

JO205 B1 FALL 2018

SYLLABUS

JO205 Visual Journalism

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Office: room B33

Class: Wed. 8 – 10:45am, room COM319
Office hours: Monday, Wednesday 11-1pm, room B33

COURSE DESCRIPTION

JO205 is a visual reporting class for all journalism students at Boston University. Through weekly class meetings that include screenings, lecture, discussion, equipment instruction, in-class workshop and feedback sessions, students will gain experience in many aspects of multimedia storytelling, including audio production, shooting and editing photos and video, producing stories and publishing. This class is essential for those who have a passion for storytelling and a curiosity to find and dig deeply into compelling visual stories.

The course has a deliberate progression to build skills through in-class exercises and assignments. While students will gain

technical competency in multimedia production, the main objective is to learn and practice the fundamentals of reporting and visual storytelling. During the semester students will cover two stories in-depth, one of which is their final project. All stories must follow the rules of journalism to be truthful, fair, balanced, timely, and focused. Teamwork is also an essential feature of the course. Your partner will be a valuable asset to help with classroom exercises and peer editing. Your partner will also provide a second set of hands to help with equipment and be there to help keep you safe while working in the community.

There are no prerequisites for this course. Any Boston University student may register with the permission of the instructor. This course offers an exciting opportunity for professional growth as students will acquire valuable visual storytelling skills, learn to take a creative approach to publishing original work to industry standards, to gain mastery of digital workflow and multimedia expression, and leave the course with an online portfolio.

HUB Learning Outcomes

Digital/ Multimedia Expression (one unit)

Throughout this course students will learn the fundamentals of photojournalism and video story telling. Students will learn to shoot and edit photos, and produce community-based visual stories while gaining technical expertise in audio and media management.

Creativity/ Innovation (two units)

Throughout this course students will connect with community and develop multimedia skills. Students will learn to interview people

in the community and understand how to recognize an important story. They will learn how to craft a *creative* and compelling story arc. Students will dig deep into their story with a creative approach to research and interviews. Rough drafts will provide the opportunity for peer and instructor review and feedback. The final project, worth 35% of your grade, will be a culmination of *creative process* and community involvement.

STORYTELLING OUTCOMES

- Report, produce, and edit engaging multimedia stories
- Develop the skills to create clear, concise, and focused visual stories
- Acquire high competency for interviewing
- Shoot and edit compelling storytelling visuals
- Understand story arc and construction
- Develop skills for advanced journalism classes
- Develop editorial judgment to give and receive constructive criticism
- Work effectively alone and as part of a team
- Develop confidence to approach subjects
- Write detailed storytelling captions that include basic info such as who, when, where, and why.
- Engage with outside communities and with an audience
- Identify current and future trends in multimedia storytelling

- Students learn to cover stories in diverse and under-reported communities
- Students learn to avoid stereotypes in their storytelling

TECHINICAL OUTCOMES

- Understand the importance of light
- Operate a DSLR camera to shoot stills and video
- Operate an audio recorder to capture high-quality interviews and natural sound
- Understand visual aesthetics of composition, color, contrast, saturation and focus
- Understand how to shoot and sequence a variety of shots
- Create and maintain a digital asset management system
- Develop high competency to edit photos, video and audio

NAMING CONVENTION

The class naming convention is always:
yearmonthday_projectname_yourlastname_version

(example: 20180915_Portrait_Redfearn_1.mov)

REQUIRED READING

Students in JO205 are required to read the NYTimes, including the Lens Blog, daily.

Read This If You Want To Take Great Photographs, Henry Carroll

Read This If You Want To Take Great Photographs of People,
Henry Carroll MediaStorm Field Guide

HIGHLY RECOMMENDED READING

Magnum Contact Sheets, BU Library

Doing Documentary Work, Robert Coles, BU Library

[The Photo Society](#)

END CREDIT REQUIREMENTS

Producers

Camera

Sound

2018

Boston University

College of Communication

Professor

Laptop and external HD:

Before you arrive to class, be sure to have a laptop that meets COM's recommended specifications. This link also has a guide to help you choose an external hard drive. Make sure that your external hard drive is formatted to either Mac or Windows depending on your laptop type. Mac external hard drives should be formatted to ' journaled.'

