

San José State University
School of Journalism & Mass Communications
Journalism 135, Reporting, Editing and Management
Spring 2016

Course and Contact Information

Professors/advisers:	Richard Craig, Michael Cheers, Tim Mitchell
Office Location:	DBH Newsroom advisers' office (DBH209H); other offices as noted on JMC website (http://jmc.sjsu.edu)
Email:	profcraig@profcraig.com ; duane.cheers@sjsu.edu ; timothy.mitchell@sjsu.edu
Class Days/Time:	MTWR 1:30 – 2:45 p.m. (assignments); 3- 4:15 p.m. (lab)
Classroom:	DBH209 (Lundstrom Newsroom)
Prerequisites:	Reporters: JOUR 61, JOUR 132; Photographers: JOUR 95; Editors: JOUR 135 as reporters; non-majors with demonstrated writing and/or Web-design skills: instructor consent.
Course Web site:	http://www.profocraig.com/135s16.html

Course Description

A team of reporters, photographers and editors will produce student media publications. The editors will direct the coverage, including digital photography and audio/video streaming. May be repeated for credit with instructor consent.

Learning Outcomes

To complete this course, students must be able to:

- LO1.** Demonstrate knowledge of the diversity of groups in a global society in relationship to communications.
- LO2.** Demonstrate the ability to think critically, creatively and independently.
- LO3.** Write correctly and clearly in forms and styles appropriate for the communications professions, audiences and purposes they serve. In journalism, these are the 5Ws, fact gathering, attribution, incorporating social media and other sources.
- LO4.** Demonstrate mastery of current journalistic tools and technologies.
- LO5.** Students will demonstrate the ability to conduct research essential to the effective reporting of stories.

Required Texts/Readings

Required Textbook

Associated Press Stylebook and Briefing on Media Law (Basic Books; ISBN-10: 0465082998; ISBN-13: 978-0465082995). Available through the Spartan Bookstore, Amazon.com and most major retailers.

Recommended Textbook

Chip Scanlan and Richard Craig, *News Writing and Reporting: The Complete Guide for Today's Journalist*, 2nd Edition (Oxford University Press; ISBN-10: 0195188322; ISBN-13: 978-0195188325). Available through the Spartan Bookstore, Amazon.com and most major academic book retailers.

Classroom Protocol

The first few weeks of the course will include workshops on various skill areas. Depending on your background, some of this might be a review, but much of it will be new material. Please check the schedule at the end of this syllabus for a complete list of workshops. The first few weeks, this time will be filled with skills workshops. Beginning week four, we will have critiques from advisers.

Aside from the workshops, this class is run as a working newsroom. Each day starts with a “post mortem” (critique) of the most recent news products. Advisers (professors) leading the post-mortem will vary. Advisers may reserve the last few minutes of the post mortem for skills building lectures and exercises.

- **1:30- 2:00: Critique** – Advisers will critique the previous day’s production – an issue of the Daily, an Update News broadcast, etc. Even when your story isn’t the one being critiqued, there’s lots to learn here – most grads say they learned more from this than any other element of the class.
- **2:00- 2:45: B&B meeting** (Brainstorming and Budget) is led by editors with an adviser present to do what advisers do: offer advice. Editors will start the meeting by calling on each student, who is required to offer at least one unique story idea, a news or feature possibility that has not been suggested in the meeting already. How do you come up with these ideas? Talk to people on campus in the community, read & watch news reports, read bulletin board postings in the hallways, listen for sounds of helicopters, etc. On occasion, instead of coming up with something that originates locally, you may localize a national story. News is all around you. Be curious enough to find it. After 15 minutes of brainstorming, editors make sure that everyone has offered an original idea and has work assigned. Students working on ongoing stories should update the group about their progress, but still are required to offer one new story idea each day.
- **3:00 - 4:15:** Work on stories.

Reporters and editors are **required** to attend the 1:30-2:45 session daily unless they’ve received explicit permission to miss it from advisers or editors. If you need to cover a story during this period, don’t just assume the editors know that’s what you’re doing – be sure to contact editors beforehand and clear it with them. If you need to take a call for an interview or work on a story during critique, let an adviser know beforehand.

