



## Media Narrative Project

**JOUR 486 (3 units)**  
**Spring, 2019**  
**T-R 10:30 a.m. -11:45 a.m.**  
**Production Center 103**

### PROFESSOR/CLASS INFORMATION

#### Dr. Michael A. Longinow

Office Phone: 562-944-0351 x5435

Office Location: Perez Hall

Office Hours: TR 1-3 p.m.  
MW 8-9 a.m.

Meetings with Professor: Make appt. via Google calendar

<https://docs.google.com/document/d/1ALX8m9KNj99GE4COZAmUc2VFXQDT41VQpRaB04tuhBs/edit>

E-Mail: michael.longinow@biola.edu

Admin Assistant: Lily Park-Lee x 4569 (helps with appts.)

School Website: [www.biola.edu](http://www.biola.edu)

Dept. Website: <http://www.biola.edu/journalism>

### DISABILITY SERVICES

Disability Services exist to assist any student who thinks he or she may need such assistance. Students desiring accommodations for this class on the basis of physical learning, psychological and/or emotional disabilities are to contact The Learning Center which houses both learning assistance and disability services. The Learning Center is located in the Biola Library, Upper Level, Room U-137, and this department can be reached by calling 562.906.4542 or by dialing extension #4542 if calling from "on campus."

### NON-DISCRIMINATION POLICY

The University deplors the unfair treatment of individuals based on race, gender, socio-economic status, age, physical disability, or cultural differences, regardless whether such treatment is intentional or simply resultant from careless or insensitive behavior. Rather, employees and members of the student body should embrace the expectation of Scripture to love God with all their being and their neighbors as themselves.

You will find this a class that celebrates diversity and underscores the ways in which the alienated, the marginalized, and those bearing the pain of disability (physical, emotional, psychological) are near to God's heart. **My courses, and my office, are havens of refuge for you.** Make time to meet with me if you need to talk through difficulties you face on this campus due to your family origins, your geographic origins or any other element of life that makes you feel different or out of the mainstream. You are welcome here.

## BIOLA UNIVERSITY MISSION STATEMENT

### TRUTH~TRANSFORMATION~TESTIMONY

The mission of Biola University is biblically-centered education, scholarship, and service; equipping men and women in mind and character to impact the world for the Lord Jesus Christ.

## SCHOOL OR PROGRAM MISSION/VISION STATEMENT

The mission of the department of Journalism & Integrated Media is to prepare students through rigorous academic and practical instruction to be critical thinkers, skilled factual storytellers, agile managers of multiple media platforms, and servant-leaders in a rapidly changing media landscape. The faculty brings the highest standards of professional media practice and academic understanding into their instruction, inviting students to meet those standards with creativity, tenacity and excellence.

Students shape their Christian world view of media and its place in society through encounters with Christ in classroom discussion and project work, listening for God's call on their lives, and expressing that call through multiple media formats. Their studies provide an understanding of media theory and the complex history underlying journalism and public relations in the United States and around the world.

## COURSE DESCRIPTION

This media project course combines in-depth reporting and research with documentary style visual storytelling through cross-cultural encounter. Its culmination is a four-color, multi-chapter book exploring a topic pertinent to our understanding of the world. It will be promoted and supplemented by social media and online media approaches to its topic. Each semester's offering of this course differs based on the topic and make-up of its enrollment. This is because the course, driven by collaborative learning and experiential instruction, guides a unique blend of students in their use of creative non-fiction approaches and visual storytelling language to dispel myths and highlight truths about people, places and events. This semester's exploration will be about migrants, migration, and the U.S. border. Tijuana will be a focus of the course, but the book's insights will pertain to borders, migrants and migration in any part of the U.S.

## COURSE ALIGNMENT WITH PROGRAM LEARNING OUTCOMES

This upper-division course is designed as one of several capstone project courses in media writing and visual journalism. It is an elective for students in the Writing & Publishing concentration and Visual Journalism concentration, but is useful for any student in the department seeking to improve and strengthen their approach to in-depth reporting and media storytelling. It fulfills **Program Learning Outcome 2**

("Illustrate an understanding of biblical integration with knowledge of ethics and philosophical approaches to the industry") and **Program Learning Outcome 3** ("Demonstrate Creative and Analytical Expertise in Writing or Presentations Using Critical Thinking and Excellence in Communicating"), **Program Learning Outcome 4** ("Create and develop projects that exhibit convergence and integration of media") and **Program Learning Outcome 5** ("Illustrate an understanding of diversity and cross-cultural perspectives with the profession — key concepts: relationship-building, societal trends, diversity and global issues")

## COURSE OBJECTIVES AND STUDENT LEARNING OUTCOMES

By the completion of this course including class participation, class assignments (referred to as "Tasks"), class readings and group interaction, the following objectives and learning outcomes will be assessed and demonstrated:

**IDEA Objective #2:** You will learn to **develop knowledge and understanding of diverse perspectives, global awareness or other cultures** (This is classified as an *Essential* emphasis in this course.)

**STUDENT LEARNING OUTCOMES** You will demonstrate you've satisfactorily fulfilled IDEA Objective #4 through successful completion of **Task 1 (Paper 1), Task 6 (Paper 2), Task 3 (Culture Blogs), Task 4 (Chapter Drafts)** and **Task 7 (Final Presentation and Essay).**

**IDEA Objective #4:** You will **develop skills, competencies and points of view needed by professionals in the field (Journalism) most closely related to this course.** (This is classified as an *Important* emphasis in the course.)

**STUDENT LEARNING OUTCOMES** You will demonstrate you've satisfactorily fulfilled IDEA Objective #6 by successful completion of **Task 2 (SMR), Task 3 (Culture Blogs), Task 4 (Chapter drafts)** and **Task 5 (Team Presentation).**

**IDEA Objective #9:** You will **learn how to find, evaluate and use resources to explore a topic in depth** (This is classified as an *Important* emphasis in this course).

**STUDENT LEARNING OUTCOMES** You will demonstrate that you have satisfactorily fulfilled IDEA Objective #9 by successfully completing **Task 2 (SMR), Task 3 (Culture Blog) Task 5 (Team Presentation), and Task 8 (Final Essays).**

## REQUIRED TEXTS

**Amir Hussain**  
**Muslims and the Making of America**

**Elizabeth Boosahda**  
**Arab-American Faces & Voices**

## ACADEMIC HONESTY

Biola University and the Department of Journalism & Integrated Media are committed to ethical practice in teaching, scholarship, and service. As such, plagiarism and other forms of academic dishonesty will not be tolerated.

Most acts of plagiarism in my classes happen when students neglect to give attribution (properly quote or paraphrase) for sources in articles. It's often a mistake. Sometimes it's not. Out of fairness to all students, and to uphold the integrity of our program, I must hold you accountable to the highest ethical standards.

To avoid plagiarism, go back and read through your writing to make sure you have given clear indication of where facts or assertions came from. If you didn't see, hear or otherwise experience them, the knowledge came from somewhere. Attribute (quote or paraphrase) that source — an article, a web site, etc.

**I will check your work for plagiarism.** If your work contains plagiarism, the given assignment will not earn points (it's a zero) and you will receive a warning. On the second instance, you will be asked to withdraw from the course because you will have earned an "F" for it.

**Work that you turn in for this class must be for this class only, and not for any other class** — taken now or in the past. **To "double dip" (turn in work duplicated in two classes) constitutes plagiarism** of yourself, which is academic dishonesty. Such plagiarism will also earn a zero.