Adobe Creative Cloud:

You will need to download Adobe Premiere Pro and Adobe Lightroom for this course. You can download them once you sign

up for Adobe Creative Cloud using your Kerberos username and password. This must be completed at least two days before the first class meeting.

Link to check out gear:

Check out

ASSIGNMENTS

Photography Exercises

One Photo: photo assignment using smartphone and Instagram (Individual reporting)

Story of Place photo assignment (Individual reporting)

Story of Person photo assignment (Individual reporting)

Photo Series for Multimedia Portrait (Teams of two)

Class Exercises

Students will also fulfill weekly in-class workshops that include pitching stories, photography, audio recording, video recording, and editing.

Mid-term and Final Assignments

Multimedia Portrait, 2 minutes, (Teams of two)

“Op Doc” Style Video Final, approx. 2-3 minutes (Teams of two)

Detailed assignment descriptions

ONE: One Photo. No Filter. Every day.

This is a visual exercise that will help you build your storytelling and observational muscles. Take a photograph with your smartphone every day. Look for strong images that tell a story about the world around you. Every week you will upload your best photo to the class Instagram page with tags: #dailyphoto, #photojournalism, #bujournalism and @bostonu. At the start of every class, we will spend 10 minutes viewing and discussing the 15 photos/stories of the week. No sunsets, ducks, or squirrels, please.

Story of Place

Plant yourself in one assigned location for at least one hour to tell a compelling story about the location and the people who are in the location. Plan to photograph your location either first thing in the morning or at sunset. Notice how the light changes as time passes. Demonstrate the skills we discussed in class: story, composition, exposure and focus. Organize your photos, import them into Lightroom, and select 10 images for the in-class critique and discussion. Once you’ve received feedback from the class, select five final images and upload to your Wordpress portfolio. Each final image must show mastery of focus, exposure, and composition, and tell an interesting story about your location. Combined, the five images must deepen the story. Extra points will be given for creativity and strong story ideas.

Story of a Person

Find a compelling person and tell us a story of that person through photography. Your final story will include 1) a tight portrait; 2) an environmental portrait; 3) a detail shot that reveals something interesting about the story. Demonstrate the skills we discussed in class: story, composition, exposure, focus, and DoF. Organize your photos, import into Lightroom, and select 10 images for the in-class critique and discussion. Once you've received feedback from the class, select three final images and upload to your Wordpress portfolio. Each final image must show mastery of focus, exposure, and composition, and tell an interesting story of the person. Combined, the three images must deepen the story. Extra points will be given for creativity and strong story ideas. Students are not allowed to shoot assignments of people they know including friends, roommates and relatives.

Multimedia Portrait Part 1: Photo Series

This is the beginning of your work as a journeyman/woman multimedia storyteller. Work in teams of two to pitch a compelling, visual story for the Multimedia Portrait. Portrait ideas could include a story of a shopkeeper, athlete, or invisible worker. Photograph a series of images including portraits, photo sequences, details, and scene setting images. Demonstrate the skills we discussed in class: story, composition, exposure, focus, DoF, silhouette and motion. Organize photos, import into Lightroom, and select 10 images for the in-class critique and discussion. Extra points will be given for creativity and strong story ideas. Students are not allowed to shoot assignments of people they know including friends, roommates and relatives.

Multimedia Portrait Part 2: Audio Slideshow 2-minutes

Record an interview and ambience for your Multimedia Portrait to combine with your photo series. The final multimedia portrait will include a well-edited interview, ambience, strong images, and titles. You may also use music, judiciously. Include final end credits and upload to your Wordpress portfolio and the JO205 Vimeo page.

