All readings will be provided electronically through the class Blackboard site. There are no required materials or books to buy. Class library guide: [http://libguides.usc.edu/jour201](http://libguides.usc.edu/jour201)

**DESCRIPTION**

The goal of this course is to introduce students to key moments, debates, and ideas that have shaped U.S. journalism from about the Revolutionary War period through today. Since this is a survey class, we won’t be spending too much time on any one topic, time period, or analytical framework. Instead, each class will examine social, cultural, political, and technological aspects of U.S. journalism, getting a sense of its overarching history as a profession and public service. *E.g.*, how has the press historically both depended upon and challenged the state? How has the press funded itself? Where did the idea of journalistic objectivity come from and what does it mean? How has news served both market and public interests? What legal decisions shape the press’s rights and responsibilities? How does the press organize itself, and reorganize itself in light of technological innovation? At several points in the course, world-class scholars and practitioners will give guest lectures, sharing with us their experiences studying and working within the U.S. press. We’ll hear first-hand accounts of what it’s been like to participate in different periods of modern American journalism, examine historical archives of press coverage, and will end the semester with a review of how today’s journalism is tied to historical patterns. By the end of the course, students should appreciate the historical roots of the contemporary online press – and be ready to create and critique the practices, relationships, controversies and technologies that will shape the future of the press.
**POLICIES**

**USC Statement on Academic Integrity**
USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one’s own academic work from misuse by others as well as to avoid using another’s work as one’s own. All students are expected to understand and abide by these principles. SCampus, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located at http://scampus.usc.edu/university-governance. Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The review process can be found at [http://www.usc.edu/student-affairs/SJACS](http://www.usc.edu/student-affairs/SJACS).

**School of Journalism Plagiarism/Academic Integrity Policy**
Plagiarism is defined as taking ideas or content from another and presenting them as one’s own. The following is the School of Journalism's policy on academic integrity as published in the University catalogue:

> “Since its founding, the USC School of Journalism has maintained a commitment to the highest standards of ethical conduct and academic excellence. Any student found plagiarizing, fabricating, cheating on examinations, and/or purchasing papers or other assignments faces sanctions ranging from an ‘F’ on the assignment to dismissal from the School of Journalism.” All academic integrity violations will be reported to the office of Student Judicial Affairs & Community Standards (SJACS), as per university policy, as well as journalism school administrators and the school’s academic integrity committee.”

In addition, it is assumed that the work you submit for this course is work you have produced entirely by yourself, and has not been previously produced by you for submission in another course or Learning Lab, without approval of the instructor.

**Statement for Students with Disabilities**
Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website and contact information for DSP: [http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html](http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html), (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) ability@usc.edu.

**Sexual Assault Resource Center**
The Center for Women & Men and the Sexual Assault Resource Center are one and the same. Student Counseling Services is a separate place that also offers confidential counseling and support groups on a variety of other topics. To schedule an appointment with Student Counseling Services.
Services, call (213) 740-7711 between 8:30 a.m. and 5 p.m. weekdays or visit the Engemann Student Health Center on the University Park Campus.

**Stress Management**
Students are under a lot of pressure. If you start to feel overwhelmed, it is important that you reach out for help. A good place to start is the USC Student Counseling Services office at 213-740-7711. The service is confidential, and there is no charge.

**Emergency Preparedness/Course Continuity in a Crisis**
In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies.

**Your @usc.edu Email Address**
Please be sure that you either check your @usc.edu email address regularly OR that you forward it to the email address you do check regularly. If you forward your @usc.edu address, make sure that you are not also keeping copies on the USC email server (or that you clear those messages regularly). I ask you to do this because class messages I send out through Blackboard go to your @usc.edu address; students often accidentally go “over quota” on their @usc.edu account and, if they do, I have no way of electronically communicating with them. To manage your @usc.edu email account, see instructions here: [http://itservices.usc.edu/email/central/forwarding/](http://itservices.usc.edu/email/central/forwarding/)

**Laptop & Phone Policy**
Effective fall 2014, all undergraduate and graduate Annenberg majors and minors will be required to have a PC or Apple laptop that can be used in Annenberg classes. Please refer to the Annenberg Virtual Commons ([http://vc.uscannenberg.org/new-laptop-policy](http://vc.uscannenberg.org/new-laptop-policy)) for more information. To connect to USC’s Secure Wireless network, please visit USC’s Information Technology Services ([http://itservices.usc.edu/wireless/support/](http://itservices.usc.edu/wireless/support/)) website.

