”

SUGGESTED REPORTING GUIDELINES FOR STUDENT JOURNALISTS

Today more than ever, journalism students need to consider their safety and the safety of others while reporting. The following guidelines were compiled after reviewing the practices of other universities and news organizations around the country. These guidelines are relevant whether you're taking remote classes on campus or from home. They are designed to allow students to get their reporting done while also remaining safe.

Please keep these three points in mind while Reporting During a Pandemic:

- **No story assignment is worth sacrificing your health.**
- **You have options beyond face-to-face interviews.**
- **Be smart.**

As always, we encourage students to pursue their reporting with dedication and determination. We also expect our students to use best practices and do all they can to remain safe while reporting.

While these guidelines are not exhaustive, they represent common-sense practices for asserting your rights as a journalist and staying safe while reporting. These guidelines are meant for students reporting for courses in their departments, as well as within student media.

Reporting During a Pandemic:

- When possible, interviews should be conducted via phone, Skype, Zoom, FaceTime -- pick your platform. Most journalists agree that email interviews are not a good idea, especially when dealing with public officials. But coordinate with your individual instructor, who may make exceptions, especially when conducting follow-ups.
- When conducting video interviews, [Don't Be A Video Vampire!](#)
- If a situation arises where you need to conduct face-to-face interviews, please consult with your instructor about how to proceed. Students in broadcast, photojournalism, multimedia and sports journalism classes may feel the need to conduct face-to-face interviews. Here are some general guidelines to follow:
- All interviews **MUST** be conducted outdoors. Faculty will not accept interviews recorded indoors. Make sure to keep an eye on the weather and if needed, reschedule your interviews in the event of bad weather.
- All face-to-face interviews must be conducted **AT LEAST** six feet away from the interview subject (10 feet is better.) When possible keep face-to-face interviews short. Think in terms of getting your key questions answered. You can always follow up by phone. Make these guidelines clear to your interview subjects during the pre-interview so they understand that you're not being rude.
- Stay away from crowded locations when conducting interviews (this will involve some planning).
- If you must interview in the field, for video and broadcast: Use a shotgun mic mounted on camera or a boom pole with mic to record audio. We have some boom poles in JMC, or you can make them at home from a broom handle and tape. Wear a face covering (mask or face shield) at all times. Do not share objects with others (don't let others touch any of your video equipment). Wash hands thoroughly after shooting video and gently clean equipment with sanitizing wipes (avoid touching/wiping lenses, SDHC cards and other sensitive electronic components).

- Photography students should follow the same basic rules as reporting students - work outdoors as much as possible, maintain at least six feet of distance and use telephoto lenses whenever possible.
- Masks. Wear masks to interviews and during interviews. Practice speaking loudly and clearly when asking questions, so the interview subject can hear you.
- **Protest Coverage.** Please read the following section on protest coverage but if you want to cover protests this fall, you **MUST** coordinate with your instructor **beforehand**. Many of us have covered protests and can provide guidance.

Crowds/protests/marches/riots

Crowds offer their own unique reporting conditions. Mark Johnson at the University of Georgia has provided [some strong tips here](#). Here are some general guidelines.

- **Agreements.** Never agree to support a cause as a condition of your reporting. You attend protests to observe, **NOT** to participate. You need to reconcile **beforehand** that you are there to observe and report, not participate.

Background. Conducting background research beforehand will inform your reporting and improve your story. There is an historical background to the protests occurring in this country. Yes, you will inform yourself of this background through interviews, but you should also research and attempt to understand the background before you go into any interview/situation.

Jour 130 (01) Student Media Apprentice Spring 2021, Course Schedule

The schedule is subject to change with fair notice, given in class and/or on Canvas.

Week	Date	Day	Topics, Assignments Readings, Deadlines
1	1/28	Th.	Course introduction. Both sections meet together on Zoom.
2	2/2	Tues.	Sections meet individually starting now. News values. What makes a story worth covering? Where will you find a story? For next class, bring in two topics that are visually interesting. It must be a feature story, but not a profile. Story forms: rdr, vo/sot, pkg. For next class: Complete writing assignment, submit answers on Canvas and bring table to class.
	2/4	Th.	Topic ideas reviewed, focus refined. Story ideas articulated in "who did what" statement. Broadcast writing basics. Begin setting up your interviews for Pkg 1.

3	2/9	Tues.	Interviews: What make good sound bite? Best practices of interviewing on camera, visually and content-wise.
	2/11	Th.	Interview assessment due and sample clip posted on YouTube. Critique.
4	2/16	Tues.	Poynter's Ten Commandments of video storytelling. -Composing a scene with your camera. -Types of shots: Setup shots for each interview. Wide-medium-tight-action-reaction Shoot sequence assignment on your own, post on YouTube Begin shooting your PKG 1 anytime after this class.
	2/18	Th.	Bring your sequence video to class, edit together with class.
5	2/23	Tues.	Writing the pkg: In class workshop
	2/25	Th.	Writing lab
6	3/2	Tues.	Pkg 1 script due, edit as a class exercise
	3/4	Th.	Editing lab for pkg 1
7	3/9	Tues.	Editing lab for pkg 1
	3/11	Th.	Pkg 1 viewed and edits assigned.
8	3/16	Tues	Pkg edited final video due, review in class.
	3/18	Th.	Dr. Craig's section begins meeting with Prof. Guerrazzi News values. What makes a story worth covering? Where will you find a story? For next class, bring in two topics that are visually interesting. It must be a feature story, but not a profile. Story forms: rdr, vo/sot, pkg. For next class: Complete writing assignment, submit answers on Canvas and bring table to class.
9	3/23	Tues.	Topic ideas reviewed, focus refined. Story ideas articulated in "who did what" statement. Broadcast writing basics. Begin setting up your interviews for Pkg 1. <ul style="list-style-type: none">• Families Across Borders: a live connection. Held 7- 8:45 p.m. You can earn 50 points extra credit by attending virtually and critiquing the three pkgs.

	3/25	Th.	Interviews: What make good sound bite? Best practices of interviewing on camera, visually and content-wise.
10	3/29-4/2		Spring Break
11	4/6	Tues.	Interview assessment due and sample clip posted on YouTube. Critique.
	4/8	Th.	Poynter's Ten Commandments of video storytelling. -Composing a scene with your camera. -Types of shots: Setup shots for each interview. Wide-medium-tight-action-reaction Shoot sequence assignment on your own, post on YouTube Begin shooting your PKG 1 anytime after this class.
12	4/13	Tues.	Five-shot sequence due.
	4/15	Th.	Writing the pkg: In class workshop
13	4/20	Tues.	Pkg 1 in-class writing help.
	4/22	Th.	Pkg 1 scripts due, edit as a class exercise
14	4/27	Tues.	Pkg 1 first-draft videos reviewed
	4/29	Th.	Pkg 1 final draft videos due
15	5/4	Tues.	Both sections meet together via Zoom to go over final assignments.
	5/6	Th.	Video scripts that beat the deadline are reviewed, help is available on final assignments.
16.	5/11	Tues.	Scripts for video due by start of class.
	5/13	Tues.	Final video pkgs and text stories due. Video pkgs viewed in class. Last day of our class.