I. Course 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.

II. Overall Learning Objectives and Assessment
To equip journalism students with an awareness of their profession’s foundational debates so that, in light of a contemporary news industry in flux, they might appreciate how to both follow and challenge traditions. Through historical readings, scholarly articles, case studies, class discussions, individual and group assignments, students will engage with the practices, relationships, controversies, and technologies that will shape the future of the press.

III. Description of Assignments

- **500-word Analytical 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? Make sure the memo is reflective and analytical, not simply a biographical story of what you did during your career. Due at the beginning of class on **Wednesday, January 20.**
Examinations (220 points total):
  o Midterm Exam [110 points]. In-class on Wednesday, March 2\textsuperscript{nd}. 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.
  
  o Final Exam [110 points]. During the final exam period as determined by the university: Friday, May 6\textsuperscript{th} 2-4pm (see the official university schedule at [http://classes.usc.edu/term-20161-finals/](http://classes.usc.edu/term-20161-finals/)). 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.

Archive Project (75 points): You’ll work either alone or a team of 2 (your choice) to create a “comparative media frame archive 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)) to build a timeline of your analysis. The final project is due April 25. More information will be given on this assignment as the semester progresses.

Pop Quizzes (75 points total): Three (3) 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 for a maximum point total of 75.

Reflections (100 points total): Twice during the semester, you’ll submit short (approximately 600-750 words) reflections. They’re intended to let you reflect on some aspect of the course. Each reflection will be graded out of 50 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):
  o Reflection #1: February 10\textsuperscript{th}
  o Reflection #2: March 28\textsuperscript{th}
IV. Grading

a. Breakdown of Grade

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Due</th>
<th>Points</th>
<th>Grade %</th>
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</thead>
<tbody>
<tr>
<td>Analytical Memoir</td>
<td>January 20</td>
<td>30</td>
<td>6</td>
</tr>
<tr>
<td>Midterm Exam</td>
<td>March 2 (in class)</td>
<td>110</td>
<td>22</td>
</tr>
<tr>
<td>Final Exam</td>
<td>May 6, 2-4pm</td>
<td>110</td>
<td>22</td>
</tr>
<tr>
<td>Archive Project</td>
<td>April 25</td>
<td>75</td>
<td>15</td>
</tr>
<tr>
<td>Pop Quizzes (4 x 25 points each, lowest quiz dropped)</td>
<td>not announced</td>
<td>75</td>
<td>15</td>
</tr>
<tr>
<td>Reflections (2 x 50 points each)</td>
<td>February 10, March 28</td>
<td>100</td>
<td>20</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>500</strong></td>
<td><strong>100%</strong></td>
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b. Grading Scale

**TOTAL POSSIBLE POINTS: 500 points**

Final grades will be assigned using these point ranges:

- $467-500 = A$
- $450-466 = A-$
- $433-449 = B+$
- $416-432 = B$
- $384-399 = C+$
- $367-383 = C$
- $333-349 = D+$
- $316-332 = D$
- $299 and below = F$

b. Grading Standards

All assignments will be judged for their sophistication, eloquence, professionalism, and command of relevant concepts.

“A” assignments show an eloquent mastery of ideas and their application; are completely free of grammatical and logical errors; demonstrate creativity, rigor, and sophisticated thinking; speak to an audience in a clear and thoughtful manner; and represent the very best of the class’s work.

“B” assignments show a good use of concepts; employ relevant examples; contain some grammatical errors and logical problems; and represent work that adequately communicates a student’s point of view.

“C” assignments show a minimally adequate use of concepts; lack relevant examples; have many grammatical errors and serious logical limitations; and demonstrate work that is not well respected in professional or scholarly settings.

“D” assignments are barely adequate application of concepts; require excessive rewriting and lack compelling examples; have many errors and have significant flaws in logic; and represent work that requires significant improvement.