Your phone **MUST** be switched off during class. Even in a large class, it’s very easy for me to tell when you’re looking at your phone. I will ask you to turn it off if I see you using it. You may use your laptops in class but only to take notes or research issues that arise during class. I do “cold-call” students and, even in a large class, it’s very easy for me to tell whether you’re using your laptop to take notes or not. I have these policies because research shows that using phones or laptops for anything other than class work (Facebook, Instagram, YouTube, etc.) harms your learning and that of those around you. **If I think laptops are distracting others, I may ban them from class at any time.**
INSTRUCTORS

Mike Ananny is an Assistant Professor at the University of Southern California’s Annenberg School for Communication & Journalism, and an Affiliated Faculty with USC’s Science, Technology and Society research cluster. He studies the public significance and sociotechnical dynamics of networked news systems. He has held fellowships and scholarships with Harvard’s Berkman Center for Internet & Society, Stanford’s Center on Philanthropy and Civil Society, the Pierre Elliott Trudeau Foundation, the LEGO Corporation, and Interval Research. He was a founding member of Media Lab Europe’s research staff, a postdoctoral scholar with Microsoft Research’s Social Media Collective, and has worked or consulted for LEGO, Mattel, and Nortel Networks. His PhD is from Stanford University (Communication), SM from the MIT Media Lab (Media Arts & Sciences), and BSc from the University of Toronto (Human Biology & Computer Science). He has published in a variety of venues including Digital Journalism, Critical Studies in Media Communication, International Journal of Communication, the Journal of Computer-Mediated Communication, American Behavioral Scientist, New Media & Society, Television & New Media, and the proceedings of the ACM’s conferences on Computer-Human Interaction and Computer Supported Collaborative Learning. He is writing a book on a public right to hear in an age of networked journalism (under contract with MIT Press).

Christian Brown is an award-winning print journalist, specializing in public affairs and investigative reporting. He is currently a staff writer for The Downey Patriot newspaper, which covers politics, business, and sports news for communities in southeast Los Angeles County. In 2014, he won two Los Angeles Press Club awards for a news feature on regional homelessness and an investigative report on the quid pro quo acquisition of a bankrupt community hospital. Brown earned a B.A. degree in Communications with an emphasis in Print Journalism from California State University, Fullerton in 2010 and is a M.S. Journalism candidate at the USC Annenberg School for Communication and Journalism.

Priyanka Deo just completed a Master of Science in Media & Communications from The London School of Economics and is now in the MS Journalism cohort. Prior to that, her background was in law and political science and broadcast journalism and she has worked in corporate communications, print, and broadcast journalism in both the USA and India. Before working, she also played professional tennis and competed internationally around the world.

ASSIGNMENTS, GRADING, & READING

All student work will be evaluated for content, spelling, grammar, and punctuation. The final class grade (max of 500 points) will not be adjusted or “curved” and will come from these assignments and exams:

- **500-word Professional Memoir (30 points):** The year is 2064. You are 50 years older than you are today and have been asked to write a 500-word essay reflecting on changes you observed in the news industry during your career. What changes in the journalism profession and news industry did you witness over the course of your career, what skills
did you need to be successful, and what controversies remained unchanged from 2014? Due at the beginning of class on **Wednesday, September 3**

- **Examinations (200 points total):**

  - **Midterm Exam [100 points].** In-class on **Wednesday, October 13**th. The exam will be *open-book and open-notes* – *i.e.*, you can use any of the class readings or notes you take. I won’t be asking very many factual questions. *E.g.*, don’t expect questions asking what date something happened, or the name of some particular journalist or newspaper. Instead I’ll ask you to synthesize and work with concepts from the readings and class discussions. You are responsible for all assigned readings, all in-class content (including guest lectures), but you are not responsible for ‘recommended’ readings. You’ll have the entire class period to complete the exam. The format will be a mix of true-false, multiple choice, and short answer.

