

## JO205 Fall 2025 · Section E1

**Instructor:** Peter A Smith, Master Lecturer

617 548-0109

**Email:** pasmith@bu.edu

**Office Hours:** Monday: 12-2pm, 5:30-6:30

Tuesday: 11-12pm, or by appointment

COM B33

**Class Time:** Tuesday 8-10:45am



### Course Description

**JO205** is a visual reporting course open to all Boston University students. Through weekly class meetings—including screenings, lectures, discussions, equipment instruction, in-class workshops, and feedback sessions—students will gain experience in **visual storytelling**, including audio production, photography, photo editing, video reporting, and portfolio publishing. This course is essential for students with a passion for visual journalism and multimedia storytelling.

The course is structured with a **deliberate progression of skills** developed through in-class exercises, assignments, and iterative practice. Students will build **technical competency in multimedia production** while learning and applying the fundamentals of reporting and visual storytelling. Over the semester, students will complete two in-depth stories, including a **final project**, with all work adhering to the principles of journalism: **truthfulness, fairness, balance, timeliness, and focused.**

**Teamwork** is central to the course design. Students will collaborate with partners for classroom exercises, peer editing, and production support. Partners will assist with equipment, provide feedback, and help maintain safety while reporting in the community. While video production is encouraged as a team effort, **each student is responsible for producing their own story and contributing at least half of the media assets.**

There are **no prerequisites** for this course, and any Boston University student may register with the instructor's permission. This course offers a unique opportunity for **professional growth**, equipping students with:

- A strong foundation in **visual storytelling skills.**
- The ability to produce and publish original multimedia stories to **industry standards.**
- **Mastery of digital workflow** and multimedia expression.
- A polished **online portfolio** that demonstrates their capabilities as a visual journalist.



### Course Outcomes

## **HUB Outcomes**

### **Communication: Digital/Multimedia Expression (one unit)**

Students will learn the fundamentals of photojournalism and video storytelling throughout this course. Using a scaffolded approach, they will build storytelling skills with a digital toolkit they will work with all semester. They will learn to:

- Produce and manage digital assets.
- Shoot and edit still photos and video.
- Layer audio interviews with natural sound to create rich multimedia stories.
- Publish stories online.

Students will develop skills and concepts to produce visual stories in their areas of interest through iterative processes, including class exercises, one-on-one in-class mentoring, peer editing, and class critique.

### **Intellectual Toolkit: Creativity/Innovation (one unit)**

Teamwork is an essential component of this course. Students will:

- Learn to collaborate with partners to assign tasks, strategize, and provide peer support.
- Step out of their comfort zones to communicate with people of different backgrounds.
- Use creative approaches to connect with subjects and explore community issues.
- Acquire creative skills in composition, lighting, framing, layering audio, creating a story arc, and editing/producing final stories.

## **Storytelling Outcomes**

- Report, produce, and edit engaging multimedia stories.
- Acquire competency in interviewing skills.
- Understand story arc.
- Develop skills needed for advanced journalism courses.
- Build editorial judgment to give and receive constructive criticism.
- Work effectively alone or as part of a team.
- Gain confidence in approaching subjects.

- Write detailed captions that include who, what, when, where, and why.
- Engage with a community and an audience.
- Identify current and future trends in multimedia storytelling.
- Cover stories in diverse and under-reported communities.
- Avoid stereotypes in storytelling.

### **Technical Outcomes**

- Understand how light defines a subject.
- Operate a DSLR or mirrorless camera to shoot stills and video.
- Use an audio recorder to capture high-quality interviews and natural sound.
- Apply visual aesthetics of composition, color, contrast, saturation, and focus.
- Shoot and sequence a variety of clips.
- Create and maintain a digital asset management system.
- Develop competency in shooting and editing photos, video, and audio.