“F” assignments fail to meet the major assignment criteria, are late, rife with grammatical or logical errors, and generally do not meet the standards of quality USC Annenberg students are expected to meet.
The following are some other circumstances that could warrant a grade of “F” and potential USC/Annenberg disciplinary action:

- Making up quotes or any other information.
- Plagiarizing part or all of any material.
- Missing a deadline.
- Collaborating in a way expressly forbidden by the assignment.

V. Assignment Submission Policy
All assignments are due in hard-copy and uploaded to Blackboard at the beginning of class.

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 all three of these things are true:

1) You have valid and documented medical or personal reason for missing the exam;
2) You have communicated this reason to the instructor and provided me with appropriate documentation;
3) I have confirmed with you—before the date of the exam—that you have permission to miss the exam.

There will be no make-up pop quizzes.

VI. Required Readings and Supplementary Materials
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

Recommended Subscriptions: 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):

- Harvard’s Nieman Journalism Lab (daily email): http://www.niemanlab.org/subscribe/
- Pew Research’s Journalism Project (daily email): http://www.journalism.org/ submit email address under ‘Get the Daily Briefing’ in the top-right corner of the page
- On The Media (weekly podcast) 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.

VII. Laptop Policy
All undergraduate and graduate Annenberg majors and minors are required to have a PC or Apple laptop that can be used in Annenberg classes. Please refer to the Annenberg Virtual Commons for more information. To connect to USC’s Secure Wireless network, please visit USC’s Information Technology Services 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. The first time I see you using it or hearing it I will ask you to turn it off; the second time I will ask you to leave the class. You may use your laptops in class but **only** to take notes or do class-related business. 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. If you are not focusing on class and getting distracted by your technology, please excuse yourself and come back when you’re able to give the class your attention. 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, I may ban them entirely at any time.

**VIII. Course Schedule: A Weekly Breakdown**

*Be advised that this syllabus is subject to change - and probably will change - based on the progress of the class, news events, and/or guest speaker availability. Each week has both required and recommended reading. You are officially only responsible for the REQUIRED readings for pop quizzes and exams.*

**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 materials 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! 😊
Week #1: Monday, January 11

INTRODUCTION

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

- **What is journalism today, what has it been, and why should we study its history?**

- **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?**

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Week #1: Wednesday, January 13

DEFINING JOURNALISM & NEWS, AND THEIR HISTORIES

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


### Week #2: Monday, January 18
MLK Jr Day: No class

### Week #2: Wednesday, January 20

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

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

### Week #3: Monday, January 25

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

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


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### Week #3: Wednesday, January 27

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

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


### Week #4: Monday, February 1

**CRAFTING A CAREER HISTORY: TALKING JOURNALISM WITH GUEST PROFESSIONALS**  
Panelists: Melissa Pamer (KTLA), Arezou Rezvani (NPR News), Christopher Keller (KPCC)

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**RECOMMENDED:**  


### Week #4: Wednesday, February 3

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

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<tr>
<th>Reading / Listening Due</th>
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</table>
[skip the ‘American Media Profile’ boxes](http://www.onthemedia.org/2011/jul/22/love-triangle-murder-and-missing-head-sparked-tabloid-war/) | What kind of journalism did Pulitzer, Hearst, and Ochs advocate for? How did their visions of journalism differ from earlier kinds of reporting? What is ‘yellow journalism’ and how was it perceived? What connections to ‘yellow journalism’ do you think exist today? | None.          |
| 2. Podcast: “The Love Triangle, Murder and Missing Head That Sparked a Tabloid War” (*On The Media*, 9m27s):  
| 3. Podcast: “Yellow Fever” (*On The Media*, 4m52s):  

**RECOMMENDED:**  

Podcast: “Pulp Non-Fiction” (*On The Media*, 8m40s):  
**Week #5: Monday, February 8**