  - **Final Exam [100 points].** During the final exam period as determined by the university: **Monday, December 15**th, 2-4pm (always double-check [http://classes.usc.edu/term-20143/finals/](http://classes.usc.edu/term-20143/finals/) for the official university schedule). Like the midterm exam, the final exam is *open-book and open-notes*, and will ask you to work with concepts, not repeat facts or dates. The exam will **only cover material since the midterm exam** (*i.e.*, the final exam is not cumulative from the beginning of the course). Like the midterm, you are responsible for all assigned readings, all in-class content (including guest lectures), but you are not responsible for any ‘recommended’ readings. Like the midterm exam, the format will be a mix of true-false, multiple choice, and short answer.

- **Comparative Timeline Project (75 points):** You’ll work in a **team of 3-4 people** to create a “**comparative media frame timeline**” depicting your analysis of changes in journalistic styles and language across two different time periods and multiple sources. You’ll work with **USC newspaper archives** ([http://libguides.usc.edu/jour201](http://libguides.usc.edu/jour201)) and the **TimelineJS tool** ([http://timeline.knightlab.com/](http://timeline.knightlab.com/)) to build a timeline of your analysis. In the final class you will **each** submit an individual report with answers to questions, and a URL to your group’s timeline. We will spend the November 5th class period talking about what a “comparative frame analysis” is, working with the USC newspaper archives, and experimenting with the TimelineJS tool. **It is critically important that you attend and bring a laptop to this class on November 5th.** The final project—a link to your group’s timeline and individual answers to the questions—is due the last class, **December 3**nd. More information will be given on this assignment as the semester progresses.

- **Pop Quizzes (75 points total):** Four (4) times during the semester, I’ll give a pop quiz at the beginning of class. They will be multiple-choice / true-false format, will not be announced beforehand, will be *closed-book and closed-notes*, and should take about 5-10 minutes to complete. They will **only cover the required readings for that day.** They’ll be easy and straight-forward, a quick check that you’ve done the readings and are prepared to
participate in that day’s class discussion. Each quiz will be graded out of 25 points and your lowest quiz score will be dropped (for a maximum point total of 75).

- **Reflections (120 points total):** Three (3) times during the semester, you’ll submit short (approximately 600-750 words) reflections. They’re intended to be short writing assignments in which you reflect on some aspect of the course. Each reflection will be graded out of 40 points. The topics for each reflection will be announced at least two weeks in advance and are due on these dates (also indicated in the weekly schedule):
  - Reflection #1: September 24th
  - Reflection #2: October 27th
  - Reflection #3: November 19th

- **Recommended Subscriptions (0 points):** Although I won’t be evaluating you on their contents, I strongly recommend that you subscribe to these two email lists and listen to this podcast every week (all free):
  - On The Media (weekly podcast) [http://www.onthemedia.org/](http://www.onthemedia.org/)

You should at least skim headlines, get a sense of the topics being covered, and think about how these contemporary topics relate to class themes. The two lists are leading sources of news about the news industry—regularly read by practicing journalists and news industry analysts—and the podcast is one of the best popular discussions of contemporary and historical issues in news media. Following these should get you in the habit not only of reading news, but thinking about where news comes from.

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<tr>
<th>TOTAL POSSIBLE POINTS: 500 points</th>
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<tr>
<td>Final grades will be assigned using these point ranges:</td>
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<tr>
<th>467-500 = A</th>
<th>450-466 = A-</th>
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<tr>
<td>433-449 = B+</td>
<td>416-432 = B</td>
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<tr>
<td>384-399 = C+</td>
<td>367-383 = C</td>
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<tr>
<td>333-349 = D+</td>
<td>316-332 = D</td>
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<td>299 and below = F</td>
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**Late Policy:** Unless there is a valid medical/family/personal reason and arrangements have been made with the instructor before an assignment’s due date, late assignments will be deducted one
partial letter grade per 24 hours late. *E.g.*, an assignment handed in 24 hours late has a maximum possible grade of A-minus, 48 hours late, B-plus, etc. No assignment will be accepted *more than 72 hours past the due date*, unless discussed with the instructor *before* the original due date.