Final: NYT “Op Doc” Style Video, approx. 2-3 minutes

Students will work in teams of two to research, report, shoot, and edit a focused character-driven story about a timely issue. Your story must have a news peg. Focus on subjects telling stories in their own voice without narration or an on-camera reporter. The final video will include a well shot and edited interview, visual sequences, and b-roll. Include titles, graphics, and end credits. You may also use music, judiciously. Upload to your Wordpress portfolio and the JO205 Vimeo page. No friends, roommates or relatives for this exercise. Students are not allowed to shoot assignments of people they know including friends, roommates and relatives.

DEADLINES, DELIVERABLES AND WEIGHTS

	DELIVERABLES	CONCEPT	WEIGHT	LEARNING PROGRESSION	HUB OUTCOME
Week 2	ONE photo. Prepare to discuss one image from http://thepotosociety.org/members/	Intro to photo journalism and communication	Class participation	Social journalism + communication	Digital communication

Week 3	ONE photo. Story of Place	DSLR photography : light, composition, exposure, media management and Lightroom.	10%	Social journalism + photo skills	Digital communication
Week 4	ONE photo. Story of Person Pitch for Multimedia Portrait	DSLR photography cont'd: light, composition, exposure, media management and Lightroom photo editing and Wordpress.	10%	Social journalism, photo skills, + communication	Digital communication
Week 5	ONE photo. Photos for Multimedia Portrait	DSLR photography cont'd and multimedia storytelling Audio: mic'ing, interview skills, natural sound and audio editing.	-2% if not done	Social journalism, photo skills, + visual reporting	Digital communication Creativity and innovation
Week 6	ONE photo. Audio for Multimedia Portrait	Audio: mic'ing, interview skills, natural sound and audio editing.	-2% if not done	Social journalism, reporting with sound + picture	Digital communication Creativity and innovation
	Finish in-class exercise: audio edit of your partner.	Audio: mic'ing, interview skills, natural sound and audio editing.	Class participation	Interview + audio skills	Digital communication

ONE photo.					Digital communication Creativity and innovation
Week 7	Multimedia Portraits Fine Cuts	Editing	-2% if not done	Editing	
ONE photo.					Digital communication Creativity and innovation
Week 8	Multimedia Portraits Final Cuts. Pitch for final project (incl pre-interviewing)	Final Project Edit	25%	Social journalism, editing, video shooting, + communication	
	Finish in-class exercise: process video.	Video storytelling: Shooting B-roll and sequencing.	Class participation		
ONE photo.					Digital communication Creativity and innovation
Week 9	Visual plan for Final film	Video storytelling: creating a visual road map	-2% if not done	Story producing + visual communication	
ONE photo.					Digital communication Creativity and innovation
Week 10	Interview for Final film	Video storytelling cont.: lighting and conducting video interviews. Editing in Premiere.	-2% if not done	Social journalism, interviewing, + video shooting	
ONE photo.					Digital communication Creativity and innovation
Week 11	Radio edit, broll, and visual sequences for Final Film	Video storytelling cont.: filming action and subjects on the move	-2% if not done	Social journalism, story producing, editing + video shooting	
ONE photo.					Digital communication Creativity and innovation
Week 12	Fine Cuts for Final Film	Video storytelling cont.: editing assembly cut to rough cut	-2% if not done	Social journalism, story producing, + editing	

Wee ONE photo. k 13 Final Cuts	Video storytelling cont.: editing rough cut to final cut	35%	Social journalism + editing	Digital communicati on Creativity and innovation
	Blog and Photo One gallery	10%	Social journalism + publishing	Digital communicati on Creativity and innovation
	Participation and collaboratio n	10%	Communicatio n + collaboration	Digital communicati on Creativity and innovation

Download a pdf of deliverables here: [Doc1](#)

WEEK-TO-WEEK

WEEK ONE September 5

Intro to class and DSLR photography.

Discussion: Introductions. Overview of course, gear, and syllabus. Screen multimedia and discuss – image composition, focus & exposure. Journalism ethics, sources and defining a beat.

Homework (due next week)

One Photo

WEEK TWO September 12

DSLR photography cont'd: light, composition, exposure, media

management and Lightroom

Workshop: Photograph place exploring composition, DoF and Shutter (freezing action and motion blur). Try jumps or similar action to freeze motion.

