

GESM 111: Seminar in the Arts
L.A. Culture Behind the Scenes:
Process Storytelling About Art and Entertainment
4 units

Spring 2018 — Mon. and Wed. — 3:30-4:50 p.m.

Section: 35318R

Location: ANN 209

Instructor: Sasha Anawalt

Office: 307C, Annenberg School for Communication and Journalism (ASC) and usually available in the Media Center, ANN room 102

Office Hours: Mon. and Wed., 10 a.m. to 2:30 p.m., by appointment, Fri., 10 a.m. to 12 p.m., and after class by appointment

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“The discussion of art is a human activity quite as natural as the creation of art...”

-- Lionel Trilling, *Criticism and Aesthetics*

I. Course Description

The life of this seminar is rooted in USC Visions & Voices and the multitude of performances it brings to campus in the spring semester featuring artists, great thinkers, and creative exemplars.

You will be trained as an arts and entertainment journalist in this course and, therefore, given the behind-the-scenes access to which most journalists are privilege and by which they learn to look, listen, think, question, write and report. Through writing exercises designed to strengthen individual voice, *L.A. Culture Behind the Scenes* will give you arts journalism tools and skills to be a critical thinker and memorable storyteller, engaging your imagination to reinvent journalism for the 21st century. This means you have to know who you are. What defines your taste? Influences your biases? Shapes you as a moral and sentient person?

In search of answers, you will read significant journalism pieces and literature that are either about the arts or are in and of themselves works of art. The emphasis in this course is on process; the creative process – yours as well as the artists you cover. The goal is that you learn by doing. You will both take part in the arts and making stuff, and you will stand outside and be critical of the arts you see and the artists you come to know. The idea is that you will form ideas about why and how the arts matter, write down your ideas, go through the arduous editing process so that your work can be published and, ultimately, experience what it is like to live in someone else’s shoes.

Through a minimum of five performances and events, you will see how a variety of different art forms interconnect. And how their disciplines are distinct. Special attention will be paid to Los Angeles arts, artists, authors and makers. You will be encouraged to discover living artists who work in L.A. independently of this course.

Your journalism assignments will primarily be written, but, if so inclined, you can use this course to make podcasts and audio or video reports, too. You will produce at least two journalism projects that -- should they rise to the standard for publication on *Ampersand*, *Neon* or Annenberg Media -- will be published. One of them can be a 'zine designed and produced by you.

II. Overall Learning Objectives and Assessment

This seminar will follow GE guidelines (Category A) in the following ways. You will work on course materials through both analysis of assigned readings and the creation/making of content of your own, and will focus on connectivity, context and engagement.

On-campus studio visits, rehearsals and performances, as well as independent off-campus trips, emphasizing the study of artistic process and related to Visions & Voices programming for spring 2018, are required. You may be made uncomfortable sometimes and placed in workshop situations or at performances that demand empathy, test your values and push you from subjective into objective perspectives. Or the reverse. That's the nature of journalism. What you will learn is how to be fair, balanced and accurate—even as you express an opinion. As with all journalism the aim is to seek the truth and tell it. We know figuring out the truth is not easy. As such you will be studying arts and aesthetics not only as responses to economic and social conditions, but as dynamic forces that transform the way we see the world and the way we live.

Journalism today is generally highly collaborative. This seminar course will acclimate you to collaborating with your classmates in a newsroom setting, forging bonds and building communication strategies. These experiences could carry you through to a professional life that may ostensibly have nothing to do with journalism or the arts or entertainment, but that benefits from the humanist undergirding that these disciplines provide.

III. Assignments and Assessment

There will be no examinations in this seminar. You will be assessed largely on the basis of your commitment to and execution of assignments, as well as your level of positive engagement in class and respect for your peers.

There will be five credit/no credit required assignments and four graded assignments. You may be given a rubric for the four graded assignments.

Your attendance is mandatory at these four USC performances or workshops, in addition to your Projects 1 + 2 Visions & Voices events (totaling minimally five performances/events/workshops):

- **Feb. 3 or Feb. 11** – “Buenaza/Cabron” at Scene Dock, 8 p.m. on Feb. 3 -- **or** “A Bright Room Called Day” at Scene Dock, 2:30 p.m. on Feb. 11
- **Feb. 7** – afternoon workshop w/ Hilton Als **or** on-stage conversation w/ Bridel, 7 p.m., Cammilleri Hall
- **Mar. 2** –Kaufman Dance Works-in-Progress
- **Mar. 30 or Apr. 14**– Beethoven’s 9th on Mar. 30 **or** “Senga Nengudi” on Apr. 14 at California African American Museum

You are also responsible for producing two significant stories (Project #1 and Project #2), which ideally will be published on *Ampersand*, *Neon* or Annenberg Media. Expect to re-write and edit multiple times, and to have a one-on-one editing session with me for each one. Your one-on-ones count toward your final grade. You must have them. No grade points are taken off for work that is NOT published.