There will be **no make-up exams**. Students will receive a **zero on a missed exam**, unless both of these things are true:

1. You have **valid and documented** medical or personal reason for missing the exam;
2. You communicate this reason to the instructor *before* the date of the exam.

**A note on the readings and podcasts:** Each class will discuss—but not summarize—the readings and podcasts. It’s expected that you’ll come to class having done the readings and listened to the podcasts, prepared to use them in our discussions. Readings and podcasts marked ‘recommended’ are not required, and you’re not responsible for them on the exams. They’re listed in order to give you an idea of material that I might cover in a lecture or explain in class. I usually list the readings and podcasts in the order in which I think they should be done.

Please be sure to be active and reflective both when reading the articles and listening to the podcasts: Note ideas that you think are important, write down questions you have, state what you think are the big ‘take away’ points, and be mindful not to get bogged down in details that aren’t essential to the core of the reading or podcast.

The *‘thought questions’* listed for each class are intended to offer signposts to help you read/listen: you might think about them *before* you read/listen (preparing your focus) or you might think about them *after* you read/listen (helping you reflect and prepare for the class discussion). They’re meant to provoke thoughts and not ask you to repeat facts or dates – so don’t be surprised if some of these questions show up on the midterm and final exams! 😊

**A note on class communication:** Email is the best way to communicate with me. I’ll generally answer your email within about 24 hours, but I usually don’t answer email on weekends or after 7pm on weekdays. If it’s urgent (*e.g.*, an emergency that will prevent you from completing an assignment or taking an exam), please mark the subject line ‘urgent’. If you have a longer question that would be best addressed in a conversation, please visit my office hours or email me to set up an appointment to talk. Also, please be sure to make friends with your fellow students – they’re often your best first point of contact to find out what happened if you missed a class. I can’t summarize whole classes either in person or via email so please be sure to have a few friends you can borrow notes from. Finally, a large class like this works best if everyone has done the reading ahead of time and you come to class with questions. I love it when students ask questions and try to make even large classes as conversational and interactive as possible – please always feel free to speak up!
The schedule of topics, readings, and speakers described below may change as the semester progresses. If it does I’ll give you plenty of notice, we’ll talk about changes in class, and I’ll send out a message through Blackboard summarizing the changes and updating the syllabus.

Readings marked “RECOMMENDED” are not required, but will give you a sense of further perspectives on that class’s topic and are materials I draw upon when preparing lectures.

### Week #1: Monday, August 25th

**INTRODUCTION**

No reading is due, but we’ll review the class’s structure, schedule, and expectations and consider these ideas (references below offered for context, they are not required reading):

- **What is journalism today, what has it been, and why should we study its history?**
  - KRON (1981) [https://www.youtube.com/watch?v=5WCTn4FljUQ](https://www.youtube.com/watch?v=5WCTn4FljUQ)

- **What is “good work” in journalism?**

- **What does it mean to be a “reflective practitioner” as a journalist?**

- **What do you imagine that your own professional history will be? What kind of reflective practitioner do you aim to be?**
### Week #1: Wednesday, August 27th

**DEFINING NEWS & ITS HISTORY**

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<th>Reading / Listening Due</th>
<th>Thought Questions</th>
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**RECOMMENDED:**


