



## **JOUR 499 Documenting an American Tragedy: The Mass Shooting Oral History 2 Units**

**Fall 2019 – Mondays – 12-1:40 p.m.**

**Section:** 21447R

**Location:** ASC 331

**Instructors:** Mark Schoofs and Rob Kuznia

**Office:** Room or meeting area

**Office Hours:** By appointment, ANN 204A.

**Contact Info:** Mark Schoofs: [schoofs@usc.edu](mailto:schoofs@usc.edu), cell 347-345-8851. Rob Kuznia: [rkuznia@usc.edu](mailto:rkuznia@usc.edu), cell 805-729-5749.

### **I. Course Description**

Mass shootings — in schools, offices, hotels, churches, synagogues, theaters — have become regular events. News coverage follows a predictable pattern: frantic early alarms on social media, grim death counts, victim profiles, the search for the perpetrator's motive, the political tussle over guns. In that numbing repetition, the true magnitude of these shootings often gets lost.

This course offers you a very different way to engage.

You will conduct in-depth, videotaped oral history interviews with survivors, first responders, and family members of the slain. You will do this not merely as a class exercise, but to help create a permanent digital archive of testimonies of mass shootings in America. This video archive will be available to scholars, journalists, activists, survivors, and the general public, and it will stand as a permanent memorial for victims who are quickly forgotten in our frenetic news cycle. In a very real way, you will be creating history.

You will also be pioneers, because our goal is to take what we learn from you in conducting this class, and then roll out this project to other universities around the country so that students like yourselves will conduct thousands of oral histories, creating a vast and definitive account of mass shootings in America.

This class is hands-on. After classroom instruction and preparation, you will reach out to prospective interview subjects, invite them to participate, meet them in their homes, set up the camera and mic, and conduct and record the oral history interviews. As a result, you will gain invaluable practical skills while immersing yourself in the experience of individuals who have lived through mass shootings.

In addition, through readings, podcasts, and class discussion, you will reckon with challenging intellectual questions: How does memory work, and how reliable is it? What is oral history, how does it differ from journalism, and what is its value? What are the similarities and differences among mass shooting events, of terrorism versus other kinds of mass killings? What characteristics do perpetrators share, what motivates them to kill, and how do perpetrators inspire and copy one another? How should journalists — and oral historians such as yourselves — represent perpetrators? How do mass shootings figure into the overall landscape of gun deaths in America? How

do race and class affect how gun violence is experienced? What does “moving on” mean for a survivor? What are the politics of mass shootings, and how are they changing? Can mass shootings be prevented?

In sum, you will engage with one of the great issues of our time, mass shootings, and you will help create a permanent oral history archive and memorial. And you will leave this course prepared for the rest of your lives to discuss, educate, debate, and perhaps help mitigate the scourge of mass shootings.

## **II. Overall Learning Objectives and Assessment**

By the end of the class, you will be able to:

- Carry out an in-depth, video oral history. To do so, you will have researched a mass shooting event, found potential interview subjects, successfully invited them to participate, mastered the basic use of a video camera and sound equipment, prepared an oral history interview plan, and conducted the interview.
- Understand the basics of how memory works, how memories can change over time, and the reliability of memory.
- Know the difference between oral history and journalism, and be able to explain the merits and limitations of oral history.
- Distinguish among different types of mass shootings and contextualize how mass shootings fit into the overall context of gun violence in the United States, with particular regard to how race and class affect the experience of shootings.
- Explain the research on what motivates different types of perpetrators to kill.
- Be able to discuss current politics of mass shootings in the United States.

The main assessment will be the experience of conducting oral history interviews with people affected by mass shootings. In addition, students will be assessed through written assignments, role playing, pop quizzes, and an oral presentation.

No prerequisites are required for this course.

## **III. Course Notes**

This course is hands-on. It requires you to be self-motivated and do considerable work outside of class. In particular, you will need to reach out to potential interview subjects, persuade them to participate, meet with them once before the video interview, and go to their home to conduct the oral-history interview, which will last between one and two hours. You will work in teams of two, and each team must complete at least two interviews.

Also, this class has a policy of no screens. Yes, you should bring your laptop to class, because occasionally we will do exercises that require going online. But in general you will not be on your phone, laptop, or any other screen. Please see below: “IX Laptop Policy.”

## **IV. Description and Assessment of Assignments**

There will be a variety of assignments:

- In-class assignments will include pop quizzes, role plays, and writing templates for interviews or pitches.
- Written assignments: These will include short to medium-length essays, as well as interview plans, pitch letters, and cold-call talking points.