The 3:00 session will sometimes involve discussions with advisers and editors as well as working on stories and projects. The latter will often require you to be out of the newsroom, but again you should make sure editors or advisers know where you are.

NOTE that [University policy F69-24](http://www.sjsu.edu/senate/docs/F69-24.pdf) at <http://www.sjsu.edu/senate/docs/F69-24.pdf> states that “Students should attend all meetings of their classes, not only because they are responsible for material discussed therein, but

because active participation is frequently essential to insure maximum benefit for all members of the class. Attendance per se shall not be used as a criterion for grading.”

Grading Policy

Professors will evaluate assignments on the basis of:

- Accuracy 50%
- Depth 25% (appropriateness and number of sources)
- Content 25% (how much editing was necessary to bring story to journalistic standards)

Any story with a misspelled name or significant fact that is wrong will result in an “F” for that assignment. Any story that misses deadline may be spiked by editors or advisers and not receive credit.

As noted above, reporters and editors are **required** to attend the 1:30 session daily unless they’ve received explicit permission to miss it from advisers or editors.

The nature of the news business is that every day is fluid – some days there’s not much going on, then suddenly a major story breaks and you work on it for days. The best reporters take initiative and actively search for stories rather than waiting for editors to assign them. Coming up with your own story ideas from the beginning will help you complete the necessary assignments to succeed.

Story Credits

In the past, when print news stories were all that was produced, a reporter would need to amass a simple count of stories published in the *Daily* to receive a grade. These days, with the Web and mobile platforms being so important, we’ve adjusted this from story counts to story credits. Reporters will need to amass **30 story credits** to receive a grade.

Category	Description	Credits
Text News Story	A standard text news story will run 500-1000 words, contain a minimum of three sources, and will include an accompanying visual – either photo(s), infographic, or both.	1
	An in-depth text news story will be more complex in nature, involve more interviews or research, perhaps video or more visuals, and run more than 1000 words. All such stories must be approved for extra credit by editors and an adviser.	2
Video Report	A standard video report will run from 1½ to 2½ minutes, will be edited to contain interviews with subjects identified on screen, and be approved by editors. Note: This may be done in addition to a text news story and run as part of a package (see below).	1
	An in-depth video report will be more complex, involving more research, reporting, or more sophisticated video editing/processing. All such stories must be approved for extra credit by editors and an adviser.	2
	This Week Today , the Daily’s summary of upcoming stories at the end of the Update News broadcast, must be approved by editors and Prof. Guerrazzi before airing.	1
Infographics	An advanced infographic , done either to stand alone or supplement a story, must contain researched information, visuals of some sort and a degree of complexity beyond a simple info box. Note: This may be done in addition to a text news story and run as part of a package (see below).	1
	An interactive infographic created for the Web site must involve researched information presented in a multilevel interactive (clickable) format. All such projects must be approved for extra credit by editors and an adviser.	2

Photos	A photo spread will contain three or more published high-quality photos with detailed cutline information and can either accompany a story or stand alone. Note: This may be done in addition to a text news story and run as part of a package (see below).	1
	A standalone photo story will contain four or more published high-quality photos with detailed cutline information, to substitute for a news story. All such stories must be approved for credit by editors and an adviser.	1
	An online photo gallery will consist of four or more high-quality photos with detailed cutline information, to be published online. All such stories must be approved for credit by editors and an adviser. Note: This may be done in addition to a text news story and run as part of a package (see below).	1
Podcasts	A podcast for credit will involve research or interviews equivalent to writing a news story, and will require approval by editors and/or an adviser before posting. Note: This may be done in addition to a text news story and run as part of a package (see below).	1
Multimedia Package	Multimedia packages will include material in a minimum of three of the technologies listed above, all focusing on the same topic and presented together. Each element must be approved by an editor before publication. More credit may be assigned for more complexity, but must be approved by editors and an adviser.	2 or 3
Other Contributions	Significant contributions to other student media publications (Update News, Shift, Access, Equal Time, This Week Today, etc.) may warrant one or more story credits on approval of editors and the appropriate advisers.	1
Above-and-Beyond Work	Reporters may request an extra story credit from their editors for extraordinary efforts in finishing a story, covering breaking news, helping fellow students complete work, or other extenuating circumstances. All such requests must first be submitted to editors, and then forwarded to an adviser for approval.	1

Story credits will be updated each day of publication by the executive or managing editor using a Google document that will be made available for viewing. It is reporters' responsibility to make sure they receive the appropriate credit for their work.