### Week #2: Monday, September 1st

**LABOR DAY: No class**

### Week #2: Wednesday, September 3rd

**THE PRESS, REVOLUTION, MAKING A NATION: JOURNALISM’S RELATIONSHIP TO DEMOCRACY**

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**RECOMMENDED:**

**Week #3: Monday, September 8**

**THE PENNY PRESS, THE RISE OF MASS MEDIA, AND THE BIRTH OF JOURNALISTIC OBJECTIVITY**

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<tr>
<th>Reading / Listening Due</th>
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<tbody>
<tr>
<td>1. Fellow, A.R. (2013). Chapter Four: A press for the masses. <em>American media history</em></td>
<td>What was the penny press and how was it different from presses that came before it?</td>
<td>None.</td>
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<tr>
<td>(3rd ed., pp. 85-109). Boston, MA: Wadsworth.</td>
<td>What does ‘objectivity’ mean, and what are some reasons it became so central to journalism?</td>
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<tr>
<td>3. Podcast: “Going viral, antebellum style” (<em>On The Media</em>, 5m25s):</td>
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**RECOMMENDED:**


**Week #3: Wednesday, September 10th**

**JOURNALISM AND THE U.S. CIVIL WAR: NEW PRACTICES, INTERESTS, AND INFRASTRUCTURES**

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<tr>
<td>2. <strong>Podcast:</strong> “Black, White and Red All Over” (<em>On The Media</em>, 6m33s): <a href="http://www.onthemedia.org/2006/nov/24/black-white-red-all-over/">http://www.onthemedia.org/2006/nov/24/black-white-red-all-over/</a></td>
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**RECOMMENDED:**

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**Week #4: Monday, September 15th**

**CRAFTING A CAREER HISTORY: TALKING JOURNALISM WITH GUEST PROFESSIONALS**

Panelists: Shirley Jahad [KPCC], Arezou Rezvani [USC alum, NPR West], Melissa Pamer [USC alum, KTLA]

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**RECOMMENDED:**
### Week #4: Wednesday, September 17th

**MUCKRAKING, THE YELLOW PRESS, AND TABLOID JOURNALISM**

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<th>Reading / Listening Due</th>
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**RECOMMENDED:**


### Week #5: Monday, September 22nd

**FUNDING THE PRESS: NEWS, ITS REVENUE MODELS & WHY THEY MATTER**

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**RECOMMENDED:**


### Week #5: Wednesday, September 24th

**A BRIEF HISTORY OF PUBLIC RELATIONS**  
-- Guest lecture by Prof Jennifer Floto --

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**RECOMMENDED:**


**Reading / Listening Due**


2. Podcast: “JFK and TV” (*On The Media*, 10m41s):  

**RECOMMENDED:**


Socolow, Michael J. (2010). ‘We should make money on our news’: The problem of profitability in network broadcast journalism history. *Journalism, 11*(6), 675–691.

**Thought Questions**

What new demands did TV place on both journalists and audiences? How was Edward R. Murrow a different kind of television journalist, and how did these differences appear in his investigation of McCarthy? What made *60 Minutes* a notable innovation in television news?

**Assignment Due**

None.
Week #6: Wednesday, October 1st

SPACES & PLACES OF JOURNALISM: ‘NEWS NETS’ AND NEWSROOM ARCHITECTURES -- Class may involve attending the opening of the new Wallis Annenberg Hall (ANN) --

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<tr>
<td>1. Wallace, Aurora. (2012). Introduction. <em>Media capital: Architecture and communications in New York City</em> (pp. 1-12). Chicago, IL: University of Illinois Press.</td>
<td>What kind of buildings have news organizations historically constructed? Why did they choose certain forms of architecture – what do they symbolize? What kind of buildings and newsrooms are news organizations creating today and what does their architecture say about the values of contemporary journalism? Have these questions in mind as you tour the new ANN building and hear people talk about why and how it was built.</td>
<td>None.</td>
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**RECOMMENDED:**


### KEY MOMENTS & TENSIONS IN U.S. PRESS LEGAL HISTORY

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<tr>
<td><strong>1.</strong> Lewis, A. (2008). A press privilege? Freedom for the thought we hate (pp. 81-100). New York, NY: Basic Books.</td>
<td>What’s a ‘reporter’s privilege’, and why did it emerge? What defines a ‘journalist’ and what are the benefits/dangers of such definitions? How should the law distinguish between a reporter’s right to gather news, an editor’s right to publish news, and a public’s right to hear news?</td>
<td>None.</td>
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<td>→ <strong>think about what this ruling means for journalism as you listen</strong></td>
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**RECOMMENDED:**