- The main assignment will be to conduct oral history interviews. As described under “Course Notes,” you will work in teams of two, and each team will be required to conduct at least two in-depth, well produced video-recorded oral history interviews.

## V. Grading

### a. Breakdown of Grade

Assignment	% of Grade
Interviews: At least two per pair. Extra credit for additional interviews. Grades will be based on completion, as well as the quality of the recordings and interviews.	60%
Written assignments	10%
Pop quizzes	5%
Event timelines	5%
Pitch letter	5%
Talking points for cold call	5%
Class participation	10%
<b>TOTAL</b>	<b>100%</b>

### b. Grading Scale

95% to 100%: A	80% to 83%: B-	67% to 69%: D+
90% to 94%: A-	77% to 79%: C+	64% to 66%: D
87% to 89%: B+	74% to 76%: C	60% to 63%: D-
84% to 86%: B	70% to 73%: C-	0% to 59%: F

### c. Grading Standards

This is more than a class. By signing up, you are contributing to a project that could serve as a permanent historical record. As such, it is crucial that we not only hit our target in terms of number of oral histories completed, but also that we hold ourselves to a high standard.

The biggest share of your grade will be based on the quantity and quality of your oral history interviews, as well as the quality of the audio-visual recording.

“A” oral history interviews draw a lucid narrative and vivid details out of the interviewee, providing a deeper understanding of the event in question and conveying an apt portrayal of the subject’s personality and characteristics. In the best oral histories, the interviewer not only demonstrates a mastery of the event, but engages with the subject with genuine curiosity, tapping into unrehearsed memories, taking unexpected detours to explore surprising revelations, or gently nudging the subject back on track should they begin to ramble — all while getting out of the way of the interviewee’s story. The audio-visual quality of these interviews is superb; both participants are well miked and the video is crisp.

“B” oral history interviews reflect a general grasp of the event on the part of the interviewer, who has put in the necessary prep work to ask thoughtful questions. The audio-visual quality must be solid. In these oral histories, the interviewer has often covered all the key points, but perhaps failed to ask follow-up questions, clarify points that are unclear, or bring a meandering story back on track.

“C” oral histories are ones in which the interviewer has simply ticked off questions on a checklist and recorded the subject’s answers. The interviewer might ask leading questions, or cut the subject off. The audio-visual quality has flaws that are distracting -- perhaps a mic is too hot, or the room is too dark.

“D” oral histories are ones in which the subject begins in a cooperative manner but is made visibly uncomfortable by gaffes on the part of the interviewer. This could include asking leading questions, interrupting the subject, arguing with the subject or interjecting an opinion. The audio-visual quality is poor.

“F” oral histories are first of all interviews that fail to materialize. They also might be so poorly executed that the viewer has trouble understanding what the subject said, only minimal memories are evoked, or even that the subject terminates the interview midway through the process.

**Note:** The following are some circumstances that would warrant a grade of “F” for any assignment could prompt USC/Annenberg disciplinary action:

- Fabricating an assignment or making up quotes or information.
- Plagiarizing a script/article, part of a script/article or information from any source.
- Staging video or telling interview subjects what to say.
- Using video shot by someone else and presenting it as original work.
- Shooting video in one location and presenting it as 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.
- Missing a deadline.

#### **d. Grading Timeline**

We will generally return assignments within one week of receiving them.

#### **VI. Assignment Submission Policy**

All assignments are due on the dates specified. Lacking prior discussion and agreement with the instructor, late assignments will automatically be given a grade of F.

Assignments must be submitted via email to the addresses of both Professor Kuznia and Professor Schoofs.

#### **VII. Required Readings and Supplementary Materials**

All readings will be available on the web, via USC online libraries, or handed out.

#### **VIII. Laptop Policy**

The class will have a policy of no screens. Yes, you should bring your laptop to class, because occasionally we will do exercises that require going online. (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 Digital Lounge](#) for more information. To connect to USC’s Secure Wireless network, please visit USC’s [Information Technology Services](#) website.)

But at all other times, phones, laptops, and other electronic devices must be put away. Why? With a hat tip to Professor Gabe Kahn, the following will help explain:

- “Why you should take notes by hand – not on a laptop”
- “The Case for Banning Laptops in the Classroom”
- Studies of the late Stanford University Professor Cliff Nass that show the dangers of multitasking (summarized in this NPR segment)
- “How Smartphones Hijack Our Minds: Research suggests that as the brain grows dependent on phone technology, the intellect weakens”
- The *Los Angeles Times* article on an “off the grid” policy.
- “The Myth of Multitasking”

**Please note:** the no-screens policy means that when assigned a reading from the web, you need to bring a printout to class.