Discussion: Pt. 1 Review camera menu, image composition, focus, and exposure. View and discuss several examples of photojournalism. Pt 2 Media management, importing into Lightroom, and organizing photos.

Homework (due next week)

- ONE photo
- Photograph Story of Place. Deliverables – 10 photos
- Read This If You Want to Take Great Photographs: pages 61-125.
- MediaStorm Field Guide, Chapter 2: Finding the Story
- Three simple ways [to find story ideas](https://n.pr/2OSVMZP) | NPR Training: <https://n.pr/2OSVMZP>
- Start list of sources and story ideas in excel spreadsheet
- Bring your camera, laptop, USB3 external hard drive, and SD card to class next week.

WEEK THREE September 19

DSLR photography cont'd: light, composition, exposure, media

management and Lightroom photo editing and **Wordpress**.

Finish Editing: Story of Place. Due end of class.

Workshop: Photograph a portrait of your partner, including a tight portrait, environmental portrait, and portrait with shallow DoF. Set up Wordpress portfolios.

Discussion: Class exercise: What is a story? Discuss story, sources, and how to prepare for pitch. View and discuss several examples of successful visual stories.

Homework (due next week)

- • ONE photo.
- • Photograph Story of Person. Deliverables 10 photos.
- • Prepare pitch for Multimedia Portrait.
- • Read This If You Want to Take Great Photographs of People: pages 1-42.
- • MediaStorm Field Guide, Chapter 5: Stills for Multimedia
- • Watch: How images used to perpetuate **racist narratives** in media: <http://bit.ly/alexandrabell>
- • Bring your laptop and USB3 external hard drive to class next week.

WEEK FOUR September 26

DSLR photography: light, composition, exposure, and multimedia

storytelling

Review and Critique: Story of Person.

Workshop: Pitch Multimedia Portrait

Discussion: View and discuss several examples of photo essays and photo sequences. Discuss photographing stills for Multimedia Portrait. Discuss ethics and how images can be used to perpetuate racist and sexist narratives in media.

Homework (due next week)

- • ONE photo.
- • Photographs for multimedia portrait.
- • Read This If You Want to Take Great Photographs of People: pages 42-77
- • MediaStorm Field Guide, Chapter 6: Audio
- • Watch Adobe Premiere Pro **beginner tutorials**: 1-5 <https://adobe.ly/2KJxUUX>
- • Complete list of sources in excel
- • Bring a Zoom H5 audio recorder, laptop, USB3 external hard drive, and SD card to class next week.

WEEK FIVE October 3

Audio storytelling: mic'ing, interview skills, natural sound and

audio editing

Discussion: Pt. 1 Discuss the art of the interview, scene sound, and room tone. Pt 2. Demonstrate transcription and creating a radio edit. View and discuss several examples of audio slideshows.

Homework (due next week)

- • ONE photo.
- • Read This If You Want to Take Great Photographs of People: pages 77-125
- • Record interview and scene sounds for Multimedia Portrait. Transcribe your interview.
- • Watch Adobe Premiere Pro **beginner tutorials**: 5-10 <https://adobe.ly/2KJxUUX>
- • Bring your laptop and USB3 external hard drive to class next week.

WEEK SIX October 10

Multimedia editing workshop: Radio edit to fine cut in Adobe Premiere contd.

Workshop: In class edit workshop: Bring interview and transcript to class.

Discussion: Discuss how to create a radio edit. Refine the edit from radio edit to fine cut. Adding room tone. Preparing stills for

Premiere. Discuss photo coverage.

Homework (due next week)

- • ONE photo.
- • Fine Cuts of Multimedia coverage uploaded – due at the end of class.
- • MediaStorm Field Guide, Chapter 4: Video b-roll
- • Watch Adobe Premiere Pro tutorials audio mixing: <http://bit.ly/audiomixing>
- • Bring your camera, audio gear, laptop, USB3 external hard drive, and SD card to class next week.

WEEK 7 October 17

Multimedia and video storytelling: Sequencing photos, add photos to timeline that connect with interview.