### Week #7: Wednesday, October 8th

#### DIVERSITY IN NEWS & JOURNALISM

-- Guest lecture by Prof Laura Castañeda --

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<th>Reading / Listening Due</th>
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<tr>
<td><strong>Required reading to be announced.</strong></td>
<td>What conditions in journalism employment and coverage have women, people of color, and members of LGBTQ</td>
<td>None.</td>
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**RECOMMENDED:**

Week #8: Monday, October 13th

MIDTERM EXAM: Only on material covered so far; open-book and open-notes [see description of exam in section above ‘ASSIGNMENTS, GRADING, & READING’]
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<th>Reading / Listening Due</th>
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<tbody>
<tr>
<td>1. Wahl-Jorgensen, K. (2007). A brief history of letters to the editor. <em>Journalists and the public: Newsroom culture, letters to the editor, and democracy</em> (pp. 29-46). Cresskill, NJ: Hampton Press.</td>
<td>How have journalists historically thought about their audiences? When have they let them into news-making? Which aspects of news making are audiences able to see and impact, and which are off limits? How do journalists think about audiences’ comments and evaluations of news work?</td>
<td>None.</td>
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**RECOMMENDED:**


## Week #9: Monday, October 20th

**THE “ALTERNATIVE” PRESS & TELLING A COMMUNITY’S STORY: INTERSECTIONS AND THE MODERN HISTORY OF SOUTH LOS ANGELES**

-- Visit from Daniela Gerson & staff of INTERSECTIONS –

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<tr>
<td>2. Browse Intersections South LA, including the ‘About Us’ page; read any 2 stories from any section of the website: <a href="http://intersectionssouthla.org/">http://intersectionssouthla.org/</a></td>
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**RECOMMENDED:**


**Week #9: Wednesday, October 22**

**PAST, PRESENT, AND FUTURE OF RADIO**
-- Guest lecture by Prof Willa Seidenberg --

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**RECOMMENDED:**

Podcast: “Voice of America” *(On The Media, 8m24s, http://www.onthemedia.org/2013/jul/19/voice-america/)*


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**Week #10: Monday, October 27**

**PHOTOJOURNALISM: VISUAL STORYTELLING WHERE FACTS MEET VALUES**

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<tr>
<th>Reading / Listening Due</th>
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<tr>
<td>2. Introduction to <em>Life Photographers: What they saw</em> (a biographical history of <em>Life Magazine</em>).</td>
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**RECOMMENDED:**

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### Week #10: Wednesday, October 29th

**FOREIGN CORRESPONDENCE & THE IDEA OF INTERNATIONAL NEWS**

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<th>Reading / Listening Due</th>
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**RECOMMENDED:**


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<td><strong>Week #11: Monday, November 3rd</strong></td>
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<tr>
<td><strong>TRACING JOURNALISM AND JOURNALISTS IN POPULAR CULTURE</strong></td>
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<td><strong>-- Guest lecture by Prof Joe Saltzman --</strong></td>
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<td>3. Come to class prepared to talk about ONE example of an image of the journalist in contemporary culture. This might be a journalist appearing in a news story, a YouTube/Vimeo clip, a print magazine advertisement, a TV show, etc..</td>
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**RECOMMENDED:**


## Week #11: Wednesday, November 5th

### IN-CLASS ACTIVITY: BUILDING A COMPARATIVE TIMELINE WITH ARCHIVAL NEWS SOURCES

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<tr>
<th>Reading / Listening Due</th>
<th>Thought Questions</th>
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**Week #12: Monday, November 10th**

**COVERING CAMPAIGNS AND POLITICAL JOURNALISM**
-- Guest lecture by Prof Tom Hollihan --

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<tr>
<th>Reading / Listening Due</th>
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**RECOMMENDED:**
Crouse, T. (2012). The boys on the bus. In E. King & J. L. Chapman (Eds.), *Key readings in journalism* (pp. 312-320).
**Week #12: Wednesday, November 12**