Everybody has a different Project #1 and Project #2. Therefore, everybody has different deadlines. As a rule, you will be expected to hand in your finished Project no later than two days after the event you covered. Deadlines are serious and must be kept. That is your contract with me, and it aligns strictly with good journalism practice.

You will be assigned Project #1 by me, but you can pick the topic and media for Project #2. Your Project #2 can also be a ‘zine that you design, create and publish/Xerox for distribution. You need my approval before going ahead with your Project #2.

Grade distribution:

- 4 performing arts events: 2.5% each
- 5 credit/no credit assignments: 5% each
- 2 major journalism projects: 15% each
- Museum collection of your own: 15%
- 1 final paper: 10%
- Participation: 10%

Course Requirements and Attendance:

This course is a seminar and as such will not include lengthy lectures by me. The success of our class relies on the success of our conversations together and with guest speakers. You must be prepared to be an active part of each class. Staying on top of the readings and current events is essential. This course will require you to actively and critically read course materials and focus on developing your research and analytical skills.

Class attendance is 100% mandatory. You are each allowed one unexcused absence, but beyond that, unexcused absences in class or at performances will not be tolerated and will result in a lowering of your final grade.

Our classroom is a space of community where students are encouraged to voice their opinions and share their experiences with the weekly material. It is vital that we create a

space where diverging points of view and mutual respect are celebrated, so disrespect of any kind will not be tolerated.

You must attend five performances/events in total, although, if your Project #2 is to report on a performance, then you will attend six in total. (You are always encouraged to see more!) Your attendance counts toward your final grade, as do the written assignments associated with them. If you absolutely cannot attend the assigned performance, be sure to make me aware well enough in advance so that you can find an approved alternate event. Take a selfie at the events; keep your program and ticket.

This course will pay for \$5 tickets for the required USC School of Dramatic Arts productions and Glorja Kaufman International School of Dance performances.

It is vital that you always bring a notebook/notepad, paper and pen to every class. A three-hole 1" binder is ideal. We will frequently spend small segments of class time working on in-class writing assignments and you may have to periodically hand in these ungraded documents. Open laptops are not allowed in class. Cellphones are also not allowed. A cellphone in use will be confiscated for the duration of the class.

IV. Grading Breakdown

Assignment	Deadline	Points	% of Grade
Attendance at four performances or events ("Buenaza/Cabron" or "Bright Room," Hilton Als, Kaufman works-in-progress, Beethoven's 9 th or Senga Nengudi)	(see syllabus page 3)	2.5% each	10
Creative DNA response sheet	Jan. 16	C/NC*	5
"Delmore Schwartz movie" essay	Jan. 28	C/NC	5
"Buenaza/Cabron" or "Bright Room" response/review	Feb. 5 or Feb. 14	C/NC	5
Unplugged Journal	Feb 21	C/NC	5
Beethoven's 9th or "A Day with Senga Nengudi" response/review	Apr. 1 or Apr. 15	C/NC	5
Project #1 – a work of journalism	by Mar. 7	15	15
Project #2 – a work of journalism	by Apr. 18	15	15
Your museum collection	Apr. 23 or 25	15	15
Final paper	May 4	10	10
Participation two one-on-one editing sessions		10	10
TOTAL			100%

- *C/NC = Credit/No Credit, meaning no letter grade, but an assignment you must complete for a percentage (5% per assignment) of your final grade in the course*

Grading Scale + Standards

In all assignments, you will be judged first on accuracy and fairness (and where appropriate, objectivity) of your stories. You will be then evaluated for Chicago style, grammar, broadcast style, editing, production value, originality and ability to meet deadlines. Writing will also be graded on correct punctuation and spelling.

Any indication that a student has fabricated or plagiarized information will result in an “F” in the course and possible expulsion from the School of Journalism and USC. Be aware that stories will be randomly checked to verify sourcing and attribution.

I will be happy to discuss the content of your work. I will not, however, discuss the grade you have received. If you wish to appeal a grade, a formal process is available.