### IX. Add/Drop Dates for Session 001 (15 weeks: 8/26/19 – 12/6/19)

**Friday, September 13:** Last day to register and add classes for Session 001

**Friday, September 13:** Last day to drop a class without a mark of “W,” except for Monday-only classes, and receive a refund for Session 001

**Tuesday, September 17:** Last day to drop a Monday-only class without a mark of “W” and receive a refund for Session 001

**Friday, October 11:** Last day to drop a course without a mark of “W” on the transcript for Session 001. [Please drop any course by the end of week three (or the 20 percent mark of the session) to avoid tuition charges.]

**Friday, October 11:** Last day to change pass/no pass to letter grade for Session 001. [All major and minor courses must be taken for a letter grade.]

**Friday, November 15:** Last day to drop a class with a mark of “W” for Session 001

### X. Course Schedule: A Weekly Breakdown

**Important note to students:** 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.

	Topics/Daily Activities	Readings and Homework	Deliverable/Due Dates
Week 1 8/26	<p>Guided discussion: What is oral history?</p> <p>Break up into teams of two. This will be your partner all semester.</p>	<p>ASSIGNMENT: Watch one of the two oral history interviews and write a 500-word critique.</p> <p>ASSIGNMENT: In each team, one person writes a timeline of San Bernardino, the other writes a timeline of Las Vegas</p> <p>READINGS:</p>	<p>Critique: Friday, August 30, at 9 a.m.</p> <p>Timelines: Friday, September 6, at 9 a.m.</p> <p>Readings: By next class session</p>

		<p>All the LA Times stories on the San Bernardino shooting here:  <a href="https://www.pulitzer.org/winners/los-angeles-times-staff">https://www.pulitzer.org/winners/los-angeles-times-staff</a></p> <p>The official report of the Las Vegas shooting here:  <a href="https://www.lvmpd.com/en-us/Documents/1-October-FIT-Criminal-Investigative-Report-FINAL_080318.pdf">https://www.lvmpd.com/en-us/Documents/1-October-FIT-Criminal-Investigative-Report-FINAL_080318.pdf</a></p> <p>Explore the <i>Mother Jones</i> Mass Shooting Archive  Definition:  <a href="https://www.motherjones.com/crime-justice/2012/08/what-is-a-mass-shooting/">https://www.motherjones.com/crime-justice/2012/08/what-is-a-mass-shooting/</a>  Map:  <a href="https://www.motherjones.com/politics/2012/07/mass-shootings-map/">https://www.motherjones.com/politics/2012/07/mass-shootings-map/</a>  Database:  <a href="https://www.motherjones.com/politics/2012/12/mass-shootings-mother-jones-full-data/">https://www.motherjones.com/politics/2012/12/mass-shootings-mother-jones-full-data/</a></p> <p>Google around and find other articles on the shooting.</p>	
Week 2 9/2	<b>Labor Day: No Class</b>		
Week 3 9/9	Discuss San Bernardino and Las Vegas incidents.	<p>ASSIGNMENT</p> <p>Choose which shooting you will focus on and read more deeply about it</p>	Readings: By next class session

		<p>READINGS</p> <p>Read deeply and widely about your shooting event so that you know it cold.</p>	
<p>Week 4 9/16</p>	<p>HOW TO SET UP AN INTERVIEW</p> <p>Guided discussion: How do you get someone to be interviewed?</p> <p>Role play phone calls</p>	<p>ASSIGNMENT</p> <p>One member of pair writes a pitch letter, maximum 1,000 words; the other writes a call script, maximum 1,000 words.</p> <p>READINGS</p> <p>Conducting Oral Histories with Family Members (useful for all interview subjects, not just family members): <a href="https://www.library.ucla.edu/destination/center-oral-history-research/resources/conducting-oral-histories-family-members#preparing">https://www.library.ucla.edu/destination/center-oral-history-research/resources/conducting-oral-histories-family-members#preparing</a></p> <p>Step By Step Guide To Oral History: <a href="http://dohistory.org/on_your_own/toolkit/oralHistory.html">http://dohistory.org/on_your_own/toolkit/oralHistory.html</a></p> <p>Stephen Smith: the first Holocaust testimony ever recorded? <a href="https://jewishjournal.com/opinion/217875/us-c-shoah-foundations-stephen-smiths-quest-to-find-survivor-from-bergen-belsen-liberation-film/">https://jewishjournal.com/opinion/217875/us-c-shoah-foundations-stephen-smiths-quest-to-find-survivor-from-bergen-belsen-liberation-film/</a></p>	<p>Both the script and pitch letter are due at 9 a.m. on Friday, September 20.</p> <p>Readings: By next class session</p>
<p>Week 5 9/23</p>	<p>GUEST LECTURER: Stephen Smith, Executive Director of USC Shoah Foundation</p> <p>Role-play: Interviews</p>	<p>ASSIGNMENTS</p> <p>Reach out to <i>at least</i> three survivors, first responders, or family members of the dead each (so six per team.)</p>	<p>Submit the names and contact information of the people you have reached out to no later than 9:00 a.m. on Monday, September 30.</p>