### **Required Reading & Materials**

#### **Required Reading**

- **The New York Times** (including [NYT Op-Docs](#))
- [MediaStorm Field Guide](#)

#### **Highly Recommended Reading**

- *Magnum Contact Sheets* – available through the BU Library



### **File Naming Convention for Video**

All submitted video files **must** follow this naming structure:

yearmonthday\_projectname\_yourlastname\_version

**Example:**

20190915\_Portrait\_Redfearn\_1.mov



## Video End Credit Requirements

Each completed video must include the following credits:

- Producer/Editor
- Camera Operation
- Sound – Interview, Natural (“nat”) Sound
- Copyright © 2025 Boston University
- College of Communication
- Professor Peter Smith



## Gear Requirements

### Laptop & External Hard Drive

- Bring a **laptop** that meets the [Boston University’s recommendations](#).
- Purchase an [external hard drive](#) following this guide.
- Format your external drive properly with Apple Disk Utilities.:
  - **Mac:** Journaled format
  - **Windows:** Appropriate Windows format

### [Adobe Creative Cloud](#)

For this course, you need:

- **Adobe Premiere Pro**
- **Adobe Photoshop Lightroom**
- **Adobe Portfolio**

Get your **free BU subscription** (not the Adobe 30-day trial) by signing up for Adobe Creative Cloud with your Kerberos username and password.

## Camera Gear Checkout

Cameras, lenses, and tripods are available for checkout through FPS. Get a camera and a 50mm lens, in addition to the kit lens that comes with the camera.

**You will need to purchase two SD cards.**

One [SD card](#) for the camera (64gb should be fine) and an [audio SD card](#) for the zoom audio recorder.

If your computer does not have one, you will also need a [card reader](#).



## **Class Experience**

Classes will include **hands-on workshops** covering:

- Pitching stories
- Photography techniques
- Audio recording
- Video shooting & editing
- Conducting on-camera interviews

**Portfolio Uploads:** Starting Week 6, all assignments must be submitted both to SmugMug (for grading) **and uploaded to Adobe Portfolio** to build your final portfolio throughout the semester.

## **Assignment Tracker**

Assignment	Assigned	Due (Start of Class)
Portraits	Sept 9 (Week 2)	Sept 23 (Week 4)
Depth-of-Field	Sept 23 (Week 4)	Sept 30 (Week 5)
Action Photos	Sept 30 (Week 5)	Oct 7 (Week 6)
Story Pitch	Sept 30 (Week 5)	Oct 7 (Week 6)
Photo Story (Midterm)	Oct 7 (Week 6)	Oct 21 (Week 7)
Video Portrait	Oct 21 (Week 7)	Oct 28 (Week 8)
Interview Shoot	Oct 28 (Week 8)	Nov 4 (Week 9)
Video Story (Final)	Nov 18 (Week 11)	Dec 2 (Week 12)
Final Portfolio	Dec 2 (Week 12)	Dec 9 (Week 13)

## Weekly Summary

W k	Date	Topics	In-Class Focus	Due	Field Guide Readings
1	Sept 2	Course Intro, Visual Literacy	Camera basics, storytelling intro	—	Intro, Ch. 1
2	Sept 9	Lighting for Portraits	Natural/artificial lighting demo	Portrait assigned	Ch. 3
3	Sept 16	Depth of Field	Aperture, lens choice practice	Portraits due	Ch. 4
4	Sept 23	Capturing Action	Shutter speed, motion practice	Depth of Field due	Ch. 5
5	Sept 30	Storytelling & Pitches	Story concepts, photo planning	Action photos due	Ch. 6
6	Oct 7	Lightroom & Portfolio Setup	Editing workflow, Adobe Portfolio	Story pitch due	Ch. 7
—	Oct 14	<b>No Class – Holiday</b>	—	—	—
7	Oct 21	Sequencing	Peer critique, sequencing exercise	—	Ch. 8
8	Oct 28	Audio for Video	Mics, nat sound recording	Photo Story due	Ch. 9
9	Nov 4	Interview Techniques	On-camera interview practice	—	Ch. 10
10	Nov 11	B-roll & Coverage	Sequences, sense of place	Video Portrait due	Ch. 11
11	Nov 18	Storyboarding & Planning	Structure, pacing, shot lists	Interview shoot due	Ch. 12
12	Nov 25	Editing Workshop I	Premiere basics, assembly	—	Ch. 13
13	Dec 2	Editing Workshop II	Fine cuts, pacing, color correction	Rough cut due	Ch. 14
14	Dec 9	Final Screening & Critique	Showcase & discussion	Final video story, Portfolio	—