Review and critique: Multimedia visual coverage.

Workshop: Film, record audio, and edit of partner during a process. Examples include working on the computer, tying a tie, and walking. Film establishing shots, WS, MS, CU, and ECU of the process to compress time.

Discussion: View and discuss camera settings, video b-roll, sequencing, and [filming a process with natural sound](#). Discuss

MediaStorm's 4-15 rule.

Homework (due next week)

- • ONE photo.
- • Edit project in Premiere.
- • Prepare pitch for final project (incl. pre-interviewing)
- • MediaStorm Field Guide, Chapter 3: The Video Interview.
Mid-semester student survey.

WEEK 8 October 24

Video storytelling: creating a visual road map

Multimedia project is due at the end of class.

Discussion: Discuss elements of a visual plan and how to create a visual plan with a sequence document.

Homework (due next week)

- • ONE photo.
- • Create a visual plan for Final Project and upload to class folder *before* next class
- • **Two volunteers** bring one set of equipment to class: camera, audio, light, and tripod.

- • Screen short doc.

WEEK 9 October 31

Workshop: Pitch final project

Review Multimedia Project.

Video storytelling cont.: lighting and conducting video interviews.
Transcription. Editing in Premiere.

Review and critique: Student led screening series and discussion of short films.

Workshop: In class, set up audio, lights, and camera for interview.

Discussion: Pt. 1 Conducting video interviews, interview lighting, sound, and team communication. **Pt 2:** transcription and editing video in Premiere.

Homework (due next week)

- • ONE photo.
- • Film an interview with your subject, transcribe it, and produce one minute video for in-class review.
- • Review Adobe Premiere Pro tutorials, if necessary: <https://adobe.ly/2KJxUUX>

- • Bring your camera, laptop, USB3 external hard drive, and SD card to class next week.

WEEK 10 November 7

Video storytelling cont.: filming action and subjects on the move

Review and critique: 1-minute of interview samples

Workshop: Film your partner on the move practicing handheld camera techniques.

Discussion: Filming action and reaction. Filming with a tripod vs handheld. Review of video b-roll and sequencing.

Homework (due next week)

- • ONE photo.
- • Radio edit of Final Project.
- • Film and organize b-roll and sequences for final project.
- • Review Adobe Premiere Pro tutorials, if necessary <https://adobe.ly/2KJxUUX>
- • Bring your laptop and USB3 external hard drive.

WEEK 11 November 14

Video storytelling cont.: from radio edit to rough cut

Review and critique (after workshop): Screening of final project rough cut.

Workshop: In class editing of radio edit to rough cut.

Discussion: Refining the edit of Final Projects.

Homework (due next week)

- • ONE photo.
- • Fine Cuts.
- • Reshoot or additional shooting, as needed
- • Bring your laptop and USB3 external hard drive.
-
- **Thanksgiving Week! November 21**

WEEK 12 November 28

Video storytelling cont.: from rough cut to final cut

Screening and critique: Fine cuts

Workshop: Adding music (optional), lower thirds, titles, and end credits

Discussion: Finalizing the video edit.

Homework (due next week)

- • ONE photo.
- • Reshoot or additional shooting, as needed
- • Upload Final Cuts to class folder *before* class.
- • Bring your laptop, USB3 external hard drive, and SD card to class.

WEEK 13 December 5

Video storytelling: Final cuts and the future of video storytelling

Screening and critique: Final projects

WEEK 14 December 12

Review Blogs, Discussion: The future of visual storytelling

General Grading Policy

A Excellent work that meets or exceeds the requirements. Work reflects solid research, skilled interviews, is accurate, has proper attribution, conforms to industry standard; multimedia elements (video, photos, audio, interactive) are sharp, focused, clear, appropriately edited, properly captioned, tagged and credited. Could run as is, or with very minor edits.

B Good work with a few errors. May contain minor problem with

focus, spelling/grammar, style, balance, organization; several multimedia elements are subpar (out of focus, poor sound quality, etc.) or exhibit one or two technical glitches. Could run with some editing.