		Choose a vivid memory and interview one other person who was present. Write 500 words about that memory.	Short essay on memory due 9 a.m. on Friday, September 27.
Week 6 9/30	<p>HOW TO USE A CAMERA</p> <p>Demonstration by a guest lecturer</p>	<p>ASSIGNMENT</p> <p>Interview your teammate on camera about a major hard or traumatic event in their life. Set up the camera, lighting, and sound.</p> <p>Together, write a joint, 600-800 word memo critiquing your interviews.</p> <p>Holocaust Testimonies: The Ruins of Memory, by Lawrence L. Langer, Preface and chapter 1 through page 20.</p> <p>A podcast! An episode on memory of Malcolm Gladwell's Revisionist History:  <a href="http://revisionisthistory.com/episodes/24-free-brian-williams">http://revisionisthistory.com/episodes/24-free-brian-williams</a></p>	<p>Assignments due Friday, October 4, at 9 a.m.</p> <p>Readings due by next class session.</p>
Week 7 10/7	<p>MEMORY</p> <p>Discuss homework assignment from Week 5: Who got someone to agree to a meeting?</p> <p>Guided discussion: Memory is often unreliable, and it changes. Different kinds of memory.</p>	<p>ASSIGNMENT</p> <p>Conduct an interview in the field or get a pre-interview meeting.</p> <p>READINGS</p> <p>Concise introduction to oral history:  <a href="https://writingcenter.unc.edu/tips-and-tools/oral-history/">https://writingcenter.unc.edu/tips-and-tools/oral-history/</a></p>	<p>If you conduct an interview, share with the class through a protected Vimeo account. Submit what you have accomplished by Monday, October 14, at 9 a.m.</p> <p>Readings are due by next class session.</p>



		<p>Chapters from <a href="#">The Oral History Reader</a>, perhaps these:</p> <ul style="list-style-type: none"> <li>• Chapter 4, "What Makes Oral History Different"</li> <li>• Chapter 20, "Remembering Survival: Inside a Nazi Slave Labor Camp"</li> <li>• Chapter 21, "Surviving Memory"</li> </ul> <p>From oral history, a 14,000-year-old archaeological discovery:  <a href="https://www.pri.org/stories/2017-05-07/oral-history-14000-year-old-archaeological-discovery">https://www.pri.org/stories/2017-05-07/oral-history-14000-year-old-archaeological-discovery</a></p> <p>'Where was the Lord?': On Jefferson Davis' birthday, 9 slave testimonies:  <a href="https://www.montgomeryadvertiser.com/in-depth/news/2019/06/03/alabama-state-holiday-jefferson-davis-birthday-where-lord-9-slave-testimonies/3740398002/">https://www.montgomeryadvertiser.com/in-depth/news/2019/06/03/alabama-state-holiday-jefferson-davis-birthday-where-lord-9-slave-testimonies/3740398002/</a></p> <p>Historic Shift:  <a href="https://www.tabletmag.com/jewish-arts-and-culture/books/40086/historic-shift">https://www.tabletmag.com/jewish-arts-and-culture/books/40086/historic-shift</a></p>	
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<p>Week 8 10/14</p>	<p>ORAL HISTORY</p> <p>Review Homework: Did anybody get an interview? If so, let's review. If not, let's discuss why.</p> <p>Guided discussion: Now that we know memory is unreliable, what is the value of oral history?</p>	<p>ASSIGNMENTS</p> <p>Conduct interviews — put them on Vimeo</p> <p>Keep reaching out to new people</p> <p>READINGS</p> <p>Selections from Columbine: <a href="https://www.amazon.com/Columbine-Dave-Cullen/dp/0446546925/ref=sr_1_1?crid=2DOT9XXMD2UVI&amp;keywords=columbine+by+dave+cullen&amp;qid=1560623085&amp;s=gateway&amp;sprefix=columbine+%2Caps%2C207&amp;sr=8-1">https://www.amazon.com/Columbine-Dave-Cullen/dp/0446546925/ref=sr_1_1?crid=2DOT9XXMD2UVI&amp;keywords=columbine+by+dave+cullen&amp;qid=1560623085&amp;s=gateway&amp;sprefix=columbine+%2Caps%2C207&amp;sr=8-1</a></p> <p>"The Influence of Columbine": a poster compiled by Peter Langman: <a href="https://schoolshooters.info/influence-columbine-poster-format">https://schoolshooters.info/influence-columbine-poster-format</a></p> <p>Role Models, Contagions, and Copycats: An Exploration of the Influence of Prior Killers on Subsequent Attacks, by Peter Langman: <a href="https://schoolshooters.info/sites/default/files/role_models_3.2.pdf">https://schoolshooters.info/sites/default/files/role_models_3.2.pdf</a></p>	<p>Submit your progress by Monday, October 21, at 9 a.m.</p> <p>Readings are due by next class session.</p>
<p>Week 9 10/21</p>	<p>COLUMBINE Guest lecturer TBD.</p>	<p>ASSIGNMENTS:</p>	<p>Submit your progress by Monday, October 28, at 9 a.m.</p>