To receive full credit and an A grade, students will:

- Surpass minimum assignment standards
- Create well-crafted projects and written work that require minimal editing
- Turn work in on time
- Regularly interview numerous sources on different sides of stories and with diverse backgrounds
- Keep in close contact with editors and advisers throughout the semester
- Regularly participate in daily critique sessions
- Work well with others on group projects

Students who meet **most** of these criteria will receive a B grade.

Students who meet **some** of these criteria will receive a C grade.

Students who meet **few** of these criteria will receive a D grade.

There are three sure ways to fail this course:

1. **Fabricate.** Make stuff up. Invent sources, quotes, events. Misquote real people.
2. **Plagiarize.** Use the work of others as if it is your own, without attribution. (More on this below.)
3. **Disappear.** Keeping in touch with your colleagues is essential. Failing to respond to e-mails will earn you a reputation as unreliable. You have a right to expect the reporters you manage to keep in touch. And they have a right to expect you will return the favor.

Deadlines

News and deadlines go hand in hand. A missed deadline will result in an “F” for that assignment, unless there is a written doctor’s note or other verifiable, justifiable excuse. If you think you might be in danger of missing a deadline, **talk to your editor about it as soon as possible**. This is the professional way to deal with issues involving sources, verifying information and anything else that might get in the way of completing assignments.

If a story isn’t turned in on the time specified on the story assignment sheet, **it will not count as a credit** unless the editors make an exception in advance due to compelling extenuating circumstances. Not being able to track down enough sources is generally not a compelling extenuating circumstance – keep digging to find other sources that may have information you need.

If you flake on a story entirely (if you don’t deliver it at all after committing to doing so), you will lose an existing story credit, unless permission is granted ahead of time by editors.

Students are strongly encouraged to take courses to satisfy GE Areas R, S, and V from departments other than their major department. Passage of the Writing Skills Test (WST) or ENGL/LLD 100A with a C or better (C minus not accepted), and completion of Core General Education are prerequisite to all SJSU Studies courses. Completion of, or co-registration in, 100W is strongly recommended. A minimum aggregate GPA of 2.0 in GE Areas R, S, & V shall be required of all students. See [University Policy S14-5](http://www.sjsu.edu/senate/docs/S14-5.pdf) at <http://www.sjsu.edu/senate/docs/S14-5.pdf>.

Note that “All students have the right, within a reasonable time, to know their academic scores, to review their grade-dependent work, and to be provided with explanations for the determination of their course grades.” See [University Policy F13-1](http://www.sjsu.edu/senate/docs/F13-1.pdf) at <http://www.sjsu.edu/senate/docs/F13-1.pdf> for more details.

Course Requirements and Assignments

SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found in [University Policy S12-3](http://www.sjsu.edu/senate/docs/S12-3.pdf) at <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

Journalism 135 is a laboratory operated by you as students to help you improve your reporting, writing, editing, photographing and other media production skills. Most of you receive three units of credit and a grade. As such, while you’re producing content for the *Spartan Daily* newspaper and website, *Access* magazine, *Update News* and other student media projects, this is still an academic enterprise.

It is also a not-for-profit enterprise generating advertising revenue to publish news content for roughly 30,000 student, faculty and staff members of the San Jose State University community.

Some editors earn a stipend for their efforts. If you’re a reporter or photographer, you earn only credit, and experience, which many of your predecessors say is worth more.