In grading your work, I consider quality of research and clarity of expression. Good writing needs to be factually accurate, and involves good organization. Additionally, I look for evidence of insight into the topic – do you seem to really grasp the subject and say something interesting and original about it? Have you supported your opinion with evidence, no matter how passionately you may feel about the topic? For this class and your future endeavors, you want your work to be compelling and convincing. Achieving that balanced combination is always difficult but always possible.

Projects earning an A are professional and ready to publish; they are accurate, clear and comprehensive, and probably include multiple online elements. Headlines and text are well written and require only minor editing for Chicago style, grammar/punctuation/spelling and consistency. Headlines have been crafted with an eye toward analytics and audience building. Visual or audio elements are relevant (e.g., no video just for the sake of having video), and edited or cropped effectively and appropriately. **A = 95-100. A- = 90-94.**

Projects earning a B require more than minor editing, and have a few style or spelling errors. There is at least one significant online element omitted (can be as minor as a link). **B+ = 87-89. B = 84-86. B- = 80-83.**

Projects earning a C need considerable editing or rewriting. There are online elements missing or incomplete. **C+ = 77-79. C = 74-76. C- = 70-73.**

Projects earning a D require excessive rewriting and have numerous errors. They likely go little beyond the original print or broadcast story (if there is one), or are sloppy and/or unprofessional. They are not publishable and should not have been submitted. **D+ = 67-69. D = 64-66. D- = 63-65**

Projects earning an F have failed to meet the major criteria of the assignment,

have numerous errors or both. They may be misleading or contain content from third parties used without attribution. They are not publishable and should not have been submitted. A story that has a factual error that is material to the story merits an F. There should be no exceptions. Excessive occurrences of misspelled proper names also merit an F. Assignments and projects will be judged on elements including text, visuals (photos, graphics, and video), interactivity, navigation and adherence to assignment specifics. Design and color decisions will be judged on appropriateness and usage of concepts discussed in class. Because the class is cumulative, students should demonstrate an understanding of all previously covered concepts in each assignment, even if the assignment does not specifically address those issues. **63 and below.**

The following are some other circumstances that would warrant a grade of “F”:

- Plagiarizing any content.
- Plagiarizing a script, portions of a script, or information from any source – wire copy, feed packages, another reporter’s package or story script.
- Staging video or audio: When the reporter tells or asks someone to do something specific, unless that is revealed or made obvious in the context of the story. (Gray areas will be discussed in class.)
- Using video shot, audio recorded or photos taken by someone else and presenting it as original work.
- Telling interview subjects what you want them to say.
- Putting yourself or anyone you know in your video, audio or photography scenes to make it appear different from the natural state; avoid appearance of conflict of interest at all costs.
- Distorting video: shooting video in one location and presenting it as being another location.
- Using the camcorder to intentionally intimidate, provoke or incite a person or a group of people to elicit more “dramatic” video.
- Promising, paying or giving someone something in exchange for doing an interview, either on or off camera.

This class will be carried out like a professional newsroom. Think of me as editor-in-chief. You need to be in communication with me during the assignments, letting me know your status. Don’t miss deadlines. If you must push a deadline for a good reason, explain it to me well in advance. No surprises!

Late assignments without a legitimate excuse and/or prior communication with me may receive a failing grade, but should be completed nonetheless as they may qualify for a grade up to a “C” under the rewrite policy. You will lose half a point per missed day. Students should turn in each assignment as specified – some may be sent by email in a Word doc to anawalt@usc.edu and some turned in as hard copy in class.

Follow the *Chicago Manual of Style* for written assignments. Please do not depend on your computer to catch spelling, grammar, or punctuation errors. Sloppiness will have a negative impact on your grade for the assignment.

V. Assignment Submission Policy

A. Generally, written assignments are due 24 hours before class meets and should be sent to Anawalt@usc.edu in a Word doc. (No PDFs, no Google docs.) Submissions for MC media outlets or for outside outlets are on a case by case basis.

VI. Required Performances, Readings and Supplementary Materials

Required USC Performances:

- **Feb. 3 or Feb. 11** – “Buenaza/Cabron” at Scene Dock, 8 p.m. on Feb. 3 -- **or** “A Bright Room Called Day” at Scene Dock, 2:30 p.m. on Feb. 11
- **Feb. 7** – afternoon workshop w/ Hilton Als **or** on-stage conversation w/ Bridel, 7 p.m., Cammilleri Hall
- **Mar. 2** –Kaufman Dance Works-in-Progress
- **Mar. 30 or Apr. 14**– Beethoven’s 9th on Mar. 30 **or** “Senga Nengudi” on Apr. 14 at California African American Museum

Required Reading – in addition to literature assigned in class:

- Coates, Ta-Nehisi, (2015). “Between the World and Me,” Spiegel & Grau, 176 pages.