	<p>Review Homework: Did anybody get an interview? If so, let's review. If not, let's discuss why.</p>	<p>Conduct interviews — put them on Vimeo Keep reaching out to new people</p> <p>READINGS</p> <p>Multi-Victim School Shootings in the United States: A Fifty-Year Review, by Peter Langman: <a href="https://schoolshooters.info/sites/default/files/fifty_year_review_1.3.pdf">https://schoolshooters.info/sites/default/files/fifty_year_review_1.3.pdf</a></p> <p>A Bio-Psycho-Social Model of School Shooters, by Peter Langman: <a href="https://schoolshooters.info/sites/default/files/bio_pscho_social_1.0.pdf">https://schoolshooters.info/sites/default/files/bio_pscho_social_1.0.pdf</a></p> <p>Rampage School Shooters: A Typology, by Peter Langman: <a href="https://schoolshooters.info/sites/default/files/rampage_school shooters typology_1.2.pdf">https://schoolshooters.info/sites/default/files/rampage_school shooters typology_1.2.pdf</a></p> <p>Different Types of Role Model Influence and Fame Seeking Among Mass Killers and Copycat Offenders, by Peter Langman: <a href="https://schoolshooters.info/sites/default/files/role_model_fame_seeking_1.0.pdf">https://schoolshooters.info/sites/default/files/role_model_fame_seeking_1.0.pdf</a></p> <p>Don't Name Them, Don't Show Them, But</p>	
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		<p>Report Everything Else: A Pragmatic Proposal for Denying Mass Killers the Attention They Seek and Deterring Future Offenders, by Adam Lankford and Eric Madfis: <a href="https://schoolshooters.info/sites/default/files/dont_name_them_1.1.pdf">https://schoolshooters.info/sites/default/files/dont_name_them_1.1.pdf</a></p>	
<p>Week 10 10/28</p>	<p>PERPETRATORS: WHY DO SCHOOL SHOOTERS KILL?</p> <p>Review Homework: Discuss and critique interviews</p> <p>Guided Discussion on school shooters</p>	<p>ASSIGNMENTS Conduct interviews, put them on Vimeo. Update Google Sheet.</p> <p>READINGS The Evolution of ISIS: From Rogue State to Stateless Ideology, by Megan Specia: <a href="https://www.nytimes.com/2019/03/20/world/middleeast/isis-history-facts-islamic-state.html">https://www.nytimes.com/2019/03/20/world/middleeast/isis-history-facts-islamic-state.html</a></p> <p>Podcast: Caliphate, Chapter Two: Recruitment. <a href="https://www.nytimes.com/interactive/2018/podcasts/caliphate-isis-rukmini-callimachi.html">https://www.nytimes.com/interactive/2018/podcasts/caliphate-isis-rukmini-callimachi.html</a></p> <p>How Many People Have Been Killed in ISIS Attacks Around the World: <a href="https://www.nytimes.com/interactive/2016/03/25/world/map-isis-attacks-around-the-world.html?module=inline">https://www.nytimes.com/interactive/2016/03/25/world/map-isis-attacks-around-the-world.html?module=inline</a></p>	<p>Submit progress by Monday, November 4, 9 a.m.</p>