In prerequisite courses and other publications, you have been taught to write and photograph and edit fairly and accurately. You all understand the power your stories, pictures and video can wield: to reveal the facts about events and issues, to expose wrongdoing. Your advisers urge you to follow those principles, but as a staff you may publish what you wish without prior restraint.

Your ultimate boss, the chancellor of the California State University system, cannot stop you from printing a story, nor can the president of the university, nor the director of the School of Journalism and Mass Communications, nor your advisers. If they know in advance about your intent to run a story fraught with peril – and it should be your common sense to make sure that they do – they may advise you not to run it. Still, it's your call, and generally your advisers will back the publication of any story you print if you have produced an accurate, balanced account and you have given deliberate consideration to the consequences of running the story, column, editorial, photograph or cartoon.

Your advisers hope that you print hard-hitting news and compelling feature stories and pictures that are factual. Your advisers hope that you publish considerate and persuasive opinion pieces on the editorial page. And your advisers hope we can help you have fun while you're doing all this. But your advisers also ask that you remember that while this is your newspaper, it is our class. Please allow us the freedom to use our experience to help you learn.

Policies and Procedures

The following procedures are mostly specific, but you should view the policies as broad guidelines. When faced with a problem, try for guidance from an editor or adviser, but if that's not possible, avoid a snap decision. Even on deadline, you can stop for a minute and think it through.

- Generally, it's a good rule to treat sources the same way you would expect to be treated if you were being interviewed for a story. Be aboveboard at all times. Make it standard operating procedure when talking to sources to identify yourself as a *Spartan Daily* reporter, photographer or editor.
- When you're away from the newsroom working on a story - especially one on deadline - let your editor know where you are. On a breaking story, find a phone immediately after arriving and sizing up the situation and call the desk.

Before you go out on a story

- If the story has been assigned to you as a turnaround, a story to be published for the next day's paper, make arrangements for linking up with your editor. (If, for example, it's a breaking story, size up the story when arriving at the scene, find a phone and CALL YOUR EDITOR.)
- If the story has a longer deadline, make sure you know when your editor expects it. If the story has not been assigned - i.e., an enterprise story - make sure you've cleared it with an editor so it can be budgeted.
- Check *Daily* clips in the file cabinets in the kitchen/morgue or in the archives of the Web site. Sometimes you will save yourself hours of legwork.
- Form a clear idea of why you are doing a story, what its basic news value is.
- Ask editors if they have suggestions about contacts or where to start. Ask your advisers, other reporters as well.
- Once you've made a contact, ask for an interview or make an appointment. Be as accommodating as possible, but always keep in mind your deadline. Ask your contacts to suggest other sources.
- When you've sized up your story, see your editor or the Photo Editor about a photo request.

Sources

- Multisource stories **must have at least three sources or they will not be run**. There are always at least three judgments about anything. **Try to get more sources than you will use; four or five would be ideal**. (On rewrites, the handout does not constitute a source; the legitimacy of every release must be verified.)

- Anytime you are having source problems with a story, talk to an editor as soon as possible.

Interviewing advice

- Always be courteous and professional. Remember you are representing your news outlet, which is a professional news organization. The impression people form of you will be their impression of our student media.
- While courtesy is imperative, never shy from asking tough questions. If someone is hiding something, your readers should be told why.
- Get names in stories right. Ask sources to spell the names they prefer, first, middle, last, nicknames. Many things are forgivable, but spell a person's name wrong in print and you become a "slimeball journalist" faster than you can say "typo."
- Get those phone numbers, including where a source can be reached at given times.
- Let your sources know you value them and their opinions.
- If you use a recorder, take notes too.
- Pencils write uphill, when wet and when cold. Most ballpoints don't.

Reading stories to sources

Because accuracy is paramount, we want you to read quotes back to the source who gave them to you and read back material that you attribute to that source. Other than putting the quotes or paraphrases in context, however, do not read back anything more.

That's important because sources commonly ask reporters to let them see the story before it appears. Sometimes they make it a condition before they'll agree to an interview. Or they argue that they merely want the story to be accurate.