**For more details about honesty and other ethical expectations, see the course Ethics Policy** later in this syllabus.

<http://studentlife.biola.edu/campus-life/student-handbook/academic-integrity>

<http://plagiarism.org/plagiarism-101/overview/>

## ONLINE AND OTHER COURSE RESOURCES

The Canvas site for this course will have links to helpful resources. Much of what I show you in class as video Web resources will have links on that site so you can go back and review them after class.

**It is your responsibility to make yourself familiar with the Canvas site** for this course. Take the time to do that and print out any documents I attach that might be useful to you in completing projects.

**Check your Biola email and the announcements page of the course Canvas site regularly** (once a week, at least) for any changes to due dates or assignment details.

As a resource for your work in this course, Biola Library's website (under "articles and databases, bottom of the page) provides access to thousands of full-text articles in newspapers, magazines, and academic journal articles. The library's home page is available at: <http://library.biola.edu>

## LEARNING TASKS (Assignments) & ASSESSMENT (Grading)

### Description and Weighting of Assignments:

#### Task 1

#### Paper 1 Middle East People in Southern California, My Experience, My Perceptions

*Due Date:* 1/16 (in Canvas dropbox by 11 p.m.)

*Papers turned in by email will be returned to you*

**Weighting:** 3 %

**Possible Points:** 40 pts.

No annotation required, first-person voice is allowed and expected

#### Description:

**2-3 pages**, first person, typed, double-spaced MS Word or PDF attached to Canvas site

#### This is an overview paper telling me

- What Middle Eastern people in SoCal mean to you, as a person (your experiences with them)
- How media have influenced your perspective on Middle Eastern people and their identity in the U.S.
- Why the topic assigned to you resonates with your background, interests or future plans
- What challenges or struggles you see ahead for pursuit of your chapter's topic
- What most excites and inspires you about your chapter and the book project in general

#### Assessment (how it will be graded):

**An Outstanding or Excellent paper** will give close attention to the required elements giving clear and compelling anecdotes from your life and experience now and/or in the past. The narrative will have a clear opening and smooth transitions with understandable sentences (0-1 errors in mechanics of writing: spelling, grammar, punctuation).

**A Very Good, Good or Far Above Average paper** will give attention to the required elements with a somewhat clear use of examples from your life. The narrative will flow smoothly, though it will wander a bit. Some sentences will be unclear (2-3 errors in mechanics of writing: spelling, grammar, punctuation).

**An Above Average, Average or Below Average paper** might be missing some required elements, with a mostly vague use of examples from your life. The narrative will be somewhat jumbled, wandering from the theme at times. Several sentences will be unclear (4-6 errors errors in mechanics of writing: spelling, grammar, punctuation).

**A paper that is Far Below Average, Poor Work or Barely Passing** will be missing many required elements, will be very vague in approach, and will be difficult to follow in its outlay of ideas (7-9 errors in mechanics of writing: spelling, grammar, punctuation).

**A paper that earns no points** will be turned in late without meeting the exceptions in the late work policy or will show little to no evidence of having made an attempt to meet the syllabus description of the assignment.

## Task 2

### SMR: Social Media and Reflection

Due in the Canvas drop-box by 11 p.m.  
on 1/23, 2/20, 3/11, 3/25

**Weighting:** 13%

**Possible Points:** 150 pts. (5 x 30 pts.)

#### **Description:**

**Each social media assignment has two parts:**

—**Social media posts (3 minimum, each due date)** posted on Twitter, Facebook, Instagram, Periscope or YouTube (or a combination of these.) The posts should be about the topic you're researching. They should be about your own research/reporting or making reference to breaking news about that topic area.

**As we get nearer the end of project**, begin promoting the book and driving traffic to media storytelling on our project site.

**Make a screen capture** of the post and put it into a Word document on which you put your reflection. Posts should include links to pertinent, authoritative media supporting or providing context to your post. (**It's preferred** that you post through the week and not all on the due date.)

—**Reflection**, required with each SM assignment, is a 100-word overview (in a Word document or PDF) of why you made the post you did, what response you got, if any, and what you're learning, week-by-week as you post social media about your topic area. The reflection should have screen captures of your three social media posts.

**Assessment:** This assignment will be graded using the following categories

**An Outstanding or Excellent SM assignment** will have posts that are directly pertinent, with extensive detail, about your topic area referring to media stories, data or reports that are recent and extremely informative. The reflection will be at or beyond the required word count and will include personal, thoughtfully crafted details of your growth and development as a journalist navigating social media sites on this topic.

**A Very Good, Good or Far Above Average SM assignment** will have posts that are pertinent, with evident detail, about your topic area referring to media stories, data or reports that are somewhat recent, though perhaps lacking informative value. The reflection will meet the required word count or might be slightly below with a somewhat detailed account of your growth and development as a journalist navigating social media sites on this topic.

**An Above Average, Average or Below Average SM assignment** will have posts that are somewhat pertinent though without much detail, about your topic area. They will refer to media stories that might or not be recent and might lack importance. The reflection might be below the required word count with only vague reference your growth and development as a journalist navigating social media sites on this topic.

**An assignment that is Far Below Average, Poor Work or Barely Passing** will lack the required number of posts and/or will have posts that lack pertinence to your topic and are extremely vague. They will refer to media that lacks credibility or importance. The reflection will be far below the required word count and/or with extremely vague reference to your growth or development as a journalist navigating social media sites on this topic.

**An assignment that earns no points** will be turned in late (without meeting the course exceptions for late work) or will show very little effort at meeting the syllabus description of the assignment.

### Task 3

#### Culture Blogs

*Due Date:* 2/8, 2/22 or 3/15 (in Canvas site by 11 p.m.)

**Weighting:** 14%

**Possible Points:** (2 x 80 pts.) **160 pts.**

#### Description:

**The blog is detailed reflection** on your participation, encounters, overall experience and cross-cultural learning during the field trips. The blog should contain reference to:

- What your participation & encounters did to you** as a person, a believer, a pre-professional
- How this trip informed your chapter research/project work** (Be detailed.)
- What you want to improve** in your approach to cross-cultural encounter in these trips.

#### Assessment: (How it will be evaluated for points)

**An Outstanding or Excellent blog** will include extensive detail about how participation and encounters affected you as a person, believer and pre-professional, will also show extensive detail about how the trip informed your research and/or project work; it will also give much personal detail about strategies for improving your approach to cross-cultural encounter in future trips.

**A Very Good, Good or Far Above Average blog** will include a bit of detail about how participation and encounters affected you as a person, believer and pre-professional; it will also show a bit of detail about how the trip informed your research and/or project work; It will make references, though somewhat vaguely, to your strategies for improving your approach to cross-cultural encounter in future trips.

**A blog that is Above Average, Average or Below Average** will include a bit of detail about how participation and encounters affected you as a person, believer and pre-professional; it will make only vague reference to how the trip informed your research and/or project work; it will make vague reference to your strategies for improving your approach to cross-cultural encounter in future trips.

**A blog that is Far Below Average, is Poor Work is Barely Passing** will either leave out or be extremely vague in reference to how encounters affected you as a person, believer and pre-professional; it will also leave out or be extremely vague in reference to how the trip informed your research and/or project work; and it will leave out or be extremely vague in referring to your strategies for improving your approach to cross-cultural encounter in future trips.

**A blog that earns no points** will be turned in late (without meeting the course exceptions for late work) or will show very little effort at meeting the syllabus description of the assignment.

### Task 4

#### Chapter Drafts (narrative and visual)

All segments due in Canvas drop-box by 11 p.m. on due date.

*Due dates:* **Draft 1: 2/11; Draft 2: 3/18**

**Weighting:** 20%

**Possible points:** 200 pts. (100 pts. x 2)

## Overview

**This is a two-part approach to your chapter (whether it's narrative or photos) in the book.** Each draft will be a completed work. It is expected the second draft will be more complete, more thorough, more polished. The aim, by the end of the second draft, is to have a chapter that shows depth of context, significance as a contribution to the wider published "literature" on your topic with creativity and your own voice as a writer or visual storyteller. You will share an overview of your chapter with the class at midterm and at the end of the semester.