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

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


How have newspapers historically earned revenue? What role did advertising play in the penny presses? Why did advertising agencies arise? Why did advertising expand beyond local markets? How do brands offer risks and advantages for newspapers? What responsibility, if any, do you think newspapers have when carrying advertising? None.
### Week #5: Wednesday, February 10th
#### A BRIEF HISTORY OF PUBLIC RELATIONS
(Visitor: Daren Brabham, USC)

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<tr>
<th>Reading / Listening Due</th>
<th>Thought Questions</th>
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**RECOMMENDED:**
- Video: “The Century of the Self - Happiness Machines” ([BBC](http://vimeo.com/85948693), 58m32s):

### Week #6: Monday, February 15
**Presidents’ Day: No class**

### Week #6: Wednesday, February 17
#### MID-20TH CENTURY BROADCAST JOURNALISM: TELEVISION, RADIO, NEWSPAPERS & RITUALS OF MASS MEDIA

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<tr>
<th>Reading / Listening Due</th>
<th>Thought Questions</th>
<th>Assignment Due</th>
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<tr>
<td>2. Podcast: “JFK and TV” (<a href="http://www.onthemedia.org/story/jfkandtv/">On The Media</a>, 10m41s):</td>
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**RECOMMENDED:**
Week #7: Monday, February 22
DATA-DRIVEN JOURNALISM: HISTORICAL FOUNDATIONS AND ONGOING DEBATES

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<thead>
<tr>
<th>Reading / Listening Due</th>
<th>Thought Questions</th>
<th>Assignment Due</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Cohen, S., Hamilton, J. T., &amp; Turner, F. (2011). Computational journalism: How computer scientists can empower democracy's watchdogs. <em>Communications of the ACM</em>, 54(10), 66-71.</td>
<td>How have each era’s journalists defined “data”? How has such data appeared in reporting, what assumptions have been made about audiences’ data literacies, and what kinds of topics and projects recurr? What does a history of data journalism reveal about the dominant epistemologies of journalism in any given era? Where does data come from, and how are these origins described by journalists? What’s the difference between showing data and telling a story? How much of journalism’s work should a news audience be invited—or expected—to do?</td>
<td>None.</td>
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</table>

**RECOMMENDED:**


Examples of data-based press work:

- Pulitzer Prize and Philip Meyer awards for data-based journalism:
  http://www.pulitzer.org/citation/2013-Public-Service and
  https://www.ire.org/awards/philip-meyer-awards/

- Data-based maps as journalistic products: http://tinyurl.com/gsrscv

- History of data-based journalism at The Guardian:

- Polls and polling as data-based news work:

- ProPublica’s “Free the Files” https://www.propublica.org/series/free-the-files and “Debt by Degrees”

- The Guardian’s MP Expense Claims project:

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Week #7: Wednesday, February 24

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

<table>
<thead>
<tr>
<th>Reading / Listening Due</th>
<th>Thought Questions</th>
<th>Assignment Due</th>
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<tbody>
<tr>
<td>1. 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 gather news, an editor’s right to publish news, and a public’s right to hear news?</td>
<td>None.</td>
</tr>
<tr>
<td>3. Podcast: “Free to forget” (On The Media, 7m21s): <a href="http://www.onthemedia.org/story/free-forget/">http://www.onthemedia.org/story/free-forget/</a> → think about what this ruling means for journalism as you listen</td>
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**RECOMMENDED:**


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<tr>
<th>Reading / Listening Due</th>
<th>Thought Questions</th>
<th>Assignment Due</th>
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<tbody>
<tr>
<td>Freedman, S. G. (2015, November 30, 2015). The man who transformed how The New York Times covers the gay community. <em>Columbia Journalism Review</em>. Retrieved November 30, 2015, from <a href="http://www.cjr.org/the_profile/jeff_schmalz_sam_freedman_new_york_times.php">http://www.cjr.org/the_profile/jeff_schmalz_sam_freedman_new_york_times.php</a></td>
<td>What conditions in journalism employment and coverage have women, people of color, and members of LGBTQ groups faced in the 20th century? How have the news media addressed these conditions, and what visions of diversity and progress have these efforts represented? What is the “goal” of diversity in news organizations, how has this goal changed over time, and what efforts are still needed today and going forward?</td>
<td>None.</td>
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**RECOMMENDED:**