		<p>Attacks by White Extremists Are Growing. So Are Their Connections, by Weiyi Cai and Simone Landon: <a href="https://www.nytimes.com/interactive/2019/04/03/world/white-extremist-terrorism-christchurch.html">https://www.nytimes.com/interactive/2019/04/03/world/white-extremist-terrorism-christchurch.html</a></p> <p>He Always Hated Women. Then He Decided to Kill Them. <a href="https://www.washingtonpost.com/graphics/2019/local/yoga-shooting-incel-attack-fueled-by-male-supremacy/?utm_term=.997e2ff7da16">https://www.washingtonpost.com/graphics/2019/local/yoga-shooting-incel-attack-fueled-by-male-supremacy/?utm_term=.997e2ff7da16</a></p> <p>‘Why did you do this?’ His brother confessed to gunning down 17 people in Parkland. But he's the only family Zach Cruz has left. <a href="https://www.washingtonpost.com/news/local/wp/2019/01/25/feature/his-brother-confessed-to-gunning-down-17-people-in-parkland-but-hes-the-only-family-zach-cruz-has-left/?utm_term=.048804cddfd4">https://www.washingtonpost.com/news/local/wp/2019/01/25/feature/his-brother-confessed-to-gunning-down-17-people-in-parkland-but-hes-the-only-family-zach-cruz-has-left/?utm_term=.048804cddfd4</a></p> <p>Two short lessons about Nazi perpetrators by Facing History and Ourselves:</p>	
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		<a href="https://www.facinghistory.org/holocaust-and-human-behavior/chapter-9/commandants-view">https://www.facinghistory.org/holocaust-and-human-behavior/chapter-9/commandants-view</a> <a href="https://www.facinghistory.org/resource-library/video/choosing-cruelty-psychology-perpetrators">https://www.facinghistory.org/resource-library/video/choosing-cruelty-psychology-perpetrators</a>	
Week 11 11/4	<p>PERPETRATORS: WHY DO TERRORISTS KILL?</p> <p>Review Homework: Discuss and critique interviews</p> <p>Guided Discussion: What are the differences and similarities between school shooters and terrorists?</p>	<p>ASSIGNMENTS</p> <p>Conduct interviews, put them on Vimeo Update Google Sheet</p> <p>Start working on your final project! Edit two compelling moments from your interviews. Prepare the excerpts in a publishable, presentable form.</p>	Submit progress by Monday, November 11, 9 a.m.
Week 12 11/11	<p>SHOOTINGS THAT DON'T MAKE THE NEWS</p> <p>Review Homework: Discuss and critique interviews</p> <p>Guided discussion: What is the difference between Harper High and Columbine?</p>	<p>ASSIGNMENTS</p> <p>Conduct interviews, put them on Vimeo. Update Google Sheet.</p> <p>Work on your final project.</p> <p>READINGS</p> <p>"A Survivor's Life":  <a href="https://www.washingtonpost.com/sf/national/2015/12/05/after-a-mass-shooting-a-survivors-life/?noredirect=on&amp;utm_term=.8f4a1fc67547">https://www.washingtonpost.com/sf/national/2015/12/05/after-a-mass-shooting-a-survivors-life/?noredirect=on&amp;utm_term=.8f4a1fc67547</a> </p> <p>Survivors Are Struggling With PTSD:  <a href="https://www.sbsun.com/2017/11/17/how-san-bernardino-terror-">https://www.sbsun.com/2017/11/17/how-san-bernardino-terror-</a> </p>	Submit progress by Monday, November 18, 9 a.m.

		<p><a href="#">attack-survivors-are-struggling-with-ptsds-invisible-wounds-2-years-later</a></p> <p>If You Graduate Right After A Mass Shooting, Good Luck: You're On Your Own:  <a href="https://www.buzzfeednews.com/article/amberjamieson/school-shooting-graduate-senior-community-support">https://www.buzzfeednews.com/article/amberjamieson/school-shooting-graduate-senior-community-support</a></p> <p>The Children of Central City  <a href="https://projects.nola.com/the-children-of-central-city/">https://projects.nola.com/the-children-of-central-city/</a></p>	
Week 13 11/18	<p><b>SURVIVORS</b></p> <p>Review Homework: Discuss and critique interviews</p> <p>Guided Discussion: What is different from what you expected about how the shooting affected survivors?</p>	<p><b>ASSIGNMENTS</b></p> <p>Conduct interviews, put them on Vimeo. Update Google Sheet.</p> <p>Work on your final project.</p> <p><b>READINGS</b></p> <p>Watch "Parkland Parents, Teachers, and Students Powerfully Recall The School Shooting That Changed Their Lives — And The Nation":  <a href="https://www.buzzfeednews.com/article/jeffvespa/parkland-survivors-stories">https://www.buzzfeednews.com/article/jeffvespa/parkland-survivors-stories</a></p> <p>David Hogg's book:  <a href="https://www.amazon.c">https://www.amazon.c</a></p>	<p>Submit progress by Monday, November 25, 9 a.m.</p> <p>Readings are due by next class session</p>