### Narrative chapter

1,500 words (6-7 pages typed, double-spaced in a Word document or PDF in Canvas site) Must include 4-5 quoted, interviewed sources, 5-6 references to articles, studies or government reports pertaining to your topic area.

Each chapter must open with a quote. It will not be connected to your narrative but is a thought for your reader before the narrative begins. The quote can be from a published media source, from one of your interviewees, from Scripture, from poetry or a work of fiction, even a line from a song or film.

The chapter should have a "hook" sentence (similar to a lede in a news or feature story) as an opening that leads to a clear introduction paragraph, an overview paragraph (where this chapter is going: tells the "so what." It's best to come right out and say "this chapter will argue that," or "some observers claim this, but the reality on the ground is..."), main body (what you found out in your face-to-face encounters and wider reading and research: this is backup for your opening assertions) and conclusion (end it with a powerful anecdote or quote.)

Writing should be easy and conversational in tone: not academic. But paint word pictures: DESCRIBE. Use simple language but with powerful verbs (action vs. be verbs) and descriptive, specific nouns (e.g. not a blue a blanket, but a powder blue blanket with frayed stitching and smudges at the outer edges.)

### Visual chapter

6-7 pages (4-6 images per page) 24-36 total color images. Turn in images as a Vimeo file.

Chapter requirement includes

**Clearly focused, cropped well, unified** (no distracting or intruding elements), **framed using rule of thirds but no wasted space.** **Visual repetition should be avoided** unless it's intentional. (Unintentional repetition is redundant.)

**Images must be from at least two (2) different settings** (even if in the same geographic area, e.g. Coachella, Tijuana, San Diego), showing differing types of people (children, teens, adults).

**All photos must have caption information** that gives the full name of any identifiable people in the frame along with action in the frame, when it happened and some context (explanation of what we're seeing in the frame: that is, why this person or interaction in the frame has importance to that moment or in a wider sense.)

**Each visual chapter must have a clear progression** of opening (introductory) images leading, visually around the page to a concluding image.

**Images in each chapter should provoke thinking, compel an emotion, or illustrate a concept** that you've found significant in your assigned topic.

**Images should be varied:** not all tightly cropped faces, not all wide shots. ALL images should have **people** in them, in action, showing emotion. If a frame does not have action, it should show **expression** (and not just in faces but in hands, in feet, in group context). Images should bring the viewer into key moments, places we rarely see (giving voice to the voiceless). They should help us understand or come face to face, visually, with ideas, concepts or lessons we need to consider about your topic.

**All visual chapters are team projects.** One team member will emphasize images on pages in the book. The other team member will create a slide show for the Project Site that will contain images from the chapter but can also include images outside the chapter that go deeper into the topic. The slide show is best will include an audio track — with interviews underlying the images or a musical soundtrack. (Make that slide show in iMovie or another video-editing software that includes images and voice-over track. DO NOT use music without getting copyright permission.) Here's a [link](#) to a site showing the basics. Here's a more involved [one](#). Here's [one](#) about iMovie.

**Our department owns rights to music through a subscription service.** Check with Mark Spice or Hiram Sarmiento about how to include this music in your slide show.

### **Video segments**

**1-3 minutes.** Turn in as a Vimeo file or YouTube link.

The video segments must tell a story that complements a theme in one or more chapters of the book. The video should show strategic use of rule of thirds, giving a compelling mix of wide, medium and tight segments. Scenes should be free of distractions. Audio should be loud enough to make clear any words being spoken and should help illustrate the moment and context with background sounds. Lighting should be bright enough to show significant people, places and action in the scenes.

The video should highlight people in significant storytelling action, showing expression. The story should have a clear and inviting opening with smooth visual transitions from one idea to the next, leading to a strong concluding scene.

Words and captions should be placed subtly and strategically frame by frame, and spelled correctly.

### **Assessment:**

**Each draft will be graded as a stand-alone project segment** even though they will be similar in structure and content. I will take the better of the two chapter-draft grades and double it.

### **Narrative draft rubric**

**An Outstanding or Excellent chapter** will meet the word count precisely and will open with a powerfully pertinent quote that uses clear, compelling language from an authoritative source.

The chapter will have a compelling “hook” into the introduction giving a convincing answer to the “so what” question. Research in the main body of the chapter will use at or above the required number of sources (interviewed and articles or other background); these will be convincing and authoritative to support the chapter’s opening claims. The writing will be vividly descriptive using powerful verbs and concrete, specific nouns painting a compelling word picture. There will be very few or no errors in mechanics of writing (0-1 error).

**A Very Good, Good or Far Above Average chapter** will hit the word count within a word or two and will open with a quote that pertains to the topic, though perhaps not with compelling language, albeit from a noteworthy source. The chapter’s “hook” will be evident, leading into an intro that addresses the “so what” question, though perhaps lacking a bit of relevance. Research will use at or just below the required number of sources (interviewed and articles or other background); these will be mostly authoritative, supporting the

chapter's opening claims. The writing will be clear and understandable, though not entirely descriptive. There will be few errors in mechanics of writing (2-3 errors).

**An Above Average, Average or Below Average chapter** will not meet the word count by about 10 words; the opening quote will pertain to the topic, but might come from a source that is not authoritative. The chapter's "hook" will not be clear, leading into an intro that might leave the "so what" angle unsupported (or not supported well). Research will use fewer than the required number of sources (interviewed and articles or other background); a few of these will be authoritative, generally supporting the chapter's opening claims. The writing will be a bit vague and unclear, lacking description. There will be several errors in mechanics of writing (4-6 errors).

**A chapter that is Far Below Average, Poor Work or Barely Passing** will miss the word count by much more than 10 words, or will lack an opening quote (or one that pertains to the topic), will not have a clear "hook" into the chapter, and/or the intro will not address the "so what" angle. Research will use far fewer than the required number of sources of any kind. The writing will be very vague, almost absent descriptions. There will be a significant number of errors in mechanics of writing (7-9 errors).

**A chapter that earns no points** will miss the deadline (without meeting the late work policy's exceptions) or will comprise work that shows very little attempt to meet the assignment description in any or all categories.

### **Visual draft rubric (applies to chapters and slide shows)**

**An Outstanding or Excellent** visual chapter will meet the page requirement precisely. In both the chapter and the slide show, all images will be focused, framed in a unified way, precisely following the rule of thirds with no wasted space and no unintentional visual repetition. Images show a clear progression from introduction to conclusion with a variety of people and locations. The images, as a whole show great attention to expression, action and emotion, providing in-depth understanding. Captions concisely describe action in each frame, naming identifiable people in each frame (0-1 errors in mechanics of writing).

**A Very Good, Good or Far Above Average** visual chapter will miss the page requirement by no more than a page. In both the chapter and slide show, most images will be focused, framed in a unified way, and will mostly follow the rule of thirds with little wasted space and little unintentional visual repetition. Images will show an awareness of introducing the topic and moving toward a conclusion, though with some wandering off topic. There will be some variety of people and locations. The images will contain expression, action or emotion and will tell a story. Captions will mostly describe action in the frame, though some people will not be identified (2-3 errors in mechanics of writing).

**An Above Average, Average or Below Average** visual chapter will miss the page requirement by more than a page. In both the chapter and slide show, several images will be focused or well-framed with unity of theme, though not the majority. The images will only sporadically follow the rule of thirds and will a times waste space, occasionally using unintentional repetition. Images will in some ways introduce the topic, but will meander rather leading to a coherent ending. Images will not show much variety of people or locations. Some images will contain expression, action or emotion in storytelling fashion, but not all. Few captions will describe action in the frame; many people will be left unidentified; meaning will not be well attended to in captions (4-6 errors in mechanics of writing).