**Video:** “Jon Stewart Goes After Fox in Powerful Ferguson Monologue” *The Daily Show*. https://www.youtube.com/watch?v=RqTED8UjKr8 (10m29s)


Week #8: Wednesday, March 2

MIDTERM EXAM: Only on material covered so far; open-book and open-notes
[see description of exam above]

Week #9: Monday, March 7

AUDIENCE-PRESS RELATIONSHIPS: REPRESENTATION IN/THROUGH THE NEWS

<table>
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<tr>
<th>Reading / Listening Due</th>
<th>Thought Questions</th>
<th>Assignment 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? What do you think are the differences between ‘audiences’, ‘crowds’, and ‘public forums’? What norms do individuals generally have to follow in order to appear within news publications?</td>
<td>None.</td>
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RECOMMENDED:


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<tr>
<th>Week #9: Wednesday, March 9</th>
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<tbody>
<tr>
<td><strong>THE “ALTERNATIVE” PRESS &amp; TELLING A COMMUNITY’S STORY:</strong></td>
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<tr>
<td>(Guests: Daniela Gerson, <em>Los Angeles Times</em>; Erin Aubrey Kaplan, <em>KCET</em>)</td>
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<tr>
<th>Reading / Listening Due</th>
<th>Thought Questions</th>
<th>Assignment Due</th>
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<tbody>
<tr>
<td>2. Browse at least 2 of these sites and their stories, and note differences you see in how each understands “local”:</td>
<td></td>
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**RECOMMENDED:**


### Week #11: Monday, March 21

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

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


### Week #11: Wednesday, March 23

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

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<tr>
<th>Reading / Listening Due</th>
<th>Thought Questions</th>
<th>Assignment Due</th>
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</table>

#### RECOMMENDED:

- Arceneaux, Noah. (2014). The ecology of wireless newspapers: Publishing on

**Week #12: Monday, March 28**

**IN-CLASS ACTIVITY:**

**WHAT ARE ‘MEDIA FRAMES’? ANALYZING & COMPARING HISTORICAL NEWS STORIES**

<table>
<thead>
<tr>
<th>Reading / Listening Due</th>
<th>Thought Questions</th>
<th>Assignment Due</th>
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<tbody>
<tr>
<td>1. Bennett, W.L. (2012). News stories: Four information biases that matter. <em>News: The politics of illusion</em> (pp. 35-48). New York, NY: Pearson. ➔ pages 35-48 only (until beginning of section ‘Four information biases in the news: An in-depth look’)</td>
<td>What is a ‘media frame’ and how is it made? What function does it serve, and how is it like or unlike other kinds of bias? Try reading a sample news story and see if you can identify the frames it uses—what other frames might the reporter have used, who would s/he have had to interview, and how might it have changed the story’s meanings?</td>
<td>Reflection #2. Attendance at this class is critical for students to successfully complete the archival project.</td>
</tr>
<tr>
<td>3. Browse the class ‘LibGuide’ site, especially the links <em>Historical Newspaper, Chicano/Latino Newspapers, Archives Online</em>: <a href="http://libguides.usc.edu/jour201">http://libguides.usc.edu/jour201</a></td>
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**RECOMMENDED:**


Garvey, Ellen Gruber. (2013). "facts and FACTS": Abolitionists’ database innovations. In L. Gitleman (Ed.), *Raw data is an oxymoron* (pp. 89-
**Week #12: Wednesday, March 30**  
**PAST, PRESENT, AND FUTURE OF RADIO**  
*(Guest: Shirley Jahad)*