Recommended Reading:

- Brook, Peter, (1968). “The Empty Space,” a Touchstone Book, Simon & Schuster, 141 pages.
- Chasman, Deborah and Chiang, Edna, editors (2000). “Drawing Us In: How We Experience Visual Art,” Boston Press, 134 pages.
- Dyer, Geoff, (2017). “White Sands: Experiences form the Outside World,” Vintage Press, 224 pages.
- English, John W., (1979). “Criticizing the Critics,” Hastings House Publishers, 221 pages.
- Kern, Jonathan, (2008). “Sound Reporting: The NPR Guide to Audio Journalism and Production,” University of Chicago Press, 382 pages.
- Kramer, Mark and Call, Wendy, editors (2007). “Telling True Stories,” Penguin Group, 317 pages
- McLeese, Don and writers of The New York Times (2011). “Arts & Culture, New York Times Reader,” CQ Press, 269 pages.
- Thornton, Sarah, (2009). “Seven Days in the Art World,” second edition, W.W. Norton & Company, 271 pages.

COURSE MATERIALS

Chicago Stylebook: Your work is expected to conform to Chicago style, unless otherwise noted by the instructor that another style takes precedence.

Laptop and email access: Our class communications will be mostly through email; please have an email account and be sure that your usc.edu account is switched over to the one you primarily check. You are responsible for all email communications from the instructor, updating assignments or giving other important informations about the class.

Web accounts: Please have an account for these Web services:

YouTube (<http://www.youtube.com>)

Google (<http://google.com>)

Twitter (<http://www.twitter.com>)

VII. Laptop and Cell Phone Policy

To connect to USC's Secure Wireless network, please visit USC's [Information Technology Services](#) website.

No laptops are allowed to be open during class, except for specific and acknowledged reasons. No cell phones, either. (If you use them, unwarranted, they will be confiscated for the duration of the class.)

Add/Drop Dates for Session 001 (15 weeks: 01/08/18 – 4/27/18) (optional)

Friday, January 26: Last day to register and add classes for Session 001

Friday, January 26: Last day to drop a class without a mark of "W," except for Monday-only classes, and receive a refund for Session 001

Tuesday, January 30: last day to drop a Monday-only class without a mark of "W" and receive a refund for Session 001

Friday, February 23: Last day to drop a course without a mark of "W" on the transcript. [Please drop any course by the end of week three (or the week three equivalent for short sessions) to avoid tuition charges.]

Friday, April 6: Last day to drop a class with a mark of "W" for Session 001

VIII. Course Schedule: A Weekly Breakdown

Important note: 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.

	Seminar Topics/Class Activities	Readings and Homework (for the next week)	Deliverable/ Due Dates
Week 1 Jan. 8 + Jan. 10	<p>Jan. 8 -- Intro to arts journalism and one another</p> <p>What is creativity? What does an artist do?</p> <p>How the class works. How to read the syllabus calendar</p> <p>Visions & Voices schedule</p> <p>Ticket mgmt. for class – how it works. V&V programming. Journalism responsibilities. Expectations.</p> <p>Jan. 10 – Social objects. What are they? How is meaning produced? What’s a ‘zine? (guests Marie-Reine Velez, Julia Stier and/or <i>Neon</i> staff, Sean Myers)</p> <p>Field trip to the MC</p>	<p><u>Homework for next Monday:</u></p> <p>Read the syllabus.</p> <p>Complete Twyla Tharp’s “Creative DNA” questions. Send to Anawalt@usc.edu in a Word doc by Jan. 16 at 3:30 p.m.</p> <p>Choose a meaningful social object to bring to class on Jan. 17.</p> <p>Familiarize yourself with Visions & Voices offerings. http://visionsandvoices.usc.edu/</p> <p>Be thinking about your Project #2 – is there a V&V event after spring break you’d like to cover?</p>	<p><u>Upcoming shows/events:</u></p> <p>Jan. 12 + 13: “Live Artists Live: Simultaneity” for V&V (six tix saved)</p> <ul style="list-style-type: none"> ▪ Fri., 6-9 p.m. ▪ Sat., 10 a.m. to 10 p.m. <p>Jan. 13 Vocalist Carmina Escobar in a “Fiesta Perpetua!,” free at Echo Park Lake, Sat., 1-5 p.m. (part of PST LA/LA)</p>
Week 2 Jan. 15 + Jan. 17	<p>Jan. 15 – NO CLASS</p> <p>Jan. 17 – Workshop: Creative DNA and social objects.</p> <p>How a ‘zine could be your Project #2.</p> <p>The rules of covering theatrical events. How to behave as a journalist.</p> <p>Mandatory V&V assignments posted. Each student gets one for Project #1.</p>	<p><u>Homework:</u></p> <p>Write the Bridel “8-line poem;” due Sunday at 3:30 p.m. Send to Anawalt@usc.edu in Word doc.</p> <p>Read Peter Brook’s “The Empty Space,” (pages 31-39, and the final graphs).</p>	<p>Jan. 21 -- Due Sunday at 3:30 p.m.: your “8-line poem”</p> <p><u>Upcoming shows/events:</u></p> <p>Jan. 17 Nao Bustamante’s “Reach Me Spanish/Ensename Al Espanol,” at the Westlake/MacArthur Park Market, Free. Wed., 11 a.m. – 5 p.m.</p> <p>Jan. 19 – Apr. 14: Senga Nengudi at USC Fisher Museum, 6 pm</p> <p>Jan 20 – Women’s march DTLA</p> <p>Jan. 23: “And We Still Rise: Women of Color Creating Community through the Arts”</p> <p>Jan. 24: “Working the Public, with Theater Gates” at 7 p.m., CAAM</p>