The danger arises when the sources read something they do not like and make threats. As you learned in media law, our system of journalism does not allow for prior restraint. We publish the story. If we make a mistake, we correct it.

The other argument against reading back stories is, again, a matter of fairness. If you are doing your job right, you will have written a provocative story full of sources. And it would be unfair to let any one of them see it if you are not going to let all the other sources in your story see it ahead of time also.

Off the record

Sources rarely know the meaning of "off the record." Nothing spoken to a reporter is ever "off the record" in a legal sense, unless prior arrangements have been made. So if a source tells you something, and then immediately says, "Oh, that was off the record," you can use that information, as long as you identified yourself as a reporter. The honorable thing to do, however, would be to let the source know that you intend to use the material. The official legal jargon is:

- **On the record** - Everything is fair game and may be printed.
- **Off the record** - The reporter cannot use the information in the paper. (There are various schools of thought regarding off the record. Some believe that it's as if you never heard the information and can't use it at all. Some say to not listen to the information at all. Most journalists end up writing the

information down and trying to get the source to go on the record with it or using the information to get someone else to go on the record.)

- **Not for attribution/background** - You can use the info, but without identifying your source. Be as specific as possible. Example: "... according to a university official familiar with building safety, Dudley Moorhead Hall, Morris Dailey Auditorium and Sweeney Hall are not up to minimum earthquake safety standards."
- **Deep background** - This is when your source wants you to know something to help you out, but does not want you to attribute it to anyone. Your only option here is to use the information to find someone you can persuade to go on the record.

Try not to use these terms when talking to sources. It's better to use the above definitions. If your source uses the term "off the record," respond with something like, "Tell me what that term means to you." If it jibes with your definition, fine; if not, come to a meeting of the minds. Be aboveboard.

Never, under any circumstances, include material in your article that your source told you for deep background or clearly off the record. If you do this, that source will probably never again want to speak to one of our reporters.

Consult with your editor if you are having doubts about what to include in your article or how to get a source to go on the record.

Our student media always try to use on-the-record sources.

Freelancing

Reporters may freelance their work for student media to other organizations as long as it has first been published in our media or our editors have had the right of first refusal.

Ethics

As a reporter, you will have to make decisions on the fly about ethics. Following are intended as suggestions to help you. Consult an editor or adviser if you find yourself in a bind.

- Always be up front with people and identify yourself as a reporter for your given outlet.
- Get all sides of the story, usually more than three.
- Decline gifts given to you as a reporter, or donate them to charity. The only exception here is if you are given passes to an event that you have been assigned to cover by an editor. If you are a sportswriter/photographer and food is offered at a game, don't be a pig. It won't hurt to mind your manners, too, and thank the person in charge.
- If in doubt about accepting a freebie, don't.
- CDs, DVDs and other recordings are considered press releases and can be kept, but not resold.
- You may not use your position for personal gain or to threaten anyone.

Diversity and Controversial Issues

Throughout the semester, in news stories and in class, we will discuss matters relating to differences in race, culture, social class, sexuality and many other issues. In the beginning, this may seem uncomfortable, but the goal is to create an environment where we can talk about such matters thoughtfully, frankly and with respect and empathy. By doing this, we aim to make you comfortable dealing with these matters while working on

your stories. You should always consider how your story might affect different groups on campus, and talk to members of those groups as part of the process.

Likewise, every semester we deal with controversies. These can range from publishing material some people don't want published, revealing information that makes someone look bad, voicing unpopular opinions, or simply covering a story in a way someone doesn't like. We WILL NOT shy away from controversial topics, but we need to do a thorough job in reporting on them. Reporters need to think about the effect a story will have on different students, faculty, staff and administrators, and talk to people on various sides of the story. We want you to learn to be responsible journalists and raise the standards of the profession.