**THE ORGANIZED PRESS: THE ROUTINES, HABITS, AND RITUALS OF JOURNALISM**

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<thead>
<tr>
<th>Reading / Listening Due</th>
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<tbody>
<tr>
<td>1. Bennett, W.L. (2012). How journalists report the news: How routine reporting practices contribute to news bias. <em>News: The politics of illusion</em> (pp. 166-179). New York, NY: Pearson. → <strong>pages 166-179 only (up to beginning of section ‘When Journalism Work’)</strong>*</td>
<td>What kind of patterns and routines do journalists seem to follow, and where have these come from? How are these patterns visible or invisible to audiences? How do they strengthen the news (e.g., setting audience expectations) and weaken its potential (e.g., limit what counts as news)? How would you agree or disagree with the idea that the press has historically been a fundamentally ‘conservative’ institution? What patterns and routines do you see in today’s online news production, and where do they come from?</td>
<td>None.</td>
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**RECOMMENDED:**


# Week #13: Monday, November 17th

**THE INVESTIGATIVE PRESS: JOURNALISTS AS MORAL ACTORS**

### Reading / Listening Due


### Thought Questions

What kind of moral assumptions do investigative reporters make? How do these assumptions historically translated into reporting practices? What kind of resources and support does investigative reporting require? Where do you see investigative reporting happening today, and how do you distinguish it from other types of journalism?

### Assignment Due

None.

### RECOMMENDED:

Browse one of these sites (you don’t need to know all of the details, but come to class familiar with them as examples of investigative journalism):

- **Investigating Power**: [http://www.investigatingpower.org/](http://www.investigatingpower.org/)
- **Berkeley’s Center for Investigative Reporting**: [http://cironline.org/](http://cironline.org/)


**THE ONGOING HISTORY OF JOURNALISM EDUCATION**

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<tr>
<th>Reading / Listening Due</th>
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</thead>
<tbody>
<tr>
<td>1. Boroff, David. (1965). What ails the journalism schools. <em>Harper's Magazine</em>, 231(October), 77-88.</td>
<td>How and why did journalism schools arise? What do you think journalists should be taught, how should they be taught, and by whom should they be taught? Do you need a degree to practice journalism? How is educating journalists different from educating doctors, lawyers, or engineers? Thinking about Boroff’s article “What ails the journalism schools,” how are today’s critiques of journalism education like or unlike thinking from Boroff’s 1965?</td>
<td>Reflection #3: Topic TBA.</td>
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<tr>
<td>3. Podcast: “This is a great time to enter journalism” (On The Media, 6m05s): <a href="http://www.onthemedia.org/story/great-time-enter-journalism/">http://www.onthemedia.org/story/great-time-enter-journalism/</a></td>
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**RECOMMENDED:**


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**Week #14: Monday, November 24th**