		<p><a href="https://www.amazon.com/NeverAgain-New-Generation-Draws-Line/dp/198480183X/ref=sr_1_1?keywords=Dave+Cullen+Hogg&amp;qid=1560629389&amp;s=gateway&amp;sr=8-1">om/NeverAgain-New-Generation-Draws-Line/dp/198480183X/ref=sr_1_1?keywords=Dave+Cullen+Hogg&amp;qid=1560629389&amp;s=gateway&amp;sr=8-1</a></p> <p>Dave Cullen's book:  <a href="https://www.amazon.com/Parkland-Birth-Movement-Dave-Cullen/dp/0062882945/ref=sr_1_1?crid=UTZ0UHSYP61&amp;keywords=parkland+dave+cullen&amp;qid=1560629485&amp;s=gateway&amp;prefix=parkland%2Caps%2C208&amp;sr=8-1">https://www.amazon.com/Parkland-Birth-Movement-Dave-Cullen/dp/0062882945/ref=sr_1_1?crid=UTZ0UHSYP61&amp;keywords=parkland+dave+cullen&amp;qid=1560629485&amp;s=gateway&amp;prefix=parkland%2Caps%2C208&amp;sr=8-1</a></p> <p>Gun control case study:  A mass shooting, major reforms, then a political backlash:  <a href="https://www.nbcnews.com/politics/2020-election/gun-control-case-study-mass-shooting-major-reforms-then-political-n991096">https://www.nbcnews.com/politics/2020-election/gun-control-case-study-mass-shooting-major-reforms-then-political-n991096</a></p> <p>This Is How America Tries To Protect Students From Mass Shooters:  <a href="https://www.buzzfeednews.com/article/amberjamieson/america-schools-students-defense-guns-shooters-parkland">https://www.buzzfeednews.com/article/amberjamieson/america-schools-students-defense-guns-shooters-parkland</a></p> <p>On the first anniversary: Parkland Shooting: Where Gun</p>	
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		<p>Control and School Safety Stand Today.  <a href="https://www.nytimes.com/2019/02/13/us/parkland-shooting.html">https://www.nytimes.com/2019/02/13/us/parkland-shooting.html</a></p> <p>The House just passed what could be the biggest change to federal gun laws in decades.  <a href="https://www.vox.com/policy-and-politics/2019/2/27/18224727/house-universal-background-checks-gun-violence-congress">https://www.vox.com/policy-and-politics/2019/2/27/18224727/house-universal-background-checks-gun-violence-congress</a></p> <p>In an age of 'alternative facts,' a massacre of schoolchildren is called a hoax.  <a href="https://www.latimes.com/nation/la-na-sandy-hook-conspiracy-20170203-story.html">https://www.latimes.com/nation/la-na-sandy-hook-conspiracy-20170203-story.html</a></p> <p>Untangling the NRA's Ties to Mass Shooting Trutherism.  <a href="https://www.thetrace.org/rounds/making-sense-of-the-nras-ties-to-mass-shooting-trutherism/">https://www.thetrace.org/rounds/making-sense-of-the-nras-ties-to-mass-shooting-trutherism/</a></p> <p>Podcast: The New Yorker Radio Hour: The NRA's Financial Mess.  <a href="https://www.newyorker.com/podcast/political-scene/the-nras-financial-mess">https://www.newyorker.com/podcast/political-scene/the-nras-financial-mess</a></p>	
Week 14 11/25	PARKLAND AND POLITICS	ASSIGNMENT	Final projects due December 2 at 9 a.m.

	<p>Guest lecturer from Parkland. TBD.</p> <p>Review homework: Discuss and critique interviews</p>	<p>Work on your final project</p> <p>Conduct interviews, put them on Vimeo. Update Google Sheet.</p> <p>READINGS</p> <p>Everett teen sentenced to 22½ years for school shooting plot February 28, 2019 <a href="https://www.heraldnet.com/news/everett-teen-sentenced-to-22-years-for-school-shooting-plot/">https://www.heraldnet.com/news/everett-teen-sentenced-to-22-years-for-school-shooting-plot/</a></p> <p>Colorado learned the danger of glamorizing shooters. Does lionizing student heroes also carry risks? MAY 30, 2019 <a href="https://coloradosun.com/2019/05/30/colorado-school-shooting-student-hero-psychology/">https://coloradosun.com/2019/05/30/colorado-school-shooting-student-hero-psychology/</a></p>	Readings due next class session.
Week 15 12/2	<p>PREVENTION</p> <p>Guided Discussion: Does researching mass-shooting events help to prevent them?</p> <p>Final presentations</p>	<p>ASSIGNMENT</p> <p>Work on your final projects.</p>	
FINAL EXAM PERIOD Friday, 12/13, 11 a.m.-1 p.m.	Final presentations		

## XI. Policies and Procedures

### Additional Policies

Students are expected to read their USC email for messages from the instructors. Sometimes, readings or assignments will be changed, and it will be no excuse not to have read the email. Attendance is critical, because the discussion is a major part of learning and engaging with this topic. Since you will be representing USC to survivors of and witnesses to mass shootings, you must conduct yourself in a professional and respectful manner.