C Average work. Failed to meet some of the requirements of the assignment. Shows lack of news judgment, accuracy, balance, etc., technical errors, subpar multimedia elements, poor selection of interactive elements. Could only run with significant editing or a complete overhaul.

D Below average work that shows little or no understanding of the requirements of the assignment, numerous grammatical, style errors, major factual errors and failure to use assigned technology and tools properly.

F (0-59.9) Failure to turn in by deadline or significantly flawed work.

The National Press Photographers Association: NPPA

The National Press Photographers Association, a professional society that promotes the highest standards in visual journalism, acknowledges concern for every person's need both to be fully informed about public events and to be recognized as part of the world in which we live.

Visual journalists operate as trustees of the public. Our primary role is to report visually on the significant events and varied viewpoints in our common world. Our primary goal is the faithful and comprehensive depiction of the subject at hand. As visual

journalists, we have the responsibility to document society and to preserve its history through images.

Photographic and video images can reveal great truths, expose wrongdoing and neglect, inspire hope and understanding and connect people around the globe through the language of visual understanding. Photographs can also cause great harm if they are callously intrusive or are manipulated.

This code is intended to promote the highest quality in all forms of visual journalism and to strengthen public confidence in the profession. It is also meant to serve as an educational tool both for those who practice and for those who appreciate photojournalism. To that end, The National Press Photographers Association sets forth the following.

CODE OF ETHICS

Visual journalists and those who manage visual news productions are accountable for upholding the following standards in their daily work:

1. Be accurate and comprehensive in the representation of subjects.
2. Resist being manipulated by staged photo opportunities.
3. Be complete and provide context when photographing or recording subjects. Avoid stereotyping individuals and groups. Recognize and work to avoid presenting one's own biases in the work.

4. Treat all subjects with respect and dignity. Give special consideration to vulnerable subjects and compassion to victims of crime or tragedy. Intrude on private moments of grief only when the public has an overriding and justifiable need to see.
5. While photographing subjects do not intentionally contribute to, alter, or seek to alter or influence events.
6. Editing should maintain the integrity of the photographic images' content and context. Do not manipulate images or add or alter sound in any way that can mislead viewers or misrepresent subjects.
7. Do not pay sources or subjects or reward them materially for information or participation.
8. Do not accept gifts, favors, or compensation from those who might seek to influence coverage.
9. Do not intentionally sabotage the efforts of other journalists.
10. Do not engage in harassing behavior of colleagues, subordinates or subjects and maintain the highest standards of behavior in all professional interactions.

Ideally, visual journalists should:

1. Strive to ensure that the public's business is conducted in public. Defend the rights of access for all journalists.
2. Think proactively, as a student of psychology, sociology, politics and art to develop a unique vision and presentation. Work with a voracious appetite for current events and

contemporary visual media.

3. Strive for total and unrestricted access to subjects, recommend alternatives to shallow or rushed opportunities, seek a diversity of viewpoints, and work to show unpopular or unnoticed points of view.
4. Avoid political, civic and business involvements or other employment that compromise or give the appearance of compromising one's own journalistic independence.
5. Strive to be unobtrusive and humble in dealing with subjects.
6. Respect the integrity of the photographic moment.
7. Strive by example and influence to maintain the spirit and high standards expressed in this code. When confronted with situations in which the proper action is not clear, seek the counsel of those who exhibit the highest standards of the profession. Visual journalists should continuously study their craft and the ethics that guide it.

Percentage-based Grade Scale

A: 93-100 B+: 87-89.99 C+: 77-79.99 D: 60-69.99 F: 0-59.99

A-: 90-92.99 B: 83-86.99 C: 73- 76.99

B-: 80-82.99 C-: 70-72.99

GPA conversion

Search:

A 4.0

A- 3.7

B+ 3.3

B 3.0

B- 2.7

C+2.3
C 2.0
C- 1.7
D 1.0
F 0

Class Policies

How to Get an 'A' in This Course

- • Be here each week, on time, ready to engage.
- • Complete all reading and assignments on time.
- • Exceed expectations!
- • Participate in class and any online discussions.
- • You get extra credit for: being enthusiastic, inquisitive, and open to learning new things.
- • Think ahead. Anticipate upcoming requirements such as BU News Service assignments and the final project.
Structure your time to do your best work.