<p>Week 3 Jan. 22 + Jan. 24</p>	<p>Jan. 22 – guest, David Bridel on theater. (Can watch rehearsal tonight of his show, “Buenaza/Cabron.”)</p> <p>Jan. 24 – Workshop -- reading Project #1s, if ready. Listen to Lou Reed read Delmore Schwartz’s short story, “In Dreams Begin Responsibilities” http://bit.ly/1KX7k6j</p> <p>“What if?” Experiencing the work as play. (Peter Brooks)</p> <p>What are elements of good storytelling?</p> <p>More ‘zine talk. Matthew McDermott’s doc film.</p>	<p><u>Homework:</u></p> <p>Read Hilton Als’ foreword to “Drawing Us In.”</p> <p>Optional: read the Delmore Schwartz, as hand-out</p> <p>Write a short story about watching a “movie” about your family before you were born. Descriptions. Tight sentences. Make us “see.” Look at your interior world. When do you intercede and talk to the fictional past?</p> <p>750-1000 words. No more. Due Sunday 12/28 at 3:30 pm. Send to Anawalt@usc.edu as a Word doc.</p> <p>Bring another object to class to accompany your story and add to your museum collection.</p>	<p>Jan. 28 -- Due Sunday at 3:30 p.m.: your written “Dream” movie; send to Anawalt@usc.edu in a Word doc</p> <p>Jan. 31 – Workshop w/ Deb Margolin at 4 p.m., Cammilleri Hall</p>
<p>Week 4 Jan. 29 and Jan. 31</p>	<p>Jan. 29 – Workshop on your “movie,” “and about your objects. How do they meaningfully connect?</p> <p>What is criticism? Reflect back on Peter Brook.</p> <p>WP training for Annenberg Media.</p> <p>Jan. 31 – Theater class with MFA’s – Michael Khachano, leads the 11-member ensemble in PED</p>	<p><u>Homework:</u></p> <p>Feb. 3 – Mandatory: 8 pm opening night performance of “Buenaza/Cabron” at Scene Dock Theater or you must see “Bright Room” on Feb. 11 at 2:30 p.m.</p> <p>Write 500 words on “Buenaza/Cabron,” if you saw it. Relate your remarks to your individual life. What moved you? Due next class: Feb. 5 at 3:30 pm</p> <p>Know who Hilton Als is by next class. Be prepared to hear his talk on Feb. 7 at 7 p.m. or attend his afternoon workshop.</p> <p>If you cannot attend either, let me know.</p>	<p><u>Deadline:</u> 500-words on “Buenaza/Cabron,” if you went, by next class Feb. 5. send to Anawalt@usc.edu in a Word doc</p> <p><u>Upcoming shows + workshops:</u></p> <p>Feb. 1 – “8 Stops: A performance by Deb Margolin,” 7 pm, Cammilleri Hall</p> <p>Feb. 2 -- Workshop w/ Deb Margolin at 3 pm, Cammilleri Hall</p> <p>Feb. 3 – Mandatory: 8 p.m. opening night performance of “Buenaza/Cabron” at Scene Dock Theater or you must see “Bright Room” on Feb. 11 at 2:30 p.m.</p>
<p>Week 5 Feb. 5 and Feb. 7</p>	<p>Feb. 5 – In addition to class go to Hilton Als’ talk tonight after class or to the workshop (presumably) before class.</p> <p>Watch start of “F for Fake” and do fact-checking lessons</p>	<p><u>Homework:</u></p> <p>Mandatory: attend one of Hilton Als’ V&V events. (Don’t forget to take a selfie.)</p> <p>Consider reading Tony Kushner’s “A Bright Room Called Day” – ask me about copies.</p>	<p>Reminder: Project #1 must be completed by Mar. 7. Project #2 no later than Apr. 18. Project #2 can also be a ‘zine of your own design. Aim to have both projects published.</p> <p><u>Upcoming shows + workshops:</u></p>