**WHEN THE PRESS MEETS THE STATE [PART ONE]: WATERGATE vs. WIKILEAKS**

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<tr>
<th>Reading / Listening Due</th>
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<tbody>
<tr>
<td>1. Defrank, T. (2014, August 9, 2014). Five days in August: What it was like to report Watergate. <em>The Atlantic</em>. Retrieved August 11, 2014, from <a href="http://www.theatlantic.com/politics/archive/2014/08/five-days-in-august-what-it-was-like-to-report-watergate/375810/">http://www.theatlantic.com/politics/archive/2014/08/five-days-in-august-what-it-was-like-to-report-watergate/375810/</a></td>
<td>How do you define a “leaker” versus a “whistleblower”? Should journalists treat them differently? How are this week’s examples like or unlike investigative reporting? What guidelines should journalists follow when interacting with whistleblowers? When should the press re-present information provided to them by whistleblowers, when should the press keep that information secret, and when should the press write stories using that information? What’s the difference between a whistleblower and an investigative reporter – and why does that difference matter?</td>
<td>None.</td>
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<tr>
<td>3. Listen to at least three of these podcasts (your choice, skim descriptions first):</td>
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<td>• “The Manhattan Project” (*On The Media, 7m40s, <a href="http://www.onthemedia.org/story/manhattan-project/">http://www.onthemedia.org/story/manhattan-project/</a>)</td>
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<td>• “Ahem” (*On The Media, 6m33s, <a href="http://www.onthemedia.org/2005/jun/03/ahem/">http://www.onthemedia.org/2005/jun/03/ahem/</a>)</td>
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<td>• “The Leak at Wikileaks” (*On The Media, 3m22s, <a href="http://www.onthemedia.org/2011/sep/02/leak-wikileaks/">http://www.onthemedia.org/2011/sep/02/leak-wikileaks/</a>)</td>
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<td>• “Bradley Manning: An Alternate History” (*On The Media, 6m01s, <a href="http://www.onthemedia.org/2013/mar/15/bradley-manning-alternate-history/">http://www.onthemedia.org/2013/mar/15/bradley-manning-alternate-history/</a>)</td>
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RECOMMENDED:
Video/Transcript: “Spilling the NSA’s Secrets: Guardian Editor Alan Rusbridger on the Inside Story of Snowden Leaks” (Democracy Now!, 45m23s, http://www.democracynow.org/2013/9/23/spilling_the_nsa_secret_guardian_editor)
**Week #14: Wednesday, November 26th**

**THANKSGIVING:** No class

**Week #15: Monday, December 1st**

**WHEN THE PRESS MEETS THE STATE [PART TWO]: GLEN GREENWALD, EDWARD SNOWDEN & NETWORKED WHISTLEBLOWING**

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<tr>
<td>1. Greenwald, Glen. (2014). Ten days in Hong Kong. <em>No place to hide</em> (pp. 33-89). New York, NY: Metropolitan Books.</td>
<td>What kind of assumptions do Snowden and Greenwald make about “the public”? What journalistic skills did Greenwald need to have to communicate with Snowden? How are Snowden’s leaks of NSA data different from the Ellsberg’s leak of the Pentagon Papers or Manning’s leak to Wikileaks? What assumptions does each make about journalism? What questions would you like to ask Snowden and Greenwald about the reporting?</td>
<td>None.</td>
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<tr>
<td>2. Podcast: “Reporter Had to Decide if Snowden Leaks were ‘The Real Thing’” (<em>Fresh Air</em>, 47m17s): <a href="http://www.npr.org/2013/09/11/221359323/reporter-had-to-decide-if-snowden-leaks-were-the-real-thing">http://www.npr.org/2013/09/11/221359323/reporter-had-to-decide-if-snowden-leaks-were-the-real-thing</a></td>
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**RECOMMENDED:**


Week #15: Wednesday, December 3rd

LINKING THE PAST TO THE PRESENT: AN OVERVIEW OF NETWORKED NEWS DYNAMICS

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**RECOMMENDED:**


**Podcast: “The future history of the newspaper industry” (On The Media, 5m37s):**
http://www.onthemedia.org/story/future-history-of-newspaper-industry/

**Podcast: “Tim Wu’s The Master Switch” (On The Media, 7m49s):**
http://www.onthemedia.org/2010/nov/12/tim-wus-the-master-switch/

**Podcast: “The State of the News Media: 2013 Pew Study” (On The Media, 6m58s):**
http://www.onthemedia.org/2013/mar/22/state-news-media/

**Podcast: “Digital drama at the New York Times” (On The Media, 7m03s):**

**Podcast: “Coverage of the Boston Bombing, Undercover Reporting, and More” (On The Media):**
http://www.onthemedia.org/story/287989-coverage-of-the-boston-bombing-undercover-reporting-and-more/ → only until 23m40s

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**Monday, December 15th: 2-4pm**

As set by university schedule: [http://classes.usc.edu/term-20143 finals/](http://classes.usc.edu/term-20143 finals/)

**FINAL EXAMINATION:** Only covering material since the midterm exam; open-book and open-notes.

-30-

[Why have reporters historically ended stories with ‘-30-‘? http://ajrarchive.org/article.asp?id=4408]