## Weekly Class Schedule

This course is divided into two parts:

- **Weeks 1–7:** Basic Photography
- **Weeks 8–14:** Video & Multimedia Storytelling

Each week builds skills progressively, with a strong emphasis on hands-on practice, peer feedback, and portfolio development. **Unless otherwise noted, deliverables are due at the start of class; we'll introduce new skills after critique.**



## BASIC PHOTOGRAPHY

### Week 1 – September 2: Course Introduction & Setup

**Skills Focus:** Course overview, syllabus, software setup, partner selection.

- Download Adobe Creative Cloud, Adobe Portfolio, and Adobe Lightroom Classic.
- Reserve camera equipment; discuss additional gear to purchase/reserve.
- Review syllabus, assignments, expectations, and safety.
- **Portfolio quick start:** Create your Adobe Portfolio site.



**No assignment due.**

**Homework:** Complete software installs; confirm gear checkout [FPC](#) access.

### Week 2 – September 9: Camera Basics & Manual Shooting

**Skills Focus:** Manual exposure, composition, portrait technique.

- Camera [settings overview](#) and manual exposure workshop.
- **Field Trip:** On-campus portrait practice (environmental + simple backgrounds).



**Assignment 1 [Portraits](#) assigned.**

**Homework:** Finish shooting portraits; begin edits.


### Week 3 – September 16: Intro to Photo Editing

**Skills Focus:** Lightroom Classic workflow, selects, toning, captioning, export.

- Edit Portraits in Lightroom; write reporting-style captions.
- Homework:** Finalize **Assignment 1** for delivery next week.

## **Week 4 – September 23: Depth-of-Field Photography**

**Skills Focus:** Shallow vs. deep focus, selective focus in storytelling.

- **Deliver Assignment 1: Portraits** → upload to **SmugMug**.
  - Introduce **Assignment 2: [Depth-of-Field](#)**; (PW: 706) on-campus DoF shoot.  
 **Assignment 2** work continues.
- Homework:** Finish DoF shooting and edits.

## **Week 5 – September 30: Community Reporting & Photo Story Prep**

**Skills Focus:** Pitching, access, and ethics in unfamiliar communities.

- **Deliver Assignment 2: Depth-of-Field** → **SmugMug**.
  - Introduce **Assignment 3: [Action Photos](#)** (due next week).
  - Prepare **Pitch for Assignment 4: Photo Story** (due Week 6).
- Homework:** Refine Photo Story pitch; shoot Action Photos.

## **Week 6 – October 7: Action Photography & Video Portrait Pitch**

**Skills Focus:** Motion, shutter, anticipating moments; pitching video.

- **Deliver Assignment 3: Action Photos** → **SmugMug + Portfolio**.
  - Introduce **Assignment 4: [Photo Story](#)** (10 images for next week's critique).
  - **Set up Adobe Portfolio**. Add images from Assignments 1 and 2.
  - **Field Trip:** Action techniques (anticipation, sequences, safety).
  - **Submit pitch for Video Portrait** project.
- Homework:** Build Photo Story (10 unique images for review).

## **October 14: No Class (Holiday)**

## **Week 7 – October 21: Midterm Review & Photo Story Edit**

**Skills Focus:** Sequencing, narrative clarity, critique.

- **Deliver Assignment 4: Photo Story** → 6-image tight edit, toned and captioned; upload to **SmugMug and Portfolio**.



 **Midterm milestone.**



## **VIDEO & MULTIMEDIA STORYTELLING**

### **Week 8 – October 28: Intro to Video Shooting & Audio Recording**

**Skills Focus:** Tripod/handheld technique, exposure for motion, clean audio.

- Review **Assignment 5: [Video Portrait](#)** brief.
- Autofocus strategies, manual exposure for video.
- Sound bites, “nat” sound, mic placement; record room tone.
- Practice with [Zoom Recorder](#) and smartphone backup.

**Homework:** Begin shooting Video Portrait.

### **Week 9 – November 4: Intro to Video Editing**

**Skills Focus:** Premiere Pro basics, organization, trims, export.

- Edit **Video Portrait** in Premiere.
  - Naming conventions, folder structure, understanding panels.
  - Pitch **Video Story** (same subject or extension) for final project.
- Homework:** Complete Video Portrait edit for delivery next week.

### **Week 10 – November 11: Advanced Editing & Interview Techniques**

**Skills Focus:** Interview lighting/audio, B-roll sequences, sync, polish.

- **Deliver Assignment 5: Video Portrait** → upload to **SmugMug and Portfolio**.
  - Workshop: shoot interviews (framing, eye-line, mic technique) and B-roll.
  - Sync external audio; stabilize, color-correct, add text/lower thirds; refine nat sound.
- Homework:** Shoot interview + B-roll for Video Story; assemble rough cut.

### **Week 11 – November 18: Rough Edit — Video Story**

**Skills Focus:** Structure, pacing, sound design, visual continuity.

- **Deliver Rough Cut of Video Story** (interview + B-roll sequences).

- Feedback focused on story arc, clarity, and ethics.  
**Homework:** Continue editing video story; prep fine cut

## **Week 12 – November 25: Fine Cut Workshop & Portfolio Integration** *(Thanksgiving Week — Class Meets)*

**Skills Focus:** Picture lock prep, finishing workflow, delivery standards.

- Continue editing: advanced color workflow, loudness targets, exporting masters & web versions, captions/alt text, end credits.
- **Portfolio check-in:** ensure project pages and descriptions are shaping up.  
**Homework:** Implement notes; prepare **Final Edit** for next week.


## **Week 13 – December 2: Final Edit — Video Story**

**Skills Focus:** Final polish and publication.

- **Deliver Assignment 6: Final Edit of Video Story** → upload to **SmugMug and Portfolio** (Video Portrait at the start).
- Final QC pass: audio peaks, color consistency, spelling in titles/credits.  
**Homework:** Finalize entire Portfolio for presentation.

## **Week 14 – December 9: Final Portfolio Presentations**

**Skills Focus:** Presentation, reflection, critique.

- Present your completed multimedia portfolio to the class.  
 **Final evaluation milestone.**

## **Assignment Descriptions**

- **1. Portraits (10%)**  
Photograph **four portraits** of your assigned partner, demonstrating versatility in lighting and composition:
  - **One portrait in soft lighting**
  - **One portrait in direct sunlight**
  - **One portraits in artificial light**  
Use **medium/ tight shots** in each lighting situation. All portraits should use a **plain background**.
  - **One environmental/ storytelling portrait**

Deliverables: Upload your best images to **SmugMug** for grading and **Adobe Portfolio** for presentation.

◦ **2. Depth-of-Field (10%)**

Shoot **two sets of outdoor photos** in a well-lit, visually interesting environment with strong shapes and lines.

- Each set should include one image with a **wide aperture** (shallow depth-of-field) and one with a **narrow aperture** (deep depth-of-field).
- Place your subject approximately **six feet from the camera** to clearly demonstrate aperture effects.

◦ Deliverables: Upload to **SmugMug** and **Adobe Portfolio**.

**3. Action Photos (10%)**

Capture a **series of action shots** showing a subject in motion. Focus on:

- **Sharp, well-timed images** with fast shutter speeds
- **Dynamic composition** that conveys energy and context

◦ Deliverables: Upload your selected shots to **SmugMug** and **Adobe Portfolio**.

**4. Photo Story of a Person (Midterm Project) (20%)**

Find a **compelling, character-driven subject** and tell their story through photography. This is your first major storytelling assignment.

**Requirements:**

- Capture a variety of images, including:
  - 1 A tight portrait
  - 2 An environmental portrait
  - 3 A detail shot that reveals character
  - 4 A scene-setter establishing location
- Cover your subject **in-depth** to capture storytelling moments. Avoid rushing.
- Choose a **new subject outside your comfort zone** (no friends, roommates, or relatives).

◦ **Editing & Submission:**

- Import to **Lightroom** and select **10 unique images** for class critique.

- After feedback, choose **6 final images** that demonstrate mastery of **focus, exposure, and composition**.
- Write accurate captions for each photo.
- Upload to **SmugMug** and **Adobe Portfolio**.

◦ **5. Video Portrait (10%)**

Create a **20-second video portrait** of your final project's main character.

**Requirements:**

- Shoot on a **plain background** with a **tripod**
  - Use **natural sound** and consider adding **copyright-free music**
  - Overlay opening interview audio
  - Capture both **stillness and movement** that reveal character and emotion
- Deliverables: Upload final edit to **SmugMug** and **Adobe Portfolio**.

**6 Final Video Story (20%)**

- Produce a **2-minute, character-driven video story** in the style of a **New York Times "Op-Doc."** Work in **teams of two** to research, plan, shoot, and edit a polished story with strong visuals and sound.

**Requirements:**

- Focus on **storytelling moments** and **compelling soundbites** (no VO narration)
- Begin with your **video portrait**
- End with a **resonant soundbite or visual resolution**
- Include **4+ b-roll sequences** showing action, process, sense of place, and character development
- Conduct at least a **10-minute interview** and edit **strong soundbites** that advance the narrative
- Use **nat sound** and music sparingly to enhance storytelling
- Keep video clips **4–6 seconds** long

- Include **titles and credits**
- Select a **non-personal subject** (no friends, roommates, or relatives)
- Deliverables: Upload the final project to **SmugMug** and **Adobe Portfolio**.

## 7. Portfolio Assignment (10%)

### Overview

Your **Portfolio** is the culmination of all work produced in JO205. It demonstrates your ability to report, produce, edit, and publish professional-quality visual stories across multiple mediums. By the end of the semester, you will have a polished online portfolio that showcases your skills in **photojournalism, video storytelling, and multimedia production**.

The Portfolio should present a cohesive, professional body of work that reflects technical proficiency, narrative skill, and your ability to engage an audience. It is designed to prepare you for internships, jobs, and future coursework by establishing an online presence that represents your best work.



## Course Notes

- **All deliverables are due at the start of class (unless otherwise noted); we'll introduce new skills after critique.**
- Use this naming convention: **yearmonthday\_projectname\_lastname\_version**  
(Example: 20250915\_Portrait\_Smith\_1.mov)
- **When you deliver to SmugMug, also publish to your Adobe Portfolio** (rough cuts may remain unpublished).
- **Late work** drops one full letter grade per week; deadlines mirror professional standards.

## • Policies

- **Attendance:** More than two unexcused absences will affect your grade.
- **Deadlines:** All assignments are due **at the start of class** unless otherwise stated.
- **Academic Integrity:** Plagiarism or fabricated content will result in a failing grade and may result in being reported to the Academic Affairs Committee
- **Gear:** Students are responsible for equipment care and timely return.

- **MediaStorm Reading Integration**

- **Week              Reading Focus**
- 2                      Stills for Multimedia – Portrait photography & framing.
- 3                      Organizing for the Edit – Workflow setup.
- 4                      Gear & Checklists – Shoot prep.
- 5                      Finding the Story – Subject selection.
- 8                      Video Interview & Audio – Interview staging.
- 9–10                  B-roll & Checklists – Sequence building.

### **Adobe Portfolio Workflow**

Starting **Week 6**, students are required to upload all assignments **to both SmugMug and Adobe Portfolio**. Portfolio uploads will be reviewed periodically and form the foundation of your **final deliverable**.



### **Grading Breakdown**

<b>Component</b>	<b>Percentage of Final Grade</b>
<b>Portrait Assignment</b>	10%
<b>Depth-of-Field</b>	10%
<b>Action Photos</b>	10%
<b>Photo Story (Midterm)</b>	20%
<b>Video Portrait</b>	10%
<b>Final Video Story</b>	20%
<b>Final Portfolio</b>	10%
<b>Class Participation &amp; Critique</b>	5%

**Attendance & Preparedness**    5%

## **Grading Scale**

<b>Letter Grade</b>	<b>Percentage Range</b>	<b>Description</b>
<b>A</b>	94–100	Exceptional work, consistently exceeds expectations.
<b>A-</b>	90–93.99	Excellent work, very strong mastery of material.
<b>B+</b>	87–89.99	Very good work, above average understanding.
<b>B</b>	83–86.99	Good work, demonstrates solid understanding.
<b>B-</b>	80–82.99	Slightly above average, some areas for improvement.
<b>C+</b>	77–79.99	Satisfactory, acceptable performance.
<b>C</b>	73–76.99	Adequate work, meets basic expectations.
<b>C-</b>	70–72.99	Below average, minimal mastery.
<b>D</b>	60–69.99	Poor performance, significant improvement needed.
<b>F</b>	0–59.99	Failing, does not meet course standards.

## **Earning a Grade**

*(All grades are awarded according to assignment criteria for photo and video work.)*

### **A (Excellent):**

Outstanding work that meets or exceeds all assignment criteria. Demonstrates thorough research, skilled interviewing, and complete accuracy with proper attribution. All multimedia elements (video, photos, audio, interactive) are sharp, well-composed, and technically strong—properly edited, captioned, tagged, and credited. Work could be published as-is or with only minor edits.

### **B (Good):**

Strong work that fulfills most assignment criteria with minor weaknesses. May include small issues with focus, grammar/spelling, style, balance, or organization. Some multimedia elements may be slightly subpar (e.g., minor focus issues, weak audio) or contain small technical glitches. Work could be published with moderate editing.

### **C (Average):**

Work that meets basic requirements but fails to fully satisfy several assignment criteria. Shows limited news judgment, balance, or accuracy, with noticeable technical and compositional errors. Multimedia elements may be weak or poorly chosen. Would require substantial editing or a major overhaul before publication.

### **D (Below Average):**

Work that demonstrates minimal understanding of assignment criteria, with numerous grammatical, style, and factual errors, and/or failure to correctly use required technology and tools.

### **F (Failing, 0–59.9):**

Work not submitted by the deadline or so flawed it is unusable.

## **The National Press Photographers Association (NPPA)**

The National Press Photographers Association, a professional society promoting the highest standards in visual journalism, acknowledges concern for every person's need 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. As visual journalists, we have the responsibility to document society and 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 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 for those who practice and appreciate photojournalism. To that end, The National Press Photographers Association sets forth the following:

### **Code of Ethics (NPPA)**

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

Be accurate and comprehensive in the representation of subjects.

Resist being manipulated by staged photo opportunities.

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.

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.

While photographing subjects do not intentionally contribute to, alter, or seek to alter or influence events.

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.

Do not pay sources or subjects or reward them materially for information or participation.

Do not accept gifts, favors, or compensation from those who might seek to influence coverage.

Do not intentionally sabotage the efforts of other journalists.



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:**

Strive to ensure that the public's business is conducted in public. Defend the rights of access for all journalists.