	<p>Feb. 7 – Field trip to USC Fisher Museum for both exhibits (Senga and Art Division) w/ Maria Galicia.</p>	<p>Do the fact-checking exercise. Hand-out in class. Bring to class on Feb 12.</p> <p>Work on your Project #1.</p>	<p>Feb. 7 – Mandatory: Hilton Als, Visions & Voices, afternoon workshop or evening performance (7 p.m.)</p> <p>Mandatory: Attend “Bright Room” on Feb. 11 at 2:30 p.m., if you did not see “Buenaza/Cabron” on Feb. 3.</p> <p>Feb. 12 --“Trip the Light Fantastic”</p>
<p>Week 6 Feb. 12 and Feb. 14</p>	<p>Feb. 12 – Drawing workshop with artist Dan McCleary and his Art Division cohort</p> <p>Feb. 14 – Finish watching “F For Fake” and discuss fact-checking.</p> <p>What is journal[ism]? How to keep a journal?</p>	<p><u>Homework:</u></p> <p>Write 500 words on “Bright Room,” if you saw it. Relate your remarks to your individual life. What moved you? Due by class time: Feb. 14 at 3:30 p.m. Send to Anawalt@usc.edu in a Word doc.</p> <p>Go for 24 hours unplugged. Make a literary pilgrimage with your favorite artist in mind. Keep a journal. Bring it on paper to class Feb 21.</p> <p>Read Ted Shawn’s “Every Little Movement” excerpt.</p>	<p>Reminder: Project #1 must be completed by Mar. 7. Project #2 no later than Apr. 18. Project #2 can also be a ‘zine of your own design. Aim to have both projects published.</p> <p><u>Upcoming shows + workshops:</u></p> <p>Feb. 15 – “Water by the Spoonful” w/ V&V trip to MTF</p> <p>Feb. 21 – “Archive Fever”</p>
<p>Week 7 Feb. 19 and Feb. 21</p>	<p>Feb. 19 – NO CLASS</p> <p>Feb. 21 – Your museum. In class exercises. What was the experience of going unplugged like?</p> <p>“Every Little Movement Has a Meaning,” workshop/lecture. Watch the Tharp video again with this in mind. And Balanchine’s “Serenade.”</p> <p>Possible guest, David Warshofsky (?)</p>	<p><u>Homework:</u></p> <p>Read Ta-Nehisi Coates, “Between the World and Me,” (pages 1-44)</p> <p>Curate your museum.</p> <p>Work on Projects #1 and perhaps #2.</p>	<p><u>Upcoming event:</u></p> <p>Feb 27 – “Champ,” a monumental kinetic sculpture, positioned to be adopted as the logo for the #metoo movement begins rotating on Sunset Blvd. in Hollywood.</p>
<p>Week 8 Feb. 26 and Feb. 28</p>	<p>Feb. 26 – Dance class w/ Achinta McDaniels (to be confirmed).</p> <p>Feb. 28 – Production Workshop to showcase Project #1 and your museum so far</p>	<p><u>Homework:</u></p> <p>Read Ta-Nehisi Coates (pages 45-89).</p> <p>Curate your museum.</p> <p>Complete your Projects #1 – final deadline is Mar. 7.</p>	<p>Project #1 must be completed and possibly published by Mar. 7.</p> <p><u>Upcoming shows:</u></p> <p>Mar. 1 – “Artivistas,” V&V Signature event w/ Alice Bag</p> <p>Mar. 2(??), Friday – Kaufman Works–in-Progress. Mandatory: Choose 1 of 3 performances</p>