## **Communication**

Always feel welcome to reach out to one or both of the instructors via email or, if urgent, text. We will almost always reply within 24 hours, sooner if it is urgent.

## **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. No credit will be given if an evaluation form is not turned into the instructor by the last day of class. Note: The internship must be unpaid and can only be applied to one journalism or public relations 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://policy.usc.edu/scampus-part-b/>). 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 Health Counseling Services - (213) 740-7711 – 24/7 on call*  
[engemannshc.usc.edu/counseling](http://engemannshc.usc.edu/counseling)

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

*National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call*

[suicidepreventionlifeline.org](https://suicidepreventionlifeline.org)

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

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

[engemannshc.usc.edu/rsvp](https://engemannshc.usc.edu/rsvp)

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

*Office of Equity and Diversity (OED) | Title IX - (213) 740-5086*

[equity.usc.edu](https://equity.usc.edu), [titleix.usc.edu](https://titleix.usc.edu)

Information about how to get help or help a survivor of harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations.

*Bias Assessment Response and Support - (213) 740-2421*

[studentaffairs.usc.edu/bias-assessment-response-support](https://studentaffairs.usc.edu/bias-assessment-response-support)

Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.

*The Office of Disability Services and Programs - (213) 740-0776*

[dsp.usc.edu](https://dsp.usc.edu)

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

*USC Support and Advocacy - (213) 821-4710*

[studentaffairs.usc.edu/ssa](https://studentaffairs.usc.edu/ssa)

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

*Diversity at USC - (213) 740-2101*

[diversity.usc.edu](https://diversity.usc.edu)

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

*USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call*

[dps.usc.edu](https://dps.usc.edu), [emergency.usc.edu](https://emergency.usc.edu)

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

*USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call*

[dps.usc.edu](https://dps.usc.edu)

Non-emergency assistance or information.

*Annenberg Student Success Fund*

<https://annenberg.usc.edu/current-students/resources/additional-funding-resources>

The Annenberg Student Success Fund is a donor-funded financial aid account available to USC Annenberg undergraduate and graduate students for non-tuition expenses related to extra- and co-curricular programs and opportunities.

*Breaking Bread Program [undergraduate students only]*

<https://undergrad.usc.edu/faculty/bread/>

The Breaking Bread Program is designed to provide individual undergraduate students with an opportunity to meet and have scholarly discussions with faculty members outside of the normal classroom setting. Through this program, students and faculty enjoy good company and great conversation by literally “breaking bread” over a meal together and USC will pick up the tab! Your meal event can take place anywhere outside of the normal classroom setting. Your venue can be a restaurant or eatery on or off-campus.

## **XII. About Your Instructors**

Over his 30-year career, Pulitzer Prize-winner Mark Schoofs edited Chicago’s lesbian and gay newsweekly, *The Windy City Times*; [won a Pulitzer Prize](#) for his reporting on AIDS in Africa at New York’s famed alternative newspaper *The Village Voice*; [shared in another Pulitzer Prize](#) at *The Wall Street Journal* for reporting from Ground Zero on the 9/11 terrorist attacks; wrote the [opening](#) and [closing](#) stories in a *Wall Street Journal* series on Medicare fraud that was a [finalist for the Pulitzer Prize](#); taught journalism to undergraduates at Yale University; oversaw complex investigations at ProPublica; and launched and led a powerhouse investigative reporting team at BuzzFeed News. In less than five years, that investigative team, which he built from zero to more than 20 reporters, earned some of journalism’s top prizes including a [George Polk Award](#) and a [National Magazine Award](#), and its work was twice named as a [finalist](#) for the [Pulitzer Prize](#).

Rob Kuznia joined the communication department at USC Shoah Foundation in August 2014. A journalist for over 20 years, he led a three-person team at the Torrance *Daily Breeze* that won the [2015 Pulitzer Prize](#) for local reporting for a series of stories uncovering corruption at a Los Angeles County school district. