Spring 2026 · Section B1

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Class Time: Tuesday, 8 – 10:45 am

📖 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.

This 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 **midterm** and **final project**, with all work adhering to the principles of journalism: **truthfulness, fairness, balance, timeliness, and focus.**

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. 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 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, students will acquire storytelling skills with a digital toolkit that they will work with throughout the semester. You 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 an iterative process, 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, editing, and producing finished 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 and video.
- Record and edit audio with clarity and depth, including soundbites, ‘nat’ sound, and music.

Requirements

📚 Reading & Materials

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

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_lastname_version
Example: 20190915_Portrait_Redfearn_1.mov

🎞️ Video End Credit

Each completed video must include the following credits:

- Producer/Editor
- Camera Operation
- Sound – Interview, Natural ("nat") Sound
- Copyright © 2026 Boston University
- College of Communication
- Professor Peter Smith

🎒 Gear

Laptop & External Hard Drive

- Bring a **laptop** that meets 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, FAT32

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 FREE TRIAL) by signing up for Adobe Creative Cloud with your Kerberos username and password.

Camera Gear

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. We cover**:

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

Portfolio Uploads: Starting Week 6 or sooner, students will begin building their portfolio with their best work. All assignments should be uploaded to SmugMug (for grading).

Assignment Tracker

Assignment	Assigned	Due (Start of Class)
Portraits	Jan. 27 (Week 2)	Feb. 10 (Week 4)
Depth-of-Field	Feb. 10 (Week 4)	Feb. 24 (Week 5)
Action Photos	Feb. 24 (Week 5)	Mar. 3 (Week 6)
Story Pitch	Feb. 24 (Week 5)	Mar. 3 (Week 6)
Photo Story (Midterm)	Mar. 3 (Week 6)	Mar. 17 (Week 7)
Video Portrait	Mar. 17 (Week 7)	Mar.24 (Week 8)
Interview Shoot	Mar.24 (Week 8)	Mar. 31 (Week 9)
Video Story (Rough)	Apr. 14 (Week 11)	Apr. 21 (Week 12)
Video Story (Final)	Apr. 21 (Week 11)	Apr. 28 (Week 13)
Final Portfolio	Apr. 21 (Week 12)	Apr. 28 (Week 13)

Weekly Summary

Wk	Date	Topics	In-Class Focus	Due	Field Guide Readings
1	Jan 20	Course Intro, Visual Literacy	Camera basics, storytelling intro	—	Intro, Ch. 1
2	Jan 27	Lighting for Portraits	Natural/artificial lighting demo	Portrait assigned	Ch. 3
3	Feb. 3	Depth of Field	Aperture choice practice	Portraits due	Ch. 4
4	Feb. 10	Capturing Action	Shutter speed, motion practice	Depth of Field due	Ch. 5
5	Feb. 24	Storytelling & Pitches	Story concepts, photo planning	Action photos due	Ch. 6
6	Mar. 3	Lightroom & Portfolio Setup	Editing workflow, Adobe Portfolio	Story pitch due	Ch. 7
—	Mar. 10	**No Class – Spring Break**	—	—	—
7	Mar. 17	Photo Sequencing	Peer critique, sequencing exercise	—	Ch. 8
8	Mar. 24	Audio for Video	Mics, nat sound recording	Photo Story due	Ch. 9

9	Mar. 31	Interview Techniques	On-camera interview	—	Ch. 10
10	Apr. 7	B-roll & Coverage	Sequences, sense of place	Video Portrait due	Ch. 11
11	Apr. 14	Storyboarding & Planning	Structure, pacing, shot lists, basic editing	Interview shoot due	Ch. 12
12	Apr. 21	Editing Workshop I	Fine cuts, pacing, and color correction	Rough cut due	Ch. 13
13	Apr. 28	Editing Workshop II	Exporting and uploading	Final video story, Portfolio	Ch. 14

📅 Weekly Class Schedule

This course is divided into two parts:

- **Weeks 1–7:** Basic Photography
- **Weeks 8–13:** Video & Multimedia Storytelling

Each week, students build 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 – January 20: 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 FPS access.