Conflicts of interest

- To avoid conflict of interest or the appearance thereof, reporters are forbidden from writing about organizations or employers for whom they work, have worked, volunteer or have volunteered. This means you may not write about the bookstore if you have worked there, or the San Jose Sharks if you work in their media office. There are rarely any exceptions to this rule.
- Now comes the hard part: At the end of the semester, Joe Student reads an opinion piece by the newly appointed sports editor, who covered women's soccer and wrote about Title IX as a part of her beat during the semester. If the new sports editor complains that SJSU will never meet the proportional requirements of women's athletics, how will Joe Student react? Will he say, "Now I know why she was always bad-mouthing the athletic director?" Do we care? Your advisers think we should. That's why reporters are forbidden from writing opinion pieces about the beats they will cover or have covered. The rule does not apply to editors. Editors are supposed to write columns, editorials. That's part of their job descriptions.

Libel

Watch out for stories:

1. Accusing someone of a crime.
2. Implying dishonesty or immorality.
3. Making statements about unchastity, marital discord or sexual orientation.
4. Assessing guilt or casting suspicion.
5. Stating or implying someone has a loathsome disease or mental disorder.
6. Engaging in ridicule.
7. Comparing someone to a person of ill repute or certain animals.
8. Drawing connections between a person and others with bad character, even friends or relatives.
9. Making statements affecting a person's occupation or business: breach of ethics, incompetence, inefficiency, bankruptcy, fraud, dishonesty, financial difficulty.
10. Disparaging a person's nationality, race or religion.
11. Questioning a person's loyalty to a nation, organization or church.
12. Accusing corporations of illegal activity or negative actions; criticizing a product.
13. Expressing favoritism in government.

(This section on libel reproduced with permission from the University of Missouri Journalism School's IRE Journal, Winter 1990, page 6.)

Investigative Reporters & Editors is a not-for-profit educational organization for Journalists. For more information about IRE go to <http://www.ire.org>.

If you encounter any of the foregoing, consult an editor.

Plagiarism

Any staff member who uses someone else's words as his or her own will fail the course.

You will be protected from charges of plagiarism if you attribute to your source(s) all information you include in your article, or observe it yourself.

Corrections

We will prominently display the correction of errors, including those that alter the balance and substance of stories, misspell names and misquote sources.

California's libel law states that a newspaper has 21 days to respond to a demand for a correction in order to protect itself from damages. Because of the sensitive nature of corrections and the multimillion-dollar lawsuits stemming from them, extreme caution is urged when handling corrections. Use the 21 days to consult with your editors, advisers and legal counsel in the unlikely event the error may generate a lawsuit.

Returning as an editor

Each student media outlet has different criteria for becoming an editor. Because of its importance day to day throughout the semester, the *Spartan Daily* executive editor position is chosen through a detailed process involving both faculty and students.

Minimum requirements for consideration as executive editor are an overall GPA of at least 2.5 with a 3.0 in the major, journalistic leadership, competence, fairness, integrity, responsibility, professionalism and dependability.

On a specified date, nominations will open; reporters, editors and photographers may nominate colleagues for the position of executive editor, or candidates may self-nominate. Several days later, editor candidates will orally present their case before the staff during critique and answer questions, then post in the newsroom a document that includes a resume, platform statement and any other materials they wish to include (limited to a total of eight pages).

After reading the platforms and considering the choices for several days, *Daily* staff members will nominate, interview and elect from their number three members to the *Spartan Daily* Selection Committee. These three cannot be candidates for executive editor or any of the paid editor positions. They will join four faculty members as the selection committee to name a new executive editor after interviewing each candidate individually.

In making its selection by secret ballot, the committee will take into account the candidates' performance as reporters, journalism majors and university students, as well as the committee interview. The school director, who does not vote, will take the committee choice under advisement. After exercising the power to veto or approve the decision, the director will officially name the editor upon informing the college dean.

The new executive editor will consult with the advisers and assemble a staff of editors from among staff members eligible to return for another semester. Training begins the last two to three weeks of the semester, and the new editing staff will start phasing in to full editing and production during the final seven issues of the semester.

Opinion Content

Editorials are the official opinion of the news outlet. Topics are usually current events. Editorials are written by editors, although some may be assigned to reporters. The writer should present a position, clearly explaining the opinion of the outlet. The editorial should end with a cracker that provides answers for the reader. Editorials are usually written in a persuasive manner.