**A visual chapter that is Far Below Average, Poor Work or Barely Passing** will miss the page requirement by two or more pages. In both the chapter and slide show, most images will lack focus, good framing or unity to the chapter theme. The images will show lack of attention to rule of thirds and will waste space with much unintentional repetition. Images will in some ways introduce the topic, but will so meander from the topic that the images will lose coherence. Images will lack variety of people and locations. Very few images will contain expression, action or emotion in a way that tells a unified story. Nearly all captions will

be vague, lacking attention to identification of people, locations or larger meaning (7-9 errors in mechanics of writing).

**A visual chapter that earns no points** will be turned in late without meeting the exceptions of the late paper policy or will show little to no attempt to meet the standards of the assignment description in its various categories.

### **Video segment rubric**

**A video package that is Outstanding or Excellent** will tell a story that clearly complements a theme in one or more chapters of the book. The video will show strategic use of rule of thirds, giving a compelling mix of wide, medium and tight segments. Scenes will be free of distractions. Audio will be loud enough to make clear any words being spoken and should help illustrate the moment and context with background sounds. Lighting will be bright enough to show significant people, places and action in the scenes.

The video will highlight people in significant storytelling action, showing expression. The story will have a clear and inviting opening with smooth visual transitions from one idea to the next, leading to a strong concluding scene.

Words used (including names) and captions will be placed subtly and strategically frame by frame, and spelled correctly (0-1 errors)

**A video package that is Very Good, Good or Far Above Average** will tell a story that complements a theme in one or more chapters of the book. The video will mostly make use of rule of thirds, including wide, medium and tight segments. Scenes will have few if any distractions. Audio will mostly be loud enough to make clear any words being spoken (though audio quality might be lacking in some segments); audio will somewhat illustrate the moment and context with background sounds. Lighting will mostly be bright enough to show significant people, places and action in the scenes, though some will be too dark or too bright.

The video will highlight people, though in some cases not in significant storytelling action, or lacking expression. The story will have a somewhat inviting opening with mostly smooth visual transitions from one idea to the next, leading to a concluding scene.

Words used (including names) and captions will be placed somewhat subtly and strategically frame by frame, and will be mostly spelled correctly (2-3 errors).

**A video package that is Above Average, Average or Below Average** will tell a story that will barely support a theme in one or more chapters of the book. The video will neglect use of rule of thirds, leaving out or also neglecting a mix of wide, medium and tight segments. Scenes will have distractions. Audio will at times not be loud enough to make clear any words being spoken (audio quality will be lacking in some or several segments); audio will at times not illustrate the moment or context with background sounds. Lighting will at times not be bright enough to show significant people, places and action in the scenes, though some will be too dark or too bright.

The video will highlight people, though in several cases not in significant storytelling action, or lacking expression. The story will neglect its opening with adequate visual transitions from one idea to the next, leading to a concluding scene.

Words used (including names) and captions will be not be strategically frame by frame, and will include errors (4-6 errors).

**A video package that is Far Below Average, Poor Work or Barely Passing** will tell a story that neglects a theme in one or more chapters of the book. The video will significantly neglect use of rule of thirds, leaving out wide, medium or tight segments. Scenes will have many distractions. Audio will in several places not be loud enough to make clear any words being spoken (audio quality will be significantly lacking in some or several segments); audio will leave out the context with background sounds. Lighting will at times not be bright enough to show significant people, places and action in the scenes, though some will be too dark or too bright.

The video will neglect people's stories, and/or will be lacking in the showing of expression. The story will significantly neglect its opening with adequate visual transitions from one idea to the next, perhaps leaving out a clear concluding scene.

Words used (including names) and captions will be not be strategically frame by frame, and will include many errors (7-9 errors).

**A video package that earns no points** will be turned in late without meeting the exceptions of the late paper policy or will show little to no attempt to meet the standards of the assignment description in its various categories.

### **Task 5: Team Presentation**

*Due Date:* **April 1, 3**

**Weighting:** 9%

**Possible Points:** 100 pts.

#### **Description:**

**This is a chapter presentation of the writer and photojournalist** using media (visuals on the big screen) to give an analytical overview of what writers and visual storytellers are **putting together**, what they've **learned**, and **what the experience has done to change them** as a person and as a storyteller.

**Each member** of the chapter team (writer and visual journalist) must speak (10 min. each) during the presentation with material on the big screen showing what they've learned and done so far in the project. The presentation should emphasize challenges, how the team met and overcame those challenges or adapted to achieve the best quality while meeting deadline.

**The visual chapters will include a walk-through of the slide show** analyzing the images' sequencing, storytelling effect, and ways the overall slideshow can (and will) improve.

**The presentation should include changes made after feedback** on the draft just prior to the presentation.

#### **Assessment:**

**An Outstanding or Excellent presentation** will show extensive analytical, critical thinking about the research and writing or pursuit of and selection of visuals for the given book chapter. It will give thoughtful, personal details about what each group member learned with carefully selected visuals that explain in-depth both the narrative (if pertinent) and visual storytelling elements of each chapter.

**A Very Good, Good or Far Above Average presentation** will show much attention to analysis and critical thinking about pursuit of writing and research and selection of visuals for the given book chapter. It will contain somewhat personal details about what each group member learned with visuals that generally explain the narrative (if pertinent) and visual storytelling elements of each chapter.

**An Above Average, Average or Below Average presentation** will show some attention to analysis and critical thinking about pursuit of writing and research and selection of visuals for the given book chapter. It will include mostly vague reference to what each group member learned with visuals that are mostly vague in explaining the narrative (if pertinent) and visual storytelling elements of each chapter.

**A presentation that is Far Below Average, Poor Work or Barely Passing** will show almost no analysis or critical thinking about pursuit of writing and research and selection of visuals for the given book chapter. It will either leave out or only make vague reference to what each group member learned, with visuals that are extremely vague in explaining the narrative (if pertinent) and visual storytelling elements of each chapter.

**A presentation that earns no points** will either not be presented on the due date (without meeting the exceptions in the late work policy) or will make no evident effort to meet the requirements of the syllabus description of the assignment.

### **Task 6: Paper 2**

#### **Middle East People, Immigration or Refugees in Southern California and Me: A Retrospective**

*Due Date:* 4/17 (in Canvas dropbox by 11 p.m.)

**Papers turned in by email will be returned to you**

**Weighting:** 3 %

**Possible Points:** 40 pts.

#### **Description:**

**2-3 pages**, first person, typed, double-spaced MS Word or PDF attached to Canvas site

**This is a look back at the semester's work of inquiry and writing or visual storytelling.** The paper should tell me, with reflection on where you were in January:

- What immigration, migrants or the U.S. border mean to you now, as a person
- Why your topic resonates in new ways with your background, interests or future plans
- How you overcame challenges or struggles as you pursued your chapter's topic
- What has changed in what excites or inspires you about your chapter and the book project in general, now that it's completed.

#### **Assessment (how it will be graded):**

**An Outstanding or Excellent paper** will give close attention to the required elements giving clear and compelling anecdotes from your life and experience now and/or in the past. The narrative will have a clear opening and smooth transitions with understandable sentences (0-1 errors in mechanics of writing: spelling, grammar, punctuation).

**A Very Good, Good or Far Above Average paper** will give attention to the required elements with a somewhat clear use of examples from your life. The narrative will flow smoothly, though it will wander a bit. Some sentences will be unclear (2-3 errors in mechanics of writing: spelling, grammar, punctuation).