Week 2 – January 27: 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 – February 3: Intro to photo editing

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

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

Week 4 – February 10: Depth-of-Field

Skills Focus: Shallow vs. Deep Focus in Visual 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 – February 24: 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 – March 3: 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).
- **Continue editing Adobe Portfolio**. Add pictures from Assignments 1 and 2.
- **Field Trip:** Action techniques (anticipation, sequences, safety).
- **Submit a pitch for Video Portrait** project.
  Homework: Build Photo Story (10 unique images for review).

MARCH 10 • NO CLASS • SPRING BREAK

Week 7 – March 17: Midterm Review & Photo Story Edit

Skills Focus: Sequencing, narrative clarity, critique.

- **DUE: Assignment 4, Photo Story** → tight edit, toned and captioned; upload to **SmugMug and Portfolio**.
  📌 **Midterm milestone.**

📽️ VIDEO & MULTIMEDIA STORYTELLING

Week 8 – March 24: Intro to Video Shooting & Audio Recording

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

- Review **Assignment 5: Video Portrait**.
- 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 – March 31: Intro to Video Editing

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

- Edit **Video Portrait** in Premiere.
- Naming conventions, folder structure, and understanding Premiere panels.
- Pitch **Video Story**
  Homework: Finish Video Portrait edit for delivery next week.

Week 10 – April 7: Advanced Editing & Interview Techniques

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

- Create a YouTube account
- **Deliver Assignment 5: Video Portrait** → upload to **SmugMug, YouTube, 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.
- Ana Karpas, The Lifer.
- Sam Smith, Is Jazz Dying?
- **Homework:** Shoot interview + B-roll for Video Story; assemble rough cut.

Week 11 – April 14: Rough Edit — Video Story

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

- **Finish 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 – April 21: Fine Cut Workshop & Portfolio Integration

Skills Focus: Finish fine edits.

- Color correction, loudness adjustment, exporting masters & web versions, captions/alt text, end credits.
- **Portfolio check-in:** ensure project pages and descriptions are shaping up.
  Homework: Finish blurb 250 words. Add to your website above or below your video.
  Homework: Finalize entire Portfolio for presentation.

Week 13 – April 28: Final Edit — Video Story

Skills Focus: Final polish and publication.

- **Deliver Assignment 6: Final Edit of Video Story** → upload to **SmugMug, YouTube, and Portfolio**
- Review/present Portfolio.
  📌 **Final evaluation milestone.**

Assignment Descriptions

1. Portraits (10%)

Photograph **eight portraits** of your assigned partner, to demonstrate versatility in lighting and composition. Use medium and tight shots in each lighting situation. Shoot on a plain background.

- **Two portraits in soft lighting**
- **Two portraits in direct sunlight**
- **Two portraits in artificial light**
- **Two environmental storytelling portraits**

Deliverables: Upload eight images with captions 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 background shapes and lines.

- Each set should include one image with a **wide aperture** (shallow depth-of-field) and one with a **small 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**
- Consider the use **natural sound** and adding **copyright-free music**
- 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)

- 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 media. 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 grade 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

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

Component	Percentage of Final Grade

Portrait Assignment	10%
Depth-of-Field	10%
Action Photos	10%
Photo Story (Midterm)	20%
Video Portrait	10%
Final Video Story	20%
Final Portfolio	10%
Class Participation & Critique	10%

Grading Scale

Letter Grade	Percentage Range	Description
A	94–100	Exceptional work – consistently exceeds expectations.
A-	90–93.99	Excellent work, very strong mastery of material.
B+	87–89.99	Very good work, above-average understanding.

B	83–86.99	Good work, demonstrates solid understanding.
B-	80–82.99	Slightly above average, some areas for improvement.
C+	77–79.99	Satisfactory, acceptable performance.
C	73–76.99	Adequate work – meets basic expectations.
C-	70–72.99	Below average – minimal mastery.
D	60–69.99	Poor performance – significant improvement needed.
F	0–59.99	Failing, does not meet course standards.

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/