Editorial endorsements, if published, must be the opinion of the entire editorial board after the board interviews candidates.

Opinion pieces are the birthplace of ideas. They are where reporters are allowed to take a step away from structured newswriting and put a little of themselves into a story. An opinion piece is the reporter's opportunity to try persuasive writing. Stream of consciousness pieces can be effective, but usually the most effective are those in which the reporter has done some reporting before writing.

Columnists are editors and senior staff writers for the *Daily*. Opinion contributors to other student media are generally senior staffers or others with expertise in the subject in question.

Letters to the Editor are the lifeblood of the newspaper, whether readers are writing to complain or to commend. Most of them are printed, unless defamatory. They are edited as needed to conform to length stipulated by the editorial board in staff-box guidelines. A writer who submits a letter must list his or her name; class if a student or relevance to the university if a faculty, staff or community member; address; and phone number. Letters whose writers cannot be verified by phone call or other proof will not be published. Campus Viewpoints provide opportunity for writers in the campus community to submit more expansive essays, while online comments also contribute to the discourse. Neither of these are to be confused with Letters to the Editor, which are shorter. Letters and viewpoints whose extreme assertions give the Opinion Editor pause should be referred to the full editorial board for discussion and decision about publication.

Editorial Cartoons are created by staff artists, if same are enrolled.

University Policies

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester's [Catalog Policies](http://info.sjsu.edu/static/catalog/policies.html) section at <http://info.sjsu.edu/static/catalog/policies.html>. Add/drop deadlines can be found on the current academic year calendars document on the [Academic Calendars webpage](http://www.sjsu.edu/provost/services/academic_calendars/) at http://www.sjsu.edu/provost/services/academic_calendars/. The [Late Drop Policy](http://www.sjsu.edu/aars/policies/latedrops/policy/) is available at <http://www.sjsu.edu/aars/policies/latedrops/policy/>. Students should be aware of the current deadlines and penalties for dropping classes.

Information about the latest changes and news is available at the [Advising Hub](http://www.sjsu.edu/advising/) at <http://www.sjsu.edu/advising/>.

Consent for Recording of Class and Public Sharing of Instructor Material

[University Policy S12-7](http://www.sjsu.edu/senate/docs/S12-7.pdf), <http://www.sjsu.edu/senate/docs/S12-7.pdf>, requires students to obtain instructor's permission to record the course and the following items to be included in the syllabus:

- “Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor's permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings

are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”

- It is suggested that the syllabus include the instructor’s process for granting permission, whether in writing or orally and whether for the whole semester or on a class by class basis.
- In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well.
- “Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.”

Academic integrity

Your commitment, as a student, to learning is evidenced by your enrollment at San Jose State University. The [University Academic Integrity Policy S07-2](http://www.sjsu.edu/senate/docs/S07-2.pdf) at <http://www.sjsu.edu/senate/docs/S07-2.pdf> requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The [Student Conduct and Ethical Development website](http://www.sjsu.edu/studentconduct/) is available at <http://www.sjsu.edu/studentconduct/>.

Campus Policy in Compliance with the American Disabilities Act

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. [Presidential Directive 97-03](http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf) at http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf requires that students with disabilities requesting accommodations must register with the [Accessible Education Center](http://www.sjsu.edu/aec) (AEC) at <http://www.sjsu.edu/aec> to establish a record of their disability.

Accommodation to Students' Religious Holidays

San José State University shall provide accommodation on any graded class work or activities for students wishing to observe religious holidays when such observances require students to be absent from class. It is the responsibility of the student to inform the instructor, in writing, about such holidays before the add deadline at the start of each semester. If such holidays occur before the add deadline, the student must notify the instructor, in writing, at least three days before the date that he/she will be absent. It is the responsibility of the instructor to make every reasonable effort to honor the student request without penalty, and of the student to make up the work missed. See [University Policy S14-7](http://www.sjsu.edu/senate/docs/S14-7.pdf) at <http://www.sjsu.edu/senate/docs/S14-7.pdf>.