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<th>Reading / Listening Due</th>
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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 #13: Monday, April 4**  
**THE ORGANIZED PRESS: THE ROUTINES, HABITS, AND RITUALS OF JOURNALISM**

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<tr>
<th>Reading / Listening Due</th>
<th>Thought Questions</th>
<th>Assignment 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. –&gt; pages 166-179 only <em>(up to beginning of section ‘When Journalism Work’)</em></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</td>
<td>None.</td>
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**RECOMMENDED:**  


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### Week #13: Wednesday, April 6

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

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**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):

- Berkeley’s Center for Investigative Reporting: [http://cironline.org/](http://cironline.org/)


Week #14: Monday, April 11

**TRACING JOURNALISM AND JOURNALISTS IN POPULAR CULTURE**
-- Guest lecture by Prof Joe Saltzman --

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<tr>
<th>Reading / Listening Due</th>
<th>Thought Questions</th>
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<tbody>
<tr>
<td>1. Ehrlich, M. C., &amp; Saltzman, J. (2015). <em>Heroes and scoundrels: The image of the journalist in popular culture.</em> Chicago, IL: University of Illinois Press.</td>
<td>How have journalists been portrayed in popular culture – books, movies, TV, etc.? What assumptions do such portrayals make about who journalists are, what motivates them, and what connections they have to democracy? To what extent do these portrayals reflect or create the press?</td>
<td>None.</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:**


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Week #14: Wednesday, April 13

**THE ONGOING HISTORY OF JOURNALISM EDUCATION**

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<tr>
<td>1. Boroff, David. (1965). <em>What ails the journalism schools.</em> <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,”</td>
<td>None.</td>
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<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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<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 it 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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<td>3. <strong>Listen to at least three of these podcasts</strong> (your choice, skim descriptions first):</td>
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<td>• “The Manhattan Project” (<em>On The Media</em>, 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” (<em>On The Media</em>, 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” (<em>On The Media</em>, 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” (<em>On The Media</em>, 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:**


Coddington, M. (2012). Defending a paradigm by patrolling a boundary: Two


**Week #15: Wednesday, April 20**

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

**Reading / Listening Due**


2. Podcast: “Reporter Had to Decide if Snowden Leaks were ‘The Real Thing’” (*Fresh Air*, 47m17s): [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)

**Thought Questions**

1. 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

**Assignment Due**

None.
3. **Podcast:** “Edward Snowden: From 'geeky' dropout to NSA leaker.” *(Fresh Air, 38m5s):*

**RECOMMENDED:**


**Podcast:** “Glenn Greenwald’s departure from The Guardian.” *(On the Media, 6m06s, http://www.onthemedia.org/story/glenn-greenwalds-departure-guardian/)

**Video:** “NSA whistleblower Edward Snowden: 'I don't want to live in a society that does these sort of things’” *(Part One, The Guardian, 12m34s, http://www.theguardian.com/world/video/2013/jun/09/nsa-whistleblower-edward-snowden-interview-video)

**Video:** “United States of Secrets” *(PBS Frontline, Parts One and Two, http://www.pbs.org/wgbh/pages/frontline/united-states-of-secrets/)

**Video:** “Snowden, Ellsberg, Timm” *(HOPE X conference, 1hr23min, https://www.youtube.com/watch?v=FGgo7MSJvVA)
Week #16: Monday, April 25

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

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**RECOMMENDED:**


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


Podcast: “Yellow Rain” *(Radio Lab, 24m34s):* http://www.radiolab.org/story/239549-yellow-rain/

**Week #16: Wednesday, April 27**

**COURSE WRAP-UP:**

**TYING TOGETHER THEMES, IDENTIFYING WAYS TO CONTINUE LEARNING, FINAL EXAM REVIEW**

**FINAL EXAM:** Friday, May 6, 2-4pm

As determined by the official university schedule: http://classes.usc.edu/term-20161/finals/