Please restrict unrelated internet browsing, e-mailing, texting or other unassigned online activity during class. When we have guest speakers, please, no loud typing. Tweet, yes, but be discreet about it so as not to distract our guests and the rest of the class. Points will be deducted for spelling and grammatical errors.

Professionalism You will be called on to critique the work of your classmates and occasionally discuss ethical issues. There may be times when you disagree with another students' comments. You will be expected to deal honestly but professionally with your

classmates and the instructor of this course.

In addition to the assigned reading, you should read and watch “traditional” news in order to be able to discuss and analyze differences between the mediums.

Class Attendance

You are expected to be in class each week, on time. Roll will be taken. If you are ill or must miss a class for another reason, please alert me as soon as possible BEFORE class via email (preferably) or text. If you have an illness or emergency, which can be documented, your absence will be excused. However, you will be expected to complete any assignments that you missed during your excused absence. Missed assignments are due by the next class. Multiple unexcused absences will affect your final grade.

Late Assignments

Deadlines are a key concept in journalism. If you miss a deadline in the real world you might lose your job. Get used to filing assignments on time. Unexcused late assignments will not be accepted in this class. Grades are based on quality, content, and punctuality of work submitted. Late assignments lose one grade (A to B) for each week they are late. Assignments that are not turned in receive zero credit. The final grade is an average of all grades received during the semester. Assignments are DUE at the end of class.

Speakers

We will occasionally hear from speakers who work in online media. Because they are busy professionals whose schedules change constantly I have not listed specific dates and times for

their appearances (well, most of them). I will announce speakers close to their scheduled date of arrival.

BU policy on recording in classes.

Recording

Please note that classroom proceedings for this course might be recorded for purposes including, but not limited to, student illness, religious holidays, disability accommodations, or student course review. Note also that recording devices are prohibited in the classroom except with the instructor's permission.

University Policies

EQUAL OPPORTUNITY

BU has strict guidelines on classroom behavior and practices when it comes to treatment of students and guests on the basis of race, color, religion, sex, gender identity, sexual orientation, age, mental or physical disability, genetic information, military service, national origin, or due to marital, parental, or veteran status. Discrimination for any of these reasons is prohibited. Please refer to the [Equal Opportunity/Affirmative Action Policy](#) for more details.

DISABILITY SERVICES

If you are a student with a disability or believe you might have a disability that requires accommodations, please contact the [Office for Disability Services](#) (ODS) at 617-353-3658 to coordinate any

reasonable accommodation requests. ODS is located at 19 Deerfield Street, up on the second floor.

STUDENT ATHLETICS

All student-athletes should be provided with a sheet from Student-Athlete Support Services regarding absences throughout the semester. These sheets should be handed in as soon as possible to avoid potential conflicts and so arrangements can be made to provide for missed lecture notes, classwork, or discussion.

Plagiarism and Fabrication

The College of Communication rules on plagiarism is applicable to this course.

Statement:

“Plagiarism is the act of representing another person’s creative and/or academic work as your own, in full, or in part. It can be an act of commission, in which one intentionally appropriates the words, pictures, or ideas of another, or it can be an act of omission, in which one fails to acknowledge/document/give credit to the source, creator and/or the copyright owner of those words, pictures, or ideas. Any fabrication of materials, quotes or sources other than those created in a work of fiction is also plagiarism. Plagiarism is the most serious academic offense that you can commit and can result in probation, suspension, or expulsion.”

Academic Code of Conduct

Be sure to read and comply with Boston University's Universal Academic Conduct Code for undergraduate students. It is available at: bu.edu/academics Recording of Classes Statement Please note that classroom proceedings for this course might be recorded for purposes including, but not limited to, student illness, religious holidays, disability accommodations, or student course review. Note also that recording devices are prohibited in the classroom except with the instructor's permission.