		<p>Mandatory: Attend Kaufman Works-in-Progress on Mar. 2.</p> <p>Research ‘zines. Bring some into class on Mar. 7</p>	<p>Mar. 5 – “An Evening w/ Olafur Eliasson,” Bovard 6:30 pm</p>
<p>Week 9 Mar. 5 and Mar. 7</p>	<p>Mar. 5 – Laura Davis on fake news and earning back trust in journalism</p> <p>Discuss the Kaufman performance</p> <p>Mar. 7 -- Production Workshop, showcasing Projects #1 and your museum. Guest journalist and alumna, Kelby Vera.</p> <p>Fact checking exercises. Watch beginning of “F for Fake”</p>	<p><u>Homework:</u></p> <p>Read Ta-Nehisi Coates (pages 90-134)</p> <p>Research ‘zines. Find some you like and bring them in.</p>	<p>Project #2 must be completed by Apr. 18 and aim to have published by May 7. It can be a ‘zine of your own making, but have the plan by now and convince me it’s good.</p>
<p>Spring Break Mar. 12 and Mar. 14</p>	<p>No classes. Spring Break.</p>		
<p>Week 10 Mar. 19 and Mar. 21</p>	<p>Mar. 19 – Welcome back! Chris Rountree is guest speaker on conducting and Beethoven’s 9th</p> <p>Re-orientation. Looking ahead to Project #2 and your museum showcase.</p> <p>Mar. 21 – Discuss Ta-Nehisi Coates and watch half of Ava Duvernay’s “13th”</p>	<p><u>Homework:</u></p> <p>Read Ta-Nehisi Coates (pages 135-end).</p> <p>Read two articles in the ‘zine, “Extra Terrestrial: Notes on the Power of Radio;” one must be the 1st piece by Lynell George.</p> <p>Know who she is and be familiar with her work. Follow her on Instagram @wanderingfoot</p> <p>Work on Project #2. And add to your museum.</p>	<p><u>Upcoming show:</u></p> <p>Mar. 20 – RUBBERBANDance, 7:30 p.m., Bovard</p>
<p>Week 11 Mar. 26 and Mar. 28</p>	<p>Mar. 26 – Finish watching “13th” w/ Lynell George or Felix Gutierrez.</p> <p>Discuss Ta-Nehisi Coates.</p> <p>Mar. 28 – WORKSHOP</p>	<p><u>Homework:</u></p> <p>Write 500 words on Beethoven’s 9th, if you went to that concert instead of planning to go to the Senga Nengudi on Apr 14. Relate your remarks to your individual life. What moved you? Beethoven assignment due Sun., Apr. 1, at 3:30 pm. Send to Anawalt@usc.edu in Word doc.</p>	<p>Project #2 must be completed by Apr 18</p> <p><u>Upcoming shows:</u></p> <p>Mar. 22 – “Allegiance: A New Musical Inspired by a True Story” w/ V&V to EWP</p> <p>Mar. 27 – “Talking Race” w/ Felix Gutierrez</p>

		<p>Read two more articles in the 'zine, "Extra Terrestrial: Notes on the Power of Radio;" one must be the interview with Mark McNeill.</p> <p>Work on Project #2 and your museum. Bring your collection to class on Apr. 4 or Apr. 7 (stay tuned for your assigned day to deliver).</p>	<p>Mar. 29 – "West Side Story"</p> <p>Mar. 30 – Mandatory: go to this concert -- Beethoven's 9th w/ USC Thornton Symphony, Bovard 7:30 p.m. – or to Senga Nengudi at CAAM on Apr. 14 and write about it.</p>
<p>Week 12 Apr. 2 and Apr. 4</p>	<p>Apr. 2 – guest speaker, Mark McNeill on dublab and radio</p> <p>Apr. 4 – WORKSHOP, continue watching "F for Fake" and do a show and tell of your museum collection so far. Receive a critique.</p>	<p><u>Homework:</u> Work on Project #2 and your museum.</p>	<p>Project #2 must be completed by Apr 18, and your museum showcase will be scheduled either for Apr. 23 or Apr. 25.</p> <p><u>Upcoming shows:</u></p> <p>Apr. 4 – "Caught in the Chamber" w/ Andrew Norman, 5 p.m. and 8:30 p.m.</p> <p>Apr. 5 – Dudamel conducts Mahler w/ V&V</p> <p>Apr. 8 – "Considering Matthew Shepard," Bovard, 8 p.m.</p>
<p>Week 13 Apr. 9 and Apr. 11</p>	<p>Apr. 9 – Senga Nengudi workshop w/ Reed Vanbrunshot</p> <p>Apr. 11 – WORKSHOP</p>	<p>Mandatory: Spend "A Day with Senga Nengudi" at CAAM for at least one hour at the museum. Take a selfie.</p> <p>Write 500 words on "A Day with Senga Nengudi," if you did not cover Beethoven's 9th on Mar 30. Relate your remarks to your individual life. What moved you? Nengudi is Sun., Apr. 15 at 3:30 pm. Send to Anawalt@usc.edu in a Word doc.</p> <p>Read about censorship and the arts http://bit.ly/2BYGxeW</p> <p>Read two pieces by Carolina Miranda in <i>LA Times</i>.</p> <p>Work on Project #2 and your museum.</p>	<p>Project # 2 – V&V or a 'zine of your making – must be completed by Apr. 18 at 3:30 p.m.</p> <p><u>Upcoming shows:</u></p> <p>Apr. 13—"The Temblors: Members Only" by Oliver Meyer w/V&V at LATC</p> <p>Apr. 14 – "A Day with Senga Nengudi" at CAAM, 9 a.m. to 5:30 pm.</p>
<p>Week 14 Apr. 16 and Apr. 18</p>	<p>Apr. 16 – Production workshop for Project #2 and museum pre-showcase.</p>	<p>Work on Project #2 and your museum.</p> <p>Rehearse how to present it.</p>	<p>Edit and polish your Project #2, resubmitting no later than April 18. Aim to publish it.</p> <p><u>Upcoming shows:</u></p>