**IX. Additional Policies and Procedures**

**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!
Internships
The value of professional internships as part of the overall educational experience of our students has long been recognized by the School of Journalism. Accordingly, while internships are not required for successful completion of this course, any student enrolled in this course that undertakes and completes an approved, non-paid internship during this semester shall earn academic extra credit herein of an amount equal to 1 percent of the total available semester points for this course. To receive instructor approval, a student must request an internship letter from the Annenberg Career Development Office and bring it to the instructor to sign by the end of the third week of classes. The student must submit the signed letter to the media organization, along with the evaluation form provided by the Career Development Office. The form should be filled out by the intern supervisor and returned to the instructor at the end of the semester. Note: The internship must by unpaid and can only be applied to one journalism class.

Statement on Academic Conduct and Support Systems
a. Academic Conduct

Plagiarism
Presenting someone else’s ideas as your own, either verbatim or recast in your own words - is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Section 11, Behavior Violating University Standards https://scampus.usc.edu/b/11-00-behavior-violating-university-standards-and-appropriate-sanctions/. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, http://policy.usc.edu/scientific-misconduct/.

USC School of Journalism Policy on Academic Integrity
The following is the USC Annenberg School of Journalism’s policy on academic integrity and repeated in the syllabus for every course in the school:

“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.”

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.

b. Support Systems

Equity and Diversity
Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the Office of Equity and Diversity http://equity.usc.edu/ or to the Department of Public Safety http://dps.usc.edu/contact/report/. This is important for the safety of the whole USC community. Another member of the university community - such as a friend, classmate, advisor, or faculty member - can help initiate the report, or can initiate the report on behalf of another person. The Center for Women and Men http://www.usc.edu/student-affairs/cwm/ provides 24/7 confidential support, and the sexual assault resource center webpage https://sarc.usc.edu/ describes reporting options and other resources.

Support with Scholarly Writing
A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the
American Language Institute [http://ali.usc.edu/] which sponsors courses and workshops specifically for international graduate students.

The Office of Disability Services and Programs
[http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html] provides certification for students with disabilities and helps arrange the relevant accommodations.

Students requesting test-related accommodations will need to share and discuss their DSP recommended accommodation letter/s with their faculty and/or appropriate departmental contact person at least three weeks before the date the accommodations will be needed. Additional time may be needed for final exams. Reasonable exceptions will be considered during the first three weeks of the semester as well as for temporary injuries and for students recently diagnosed. Please note that a reasonable period of time is still required for DSP to review documentation and to make a determination whether a requested accommodation will be appropriate.

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 Information
If an officially declared emergency makes travel to campus infeasible, USC Emergency Information [http://emergency.usc.edu/] will provide safety and other updates, including ways in which instruction will be continued by means of Blackboard, teleconferencing, and other technology.

X. About Your 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, Science, Technology & Human Values, New Media & Society, and Television & New Media. He is writing a book on press freedom in an age of networked journalism (under contract with MIT Press).

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A 2013 graduate of Wesleyan University in Middletown, Connecticut, Emma Daniels is currently a first year graduate student pursuing her Master’s Degree in Strategic Public Relations at USC Annenberg. From 2013-2015, Emma worked in the international development sector for the International Republican Institute (IRI) in Washington, DC. After spending her first year in the Latin American Division, supporting the implementation of democracy and governance programs in Guyana, Mexico, Panama and Peru, Emma became an Assistant Program Officer with the Women’s Democracy Network. In that capacity, Emma worked towards women’s political inclusion in countries around the world. With programming in 61 countries, Emma’s responsibilities included managing multimillion dollar government grants, seeking out new resources and partners, designing and implementing in-country trainings and online leadership programs, maintaining relationships with funders and serving as a gender mainstreaming expert for the institute at large. In her spare time, Emma (a Boston native) is
taking advantage of the California weather by learning to surf, and endeavoring to find the best karaoke in Los Angeles.