**An Above Average, Average or Below Average paper** might be missing some required elements, with a mostly vague use of examples from your life. The narrative will be somewhat jumbled, wandering from the theme at times. Several sentences will be unclear (4-6 errors in mechanics of writing: spelling, grammar, punctuation).

**A paper that is Far Below Average, Poor Work or Barely Passing** will be missing many required elements, will be very vague in approach, and will be difficult to follow in its outlay of ideas (7-9 errors in mechanics of writing: spelling, grammar, punctuation).

**A paper that earns no points** will be turned in late without meeting the exceptions in the late work policy or will show little to no evidence of having made an attempt to meet the syllabus description of the assignment.

## Task 7: Reading Analyses

**Weighting:** 14%

**Possible Points: (4 x 40 pts.) 160 pts.**

*Due date by 11 p.m. in Canvas drop-box on 1/30, 2/27, 4/3, 4/24*

### Description:

**This is a bullet list and narrative about ten (10) take-aways from the assigned chapters prior to the due date.** Your selection of items must be from across the entirety of the given chapters (i.e. not merely the first few pages). Show me you've read the chapters in their entirety and have thought about, questioned, maybe argued with what you saw there. **Your listing will include three (3) links to reputable journalistic media** that illustrate what you read (articles from reputable/respected news media, from research sites, video clips, social media postings that give recent insight or opinion).

### Assessment

**An Outstanding or Excellent list** will provide extensive details from the entirety of the chapter, showing thorough grasp of the assigned reading with analytical insights. The listing's three or more links will be to reputable journalistic media, all clearly illustrating chapter topics.  
(0-1 errors in mechanics of writing)

**A Very Good, Good or Far Above Average list** will be somewhat detailed about elements of the chapter, though perhaps not from the entirety of it; it will show a somewhat thorough grasp of the assigned readings, with some degree of analysis. The listing's three links will be to mostly reputable journalistic media and will mostly illustrate chapter topics.  
(2-3 errors in mechanics of writing).

**An Above Average, Average or Below Average list** might lack detail about elements of the chapter, and might not come from the entirety of it; it will show a somewhat vague, incorrect or unclear grasp of the assigned readings, with little analysis. The listing's three links might not be to reputable journalistic media that might not all illustrate chapter topics.  
(4-6 errors in mechanics of writing).

**A list that is Far Below Average, Poor Work or Barely Passing** will be very vague about elements of the chapter, and might not neglect portions of it; it will show a very vague, incorrect or unclear grasp of the assigned readings, perhaps with no analysis. The listing might not include three links, or might not be to reputable journalistic media that do not illustrate chapter topics.  
(7-9 errors in mechanics of writing).

**A list that earns no points** will be turned in late (without meeting the late work exception in the syllabus) or will make no evident attempt to meet the syllabus description of the assignment.

### **Task 8: Final Essays**

*Due Date:* Monday, May 6, 10 a.m. to Noon

**Weighting:** 9%

**Possible Points:** 100 pts.

**The examination period will consist of two essays**, details of which I will announce and post in the Canvas site two weeks before the end of the semester. The assignment description and rubric for assessment will be announced at that time.

**The essays will be comprehensive**, analyzing the entirety of the semester and your experience of research, reporting, writing, collaboration with team members in the class, along with your learning about Middle Eastern cultures of faith (Muslim, Christian and Jewish) this semester. It will require you to analyze assigned reading in the books we read as well as the field trips and guest speakers.

**You will type your essays into a Word document** which can be turned in as a Word file or PDF in the Canvas drop box for the final essays.

### **Task 9: Initiative**

*Due Date:* Final Exam week

**Weighting:** 4%

**Possible Points:** 50 pts.

In this course, those whose out-of-class assignments include significantly more sources than required, with embedded visuals, audio or video elements (properly attributed), who write or shoot/edit images with special enthusiasm, creativity and clarity, whose participation in class discussion and presentations is robust and creative, and whose approach to assignments overall shows critical thinking and depth of perspective **can be rewarded with most or all the initiative points in the course.**

#### **Initiative that's Outstanding or Excellent**

Never or very rarely (1-2 max) misses class beyond allowed number (only absences are for excused absence) and when absences occur, the student notifies the professor prior to the absence. Never or rarely (1-2) tardy, and when tardy, the student lets the professor know ahead of time. Never or rarely leaves class early or in the middle of sessions except for emergencies (and prior notice is given or explanation is given afterward.) Regularly asks pertinent questions or contributes examples or ideas in class, shows special creativity in all assigned work, gives evidence of staying focused in class (no multi-tasking.) Shows great enthusiasm, creativity and clarity in work turned in; participation in class and on trips is robust and creative; work consistently shows enormous critical thinking and depth of perspective.

#### **Initiative that's Very Good, Good or Far Above Average**

Sometimes misses class beyond allowed number, but when absences occur, the student notifies the professor prior to the absence. Sometimes tardy, and when tardy, the student sometimes lets the professor know ahead of time. Sometimes leaves class early or in the middle of sessions, though these are sometimes unexplained. Sometimes asks questions or contributes examples or ideas in class, shows some creativity in assigned work, gives some evidence of staying focused in class (limited multi-tasking.) Shows enthusiasm, creativity and clarity in work turned in; participation in class and on trips is noticeable; work very often shows critical thinking and depth of perspective.

### **Initiative that's Above Average, Average, or Below Average**

Sometimes misses class beyond allowed number, and when absences occur, the student doesn't notify the professor prior to the absence. Sometimes tardy, and when tardy, the student doesn't let the professor know ahead of time. Sometimes leaves class early or in the middle of sessions, and these are usually unexplained. Rarely asks questions or contributes examples or ideas in class, shows little creativity in assigned work, gives some evidence of staying focused in class (guilty of much multi-tasking.) Shows occasional enthusiasm, creativity and clarity in work turned in; participates occasionally in class and on trips; work sometimes shows critical thinking and depth of perspective.

### **Initiative that's Far Below Average, Poor Work or Barely Passing (71-63%)**

Misses class far beyond the allowed number, and when absences occur, the student doesn't notify the professor prior to the absence. Often tardy, and when tardy, the student doesn't let the professor know ahead of time. Often leaves class early or in the middle of sessions, and these are usually unexplained. Almost never asks questions or contributes examples or ideas in class, shows no creativity in assigned work, gives nearly no evidence of staying focused in class (guilty of too much multi-tasking.) Shows very little enthusiasm, creativity or clarity in work turned in; participates rarely in class and on trips; work very rarely shows critical thinking or depth of perspective.

### **No points for Initiative**

Misses class far beyond the allowed number (to the point of nearly failing the class), and when absences occur, the student doesn't notify the professor prior to the absence. Often tardy, and when tardy, the student doesn't let the professor know ahead of time. Often leaves class early or in the middle of sessions, and these are usually unexplained. (Almost never asks questions or contributes examples or ideas in class, shows no creativity in assigned work; not only doesn't give evidence of staying focused in class, the student is guilty of distracting others in evident boredom and lack of respect for the course and others in it.

### **Task 10: Attendance**

**Weighting:** 9%

**Possible Points:** 100 pts.

**This class is a learning community.** We are a big team composed of smaller teams, and we learn from each other and with each other. Much of what we do is done in groups (for group scores). When you are absent, someone in the class, perhaps many, will be harmed in their ability to learn (and you'll be harmed in your ability to succeed in the class — particularly since the class meets only once a week. An absence puts you two weeks behind.)

**Tardiness harms the class in many ways.** Your late arrival distracts class members who are learning from each other, from me, or from a lab activity. It distracts me as the instructor, and it harms you by thrusting you into a class session that's already started. Find ways to limit what comes before this class so you're early or on time.