	<p>What are good presentation skills? How to practice speaking. Possible guest, David Warshofsky.</p> <p>Apr. 18 – Possible guest speaker, Carolina Miranda from the <i>LA Times</i> on censorship.</p> <p>Project #2s are due today.</p>		<p>Apr. 20 – Complexions Contemporary Ballet w/ V&V at DCP</p> <p>Apr. 20 – “Sojourn Theatre at USC,” 7:30 p.m., Scene Dock</p>
<p>Week 15 Apr. 23 and Apr. 25</p>	<p>Apr. 23 – First museum showcase involving half the class.</p> <p>Apr. 25 – GESM 111 wrap-up and final showcase for the other half.</p>	<p>Your final paper (in place of a final exam) is due May 4 at 2 p.m. -- a summarization (w/ instructions TK) or a review of final Kaufman concert or of a performance or exhibition of your choice (must be approved.)</p>	<p>Next week is study week (April 29-May 1). Your final paper is due May 4 at 2 p.m.</p> <p><u>Upcoming shows:</u> Apr. 26 + Apr. 27 – Final Kaufman Dance Concert in Bing, 7:30 p.m.</p>
<p>Final Exam Period May 4, 2-4 p.m.</p>	<p>Final paper due. Culminating experience.</p>		

IX. Policies and Procedures

A. Plagiarism

Statement on Academic Integrity

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

Student Counseling Services (SCS) – (213) 740-7711 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. engemannshc.usc.edu/counseling

National Suicide Prevention Lifeline – 1 (800) 273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. www.suicidepreventionlifeline.org

Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. engemannshc.usc.edu/rsvp

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: sarc.usc.edu

Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086

Works with faculty, staff, visitors, applicants, and students around issues of protected class. equity.usc.edu

Bias Assessment Response and Support

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. studentaffairs.usc.edu/bias-assessment-response-support

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations. dsp.usc.edu

Student Support and Advocacy – (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. studentaffairs.usc.edu/ssa

Diversity at USC

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. diversity.usc.edu

USC Emergency Information

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. emergency.usc.edu

USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime. Provides overall safety to USC community. dps.usc.edu

E. 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.

F. 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.

X. About Your Instructor

Sasha Anawalt (Professor of Professional Practice and Director, M.A. in Arts Journalism Program) is an acclaimed critic, writer and media entrepreneur. She co-founded USC Annenberg Master's Program in Arts Journalism in partnership with the university's six arts schools in 2008. She was chief dance critic for the *Los Angeles Herald-Examiner*, *LA Weekly* and KCRW, 89.9 FM National Public Radio affiliate, and is the author of "The Joffrey Ballet: Robert Joffrey and the Making of an American Dance Company," called a "milestone in dance writing" by the *New York Times*. Her book was the basis of a 2013 PBS American Masters film. She has taught dance in a women's prison in Montreal, been a chambermaid at the Wawona Hotel, co-authored a children's astronomy textbook for Goddard Space Institute's late director, Robert Jastrow, and interviewed legends Mikhail Baryshnikov, Julia Child, Jane Goodall, Martha Graham, Yo-Yo Ma, Mary Tyler Moore, Art Spiegelman and Twyla Tharp. She has written for *New York Times Magazine*, *TV Guide*, *Washington Post* and *Los Angeles Times*. She attended St. Paul's School, and McGill University for three years and graduated from Barnard College.