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.

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.

Avoid political, civic, and business involvements or other employment that compromise or give the appearance of compromising one's journalistic independence.

Strive to be unobtrusive and humble in dealing with subjects.

Respect the integrity of the photographic moment.

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 explicit, seek the counsel of those who exhibit the profession's highest standards. Visual journalists should continuously study their craft and the ethics that guide it.

**How to Excel in This Course**

Be present **every week**, on time, and ready to engage.

Complete all reading and assignments **on time**.

**Exceed expectations** on all projects.

Actively **participate** in class discussions and online forums.

Earn **extra credit** for enthusiasm, curiosity, and openness to learning new skills.

**Plan ahead:** anticipate upcoming BU News Service assignments and your final project. Structure your time to deliver your best work.

**Classroom Etiquette:**

Please restrict unrelated internet browsing, emailing, texting, or other non-course activities during class. During guest speaker presentations, avoid loud typing; tweeting is permitted but should be done discreetly to avoid distractions.

**Points will be deducted for spelling and grammatical errors.**

### **Professionalism**

You are expected to offer thoughtful critiques of classmates' work and engage in ethical discussions. While disagreements may arise, professionalism and respect are required in all interactions with classmates, instructors, and guest speakers.

In addition to assigned readings, students should **regularly read and watch traditional news outlets** to compare approaches across media platforms.

### **General Rules**

Deadlines are a cornerstone of journalism. Missing deadlines in the professional world can cost you your job, so punctuality is essential.

Assignments lose **one full grade (A → B)** for each week they are late.

Work not turned in will receive **zero credit**.

Assignments are **due at the beginning of class** unless otherwise specified.

Final grades are based on the **quality, content, and punctuality** of your work throughout the semester.

### **Speakers**

Throughout the semester, we will welcome **guest speakers** from the world of online and multimedia journalism. Because of their professional commitments, guest speaker schedules are **subject to change**. Announcements will be made in advance whenever possible.

### **Boston University Policies**

#### **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 that recording devices are prohibited in the classroom except with the instructor's permission.

#### **Sexual Misconduct**

Boston University is committed to fostering a safe, productive learning environment. Title IX and our school policy prohibit discrimination based on sex, which regards sexual misconduct – including harassment, domestic and dating violence, sexual assault, and stalking. We understand that sexual violence can undermine students' academic success, and we encourage students who have experienced some form of sexual misconduct to talk to someone about their experience, so they can get the support they need. Confidential help and academic advocacy resources can be found with the **Center for Sexual Assault Response & Prevention (SARP)**:

 <http://www.bu.edu/safety/sexual-misconduct/>

#### **Equal Opportunity**

BU has strict guidelines on classroom behavior and practices when it comes to the treatment of students and guests based on 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.

At your discretion, please alert me to anything related to preferred pronouns, preferred name or nickname, or any extenuating circumstances or trigger warnings (personal, medical, etc.) that might impact your classroom experience. I want to make sure you have the most positive experience in the classroom as possible.

### **Disability and Access Services**

If you are a student with a disability or believe you might have a disability that requires accommodations, please get in touch with the **Office of Disability and Access Services (DAS)** at **617-353-3658** to coordinate any reasonable accommodation requests. DAS is located at **25 Buick Street, Third 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.

### **Recording of Classes**

Due to most classes being offered in the **Learn from Anywhere** format, students should expect each class session to be recorded. It is important to note that recordings on Zoom may capture the chat during the class, including private chats. If you have questions or concerns regarding the recording of this class, please see your instructor.

### **Academic Code of Conduct**

The Academic Conduct Code binds all BU students. Please review to ensure you are acting responsibly and ethically in regard to your academics. There may be changes here due to the nature of the pandemic, so please read everything very carefully. Students must be familiar with the college handbook and fully understand the expected code and conduct.

 Full policy: <http://www.bu.edu/academics/academic-conduct-code/>