**I take attendance every class session.** Absences are recorded by Canvas at that time.

**Canvas counts attendance for the semester at 100 pts.** To earn all or most of the points for attendance, don't miss any sessions. For every session you miss, points will be deducted, though your ability to earn an A in this category allows for 1-2 unexcused absences. **Two tardy arrivals in class will count as an unexcused absence. Early exit from class without prior approval also counts as a tardy.**

**In cases of excused absence, I will add points to your score to compensate for your missed sessions.**

**It is your responsibility to put verification of excused absence in the Excused Absence Verification folder in the Canvas site.** I award points (or deduct them) for attendance in the last week of the semester. If, by that time, I don't have verification of excused absence, **the absence will be counted as unexcused.**

## CLASS INFORMATION

### 1. Attendance Policy

Attendance will be taken every class day. More than three unexcused absences drops your overall course score by thirty percent (300 pts.) More than six unexcused absences brings an "F" for the course. This course won't count toward the major if it drops below a C.

**Excused absences are 1) a death or hospitalized illness in your family, 2) your own hospitalized illness, or 3) university-approved trips or activities.** Journalism Program policy requires that you provide proof of these circumstances: a published obituary for the family member, a medical records photocopy, etc. (about your illness) or official university verification of an approved absence.

**If you sense you're going to have to miss a class, let me know ahead of time and arrange to turn in missed work early or on time.** Some course elements that are time specific (i.e. cannot be duplicated at another time) can be compensated for by means of extra credit.

**If you miss class (excused or unexcused),** you must find out what you missed — immediately. You will be responsible for missed class session material on quizzes and exams. Due dates for projects are in the syllabus calendar, and the course summaries show you what's due with an overview of how to do it. Plan ahead so that when crises happen, you can get the assignment in early or on time (or get it in quickly if you have an excused absence.)

**The university does not make specific mention of allowing absences for university activities such as athletics, student government (AS) events, campus media involvement, jobs, or ministry (off-campus or SMU).**

**But in this class,** because we are part of a university community — and one that encourages campus media involvement — I will excuse absences for athletics, AS, campus media involvement, internship work, university field trips, or officially supported ministry. But the **limit on these excused absences is four (4), or the equivalent of two weeks' sessions. (That's a total of 7 absences.)**

**Check your academic and extra-curricular (i.e. non-academic) calendar early in the semester** and if you anticipate having to miss class more than four times beyond the allowed three unexcused absences, you will be asked to drop this course and repeat it at a time when you can give it your full academic attention. (It will be offered in the spring.)

**The same goes for students whose illness, even if it meets the excused absence categories, find they are missing at or near the cap on absences listed above.**

There are times when life gets too complicated to navigate in the context of an academic schedule. At those times, the best thing for you is to take care of your life — your health, your family, your job(s), etc. without a demanding course such as this or others in your semester schedule. Contact me with questions you

have about your ability to attend class. This class is offered every semester. Next term might be a better fit given extreme circumstances.

## 2. Late work policy

**All out-of-class assignments are due by 11 p.m. on the due date** in the drop-box for this course.

Except in cases of serious illness or a death in the family, **assignments will not be accepted for point credit after the day they are due.**

**Students who turn in an out-of-class assignment after the deadline but before midnight on the due date** can receive points for the assignment, but scoring on the paper or project begins at half the scheduled points. **Late work turned in for the accepted absence reasons above must be turned in within the week after you return to class.** I reserve the right not to accept papers late — even in cases noted above — if there is no communication from you explaining the absence. Keep me informed.

**Because attachments so easily get lost (or don't open) out-of-class projects will not be accepted for point credit as an attached message in email without prior approval. Use the drop-box. If it's not working, contact Prof. Matthew Weathers for help (he's our tech support for the online course system.)**

**Contact me early on if it looks like technology is going to make your assignment late.**

### A note about deadlines:

If you find yourself in a choice between turning in a late paper/project and turning in an incomplete paper or project (i.e. one with less-than-perfect syntax or mechanics or one that's too brief), make deadline with *something*. By turning such a paper in (especially with an explanation of valid reasons for the situation) you gain points for content and effort. And you discipline yourself to make deadlines — a crucial journalistic regimen.

## 3. Rubrics for Writing

All written work in this course is graded using rubrics that carry the expectation that you have a firm grasp of written English (word choice/strong vocabulary, spelling, grammar, punctuation.)

**If English is not your first language, or if you did not have strong preparation in mechanics of writing, the university Writing Center** has resources designed specifically to help you. Seek out this help early.

## 4. Ethics policy (conflict of interest, cheating, and other problems)

**Journalists and media professionals who are followers of Christ become most evident in secular workplaces by their life — their ethics, the choices they make.** In this course you are expected to show the lifestyle characteristics of a believer in Christ — including adherence to university rules and the laws of California and the United States. Failure to do so, in pursuit of work in this course, will result in an “F” for the course.

**Put plainly, this ethics policy means you don't lie** to interviewed sources to get them to tell you things; **you don't steal** property (includes data or documents) in pursuit of projects; **you don't say or act as if you're someone you're not** to gain access to locations or access to information (includes digital theft); **you don't trespass** on private property to gain access to people or facts (this includes digital trespass); **you don't fabricate quotes, sources, or situations/events** to make your journalism more readable or convincing. **All the above are cheating.** Students in this class who pursue journalism or media careers that

involve such behaviors will earn a zero on any assignment where it occurs and could be dismissed from the class, leading as well to disciplinary behavior through the university under student ethics rules (see the student handbook.)

**One area that frequently becomes a problem for students (and some professional journalists) is the area of **Conflict of Interest**.**

**Conflict of Interest, in Journalism, is writing, photojournalism or broadcast journalism that (without full disclosure) involves a journalist's family members, intimate friends, or something in which the journalist has a vested interest.** The most ethical journalists and the most respected journalism organizations avoid conflicts-of-interest as means of protecting their credibility and reputation for fairness.

**To support that principle of media ethics, you are not allowed,** in this course, to interview or otherwise include as sources your close friends, people in this class, room-mates, family members or members of organizations in which you are an active member (e.g. a club, team or organization you're in, your church, etc.) If you're a member of the tennis team, you would not report on that team — though you could report on tennis generally and in an informed way. Public relations has different rules in this regard, though conflict of interest can still be a problem in PR writing.

## **5. Plagiarism policy**

**Plagiarism is the use of someone else's ideas or words** without giving them credit. If work you turn in for this course was completed by someone else, or if you are using the words of someone else (from an online source, from a book, or from another student's work), you are plagiarizing.

**Work that you turn in for this class must be for this class only, and not for any other class** — taken now or in the past. To “double dip” (turn in work duplicated in two classes) constitutes plagiarism of yourself, which is academic dishonesty.

**I will check your work for plagiarism.** If your work contains plagiarism, the given assignment will not earn points (it's a zero) and you will receive a warning. On the second instance, you will be asked to withdraw from the course because you will have earned an “F” for it.

**Students — and sadly, some journalists and media professionals — plagiarize** by cutting and pasting quotes into their writing from Internet sources without using quotation marks or giving attribution (telling who said the words being used.) Even if this is inadvertent (i.e. not intentional), if the article or paper you turn in contains others' work, you have turned in plagiarism.

**To avoid plagiarism,** go back and read through your writing before turning it in to make sure you have given clear indication of where facts or assertions came from. If you didn't see, hear or otherwise experience them, the knowledge came from somewhere. Attribute (quote or paraphrase) that source — an article, a web site, an interview that was quoted or paraphrased in an article you read, etc.

**If there is plagiarism in work you turn in, you will fail the assignment.** If you do it again, you will fail the course. I check for plagiarism as a means of guarding the academic integrity of this program and this university, and as an accountability measure for you. Plagiarism is a fire-able offense in most newsrooms and public relations firms.

Work completed for this course must follow the highest standards of professional behavior in your professional discipline (journalism, integrated media fields or public relations.) Some examples of ethics codes for those fields can be found here. <http://www.apme.com/?page=EthicsStatement>; [http://www.rtdna.org/article/rtdna\\_code\\_of\\_ethics#.VWSvFWRViko](http://www.rtdna.org/article/rtdna_code_of_ethics#.VWSvFWRViko); [https://nppa.org/code\\_of\\_ethics](https://nppa.org/code_of_ethics); <http://www.prsa.org/aboutprsa/ethics/#.VWSvaWRViko>

**Collaboration** is encouraged in learning and in the workplace. But work in a group by others that makes your work essentially theirs — for which you take complete credit — is a breach of academic ethics. Any work that was not entirely yours must be noted as having involved others. If I find that you have claimed others' work as your own, that work, if turned in, will not earn points.

## **6. Professional Courtesy**

Students are expected to uphold the highest standards of courtesy and professionalism to the professor, classroom guests, and fellow students. This includes the use of institutional and academic titles when addressing faculty, administrators, and other university personnel or classroom guests. Classroom dress, proper grooming, behaviors, and hygiene should be such that they are not distracting or offensive to classmates.

Don't dishonor the Lord Jesus Christ or this institution with crude jokes or profane language — in this class or outside it. That's biblical integrity. It's also the kind of pre-professional behavior that you should be cultivating so you're career ready sooner than later. (Even the most profane media workplaces look favorably on workers who display the aroma of Christ in their lifestyle.)

## **7. Biblical approaches to profanity, obscenity and blasphemy in this course's media of instruction**

You are in a class that explores realities of American journalism — day-to-day practice and decision-making of top professionals in newsrooms of all kinds. I will be showing you examples of media and you will hear the language of these journalists; some of it, along with lifestyles depicted, will not conform to biblical standards. Few of the top journalists in this country call themselves Christians.

The vernacular of some (not most) journalists is laced with profanity, obscenity, and references to God and our Savior that are demeaning to the holiness and power our Lord. My decision, on occasion, to show you examples of these does not in any way endorse language or lifestyles that dishonor God. It is meant to provide you a means of interacting with that language and those lifestyles with a biblical lens — God's perspective — in a context of like-minded believers who are learning, like you, to gain maturity of mind.

Our Lord is not surprised by sin. But it grieves His heart and He sees through profane language and lifestyles to the heart of people who, deep down, are hungry to know Him. Your task will be to learn to have God's heart, and the ability to — while avoiding impurity in your own life — be able to confront the darkness of our world with the light of Christ, His love that overcomes hate and cynicism toward God.

## **8. Respect for Divergent Viewpoints**

In Christian higher educational institutions, it can be assumed that each believer-learner is at a different place of emotional maturity, intellectual depth or analytical grasp of truth and biblical bases for understanding themselves and their world. For these reasons, I will expect you to show deference of mind and respect for your peers, even when they express viewpoints with which you disagree — in the classroom or outside of it. Such respect, even if it leaves you in frustrated silence at the moment, does not mean you agree with or accept any given perspective.

Your ability to offer a counterpoint to another's views or facts must be earned by genuine concern for who they are as a person. Learn to love even those who think differently than you do.

The best journalists and media professionals are listeners who seek to learn even from those with whom they disagree or believe are morally wrong in some way.

## 9. Technology Use and Classroom Etiquette

**Use of lab computers will be allowed only during Deadline Writing and some group projects.** Notes will be helpful to you, but take notes by hand in a notebook.

**Laptops are not allowed (unless they're closed) nor are smartphones (unless they're off or on silent mode) during class sessions in this course.** Scientific research supports the fact that you learn more by taking notes with your hand on paper.

Here are some articles that explain the research.

<http://www.scientificamerican.com/article/a-learning-secret-don-t-take-notes-with-a-laptop/>  
<http://www.pbs.org/wgbh/nova/next/body/taking-notes-by-hand-could-improve-memory-wt/>  
<http://www.vox.com/2014/6/4/5776804/note-taking-by-hand-versus-laptop>

The goal of this course is teaching you to think, to interact with ideas and with each other in discussion; use of your laptop will not be necessary for you to do that effectively.

Furthermore, this course (as in much of our program overall) is teaching you disciplines that will help you succeed as a professional in media, journalism or any number of related professional fields or vocations. In those areas, the ability to concentrate, focus your attention and be fully in the moment with others is crucial to success. The absence of personal electronic devices will help you get the most out of this class.

If you have a medical or other diagnosed reason for use of a phone, tablet or laptop as part of this course, bring me the official documentation and I will consider it as an exception to this policy.

## 10. Initiative/Enterprise

This course prepares you for professionalism in the work of journalism and public relations. In those professions, people who make deadlines, get their facts straight and turn in clean copy generally don't get noticed — though they might get to keep their jobs in an era of budget cuts and media layoffs.

But those who turn in work with special insights, find sources nobody else has, or whose work “goes above and beyond” to creatively pursue the overall mission of the publication or media organization get bonuses or get hired into better positions for what's known as “initiative.”

In this course, those whose out-of-class assignments or blogs — turned in on time — that include significantly more sources than required, with embedded visuals, audio or video elements (properly attributed), who write with special enthusiasm and clarity, and whose approach to assignments shows creativity and depth of perspective **will be rewarded with most or all the initiative points in the course.**

**Punctual attendance (avoiding or eliminating tardiness, explaining it when it happens,) contribution to class discussion with comments and questions, and a lack of unexcused absences, can also count as evidence of initiative.**

**11. You can earn EXTRA CREDIT** points through the semester as a cushion for you against unforeseen emergencies such as your getting the flu, your car breaking down (or your flight getting cancelled) so you miss class or miss an assignment deadline.

**Spontaneous extra credit** will occasionally be rewarded if a significant number of your classmates choose to miss class. Such extra credit will be a reward to you for showing up when others didn't. In such cases I'll add points to all of the loyal few who attended.

I reserve the right to award more points on a given assignment from any student if the work is so creative, so momentous in its depth and grasp of the assignment's concept that I'm floored.

You can also choose to do an **EXTRA CREDIT ASSIGNMENT** (choose **one** from below): 30 pts. each (Put it in the Canvas drop-box during the last week of instruction this semester — not before.)

**Option 1: Do extra blog posts on your research topic area** bringing fresh insights and researched writing that does not appear in your chapter. Blog post must be at least 500 words and contain three or more links to pertinent background articles or data.

**Option 2: Interview a writer** from a publication you read in your journal assignments. Write a profile of this person, telling how they got their start in journalism, what their favorite story was, and how they've developed techniques for interviewing tough sources, self-editing, and getting stories no one else has. Profile must be 2-3 pages typed, double-spaced in the Canvas Extra Credit dropbox.

**Option 3: Campus Media:** Write a feature article or shoot a photo series based on your topic area for The Chimes. Send me the link to the story or package.

## 10. Computation of Final Grade:

<b>Task 1: Paper 1</b>		<b>40 pts. (.03)</b>
<b>Task 2: SMR (Social Media &amp; Reflection) work</b>	(5x 30 pts.)	<b>150 pts. (.13)</b>
<b>Task 3: Culture Blogs 1 &amp;2 and social media</b>	(2 x 80 pts.)	<b>160 pts. (.14)</b>
<b>Task 4: Chapter Draft 1&amp;2 (narrative or visual) and learning analysis</b>	(2 x 100 pts.)	<b>200 pts. (.18)</b>
<b>Task 5: Team presentation</b>	and feedback	<b>100 pts. (.09)</b>
<b>Task 6: Paper 2</b>		<b>40 pts. (.03)</b>
<b>Task 7: Reading Analysis pieces</b>	(4 x 40 pts.)	<b>160 pts. (.14)</b>
<b>Task 8: Final Essays</b>		<b>100 pts.</b>
<b>Task 9: Initiative</b>		<b>50 pts. (.04)</b>
<b>Task 10: Attendance</b>		<b>100 pts. (.09)</b>

**13. The grading system for this course is a point system. Each assignment earns points that will be added into a subtotal (and ongoing percentage) through the semester. But your final grade will be a percentage of the semester total possible (e.g. a 910/1000, .91, will be a B+) on the scale below.**

**100-96 A Outstanding Work**

**95-93 A- Excellent Work**

**92-90 B+ Very Good Work**

**89-85 B Good Work**

**84-82 B- Far Above Average Work**

**81-79 C+ Above Average Work**

**78-74 C Average Work**

**73-71 C- Below Avg. Work** (for course, does not count toward major)

**70-68 D+ Far Below Average Work**

**69-65 D Poor Work**

**64-62 D- Barely Passing**

**Below 62 F Course does not count toward university credit**

## GENERAL INFORMATION

**1. Select Bibliography: (suggested readings for deeper understanding, wider context)**

**2. Posting of grades through the semester and posting of final grades:**

I will post point totals for out-of-class assignments within a week to 10 days after you turn assignments in. You will find those scores on the Canvas site. It is your responsibility to check your scores and ask any questions as soon as possible. I post final grades for the course within the deadline required by the registrar (about two weeks after the close of final exam week.) No extensions will be allowed for individual assignments except in circumstances noted under the course policy for excused absence.

**3. Report Delay:**

In virtually every case that students do not meet the course requirements and when required course tasks are not submitted to the professor, such students should anticipate receiving a failing grade. In rare and unusual situations (e.g., your hospitalized illness or a documented death of someone in your immediate family), you may formally request a report delay (RD) through the Vice Provost's Office. Details can be found in the student handbook.

<http://studentlife.biola.edu/campus-life/student-handbook/absences>

**4. Course Calendar**

Events and assignments and assignment due dates are subject to change as needs for instruction through the semester.

Check your Biola email each week, and check your Canvas announcements. Ask in advance about any assignment whose description is not clear to you.

## Course calendar and Assignment due dates

### Week 1 (Jan. 31)

This week we will learn about the class, the vision for the project and your part in it.

**Prep for Week 1: Complete Paper 1 and come prepared to discuss what you wrote**

You, the class structure, the narrative journey with words & visual language

Mon 1/14 Welcome to the class

Wed 1/16 Perceptions of Muslims, Jews and Coptic (or Arab) Christians **Paper 1 due**

### Week 2

This week we will learn

**Prep for Wk 2:** read Hussain intro.

think through your part of project, be able to talk about it in class with guest

Mon 1/21 **MLK, Jr. Holiday** (no classes in session)

Wed 1/23 Paper 1 discussion **SMR1 due by class time**

### Week 3

This week we will learn

**Prep for Wk 3:** read Hussain ch. 1

Initial reportg (rdg, set-up of interviews), photo planning, initial cross-cultural shoots

Mon 1/28 Media, Muslims and our misconceptions (Father Joseph)

Wed 1/30 Muslims in America and in Southern California (MMuelenberg) **Reading Analysis 1 due**

### Week 4

This week we will learn

**Prep for Wk 4** read Hussain ch. 2

Formal reporting, drafting, photo shoots, labeling, filing. Compete blog. Begin site.

Perspectives on migrants here & beyond

Mon 2/4 Music and Muslims (Amir Hussain)

Wed 2/6 Research discussion approaching Draft 1 (Jehn Kubiak, Preethi)

Fri 2/8 **Encounter Trip 1 (Islamic Relief California)** **Culture Blog 1 due by 11 p.m.**

## Week 5

### This week we will learn

**Prep for Wk 5** read Hussain ch. 3

Finalized formal reporting, drafting, photo shoots, formal editing.

**Parts and Collective: First draft feedback**

Mon 2/11 Readings discussion

**Chapter Draft 1 due**

Wed 2/13 Draft 1 discussion

## Week 6

### This week we will learn

**Prep for Wk 6** read Hussain ch. 4

Preparation for International Rescue Committee visit, draft completion, photo completion, final editing,

Mon 2/18 Islam in popular culture: what it means, how we think about it

Wed 2/20 SMR discussion, prep for CAIR trip

**SMR2 due by class time**

Fri 2/22 **Encounter Trip 2 CAIR**

**Culture Blog 2 due by 11 p.m.**

## Week 7

### This week we will learn

**Prep for Wk 7:** Read Hussain Conclusion and Bibliographic Note

Preparation for and completion of blog and research into strategic social media

Mon 2/25 Looking back at our trips and what we've learned

Wed 2/27 Islam, media and the future

**Readings Analysis 2 due**

**Spring Break 3/2-3/10 (rest and recuperation required)**

## Week 8

### This week we will learn

**Prep for Wk 8** read Boosahda Preface and ch. 1

Mon 3/11 SMR discussion

**Lab day with History students**

**SMR3 due**

Wed 3/13 Research discussion approaching Draft 2

## Week 9

### This week we will learn

**Prep for Wk 9:** read Boosahda ch. 2

Revising, expanding on writing, revising photo collections, planning for next draft

Mon 3/18 **Design session** **Draft 2 due**

Wed 3/20 **Missions Conference** (no classes in session)

### Week 10

**This week we will learn**

**Prep for Wk 10:** read Boosahda ch. 3

Mon 3/25 **Design session intro:** page design, narratives, media

**SMR4 due**

Wed 3/27 **Design session:** Posting your narratives and photos

Fri 3/29 Final design production day

### Week 11

**This week we will learn**

**Prep for Wk 11:** read Boosahda ch. 4

Work individually and with your group for midterm presentation, work on Draft 2 chapters (writing and visuals) to put the final pages together for the book. Continuing work on the Project Media Site.

Immigrants & migration as political label,

Mon 4/1 **Team Project presentations and feedback**

**Class Video project due**

Wed 4/3 **Team Project presentations and feedback**

**Readings Analysis 3 due**

### Week 12

**This week we will learn**

Strategies for completion of the book

**Prep for Wk 13:** read Boosahda ch. 5

Mon 4/8 The Web site, what we do now to collaborate on building it

**Culture Blog 3 due by 11 p.m.**

Wed 4/10 Migration, Middle Eastern people, and you

**SMR5 due**

### Week 13

**This week we will learn**

**Prep for Wk 12:** read Boosahda ch. 6

Mon 4/15 How migrants fit into school cultures and the working world

Wed 4/17 What mainstreaming means for immigrant people

**Paper 2 due**

### Week 14

**This week we will learn**

**Prep for Wk 14:** read Boosahda ch. 7

Research into the organizations, agencies, ministries and mission groups serving migrants, their families — those on the U.S. side and the Mexican side of the border

Mon 4/22 What advocacy means to helping migrants

Wed 4/24 Why Christians should care (more) about refugees and migrants **Readings Analysis 4 due**

## **Week 15**

**This week we will learn**

**Prep for Wk 15:** Finalizing of the Media Project site

Looking back at the project and what it means

Mon 4/29 Course Wrap-Up

Wed 5/1 Book Launch Party at Fluor Fountain (10:30 a.m.) Food, Music, Media, Postcard handouts

**Prep for Wk 16:** Put elements together for the final presentation

**Week 16** (May 6 at 10 a.m.) **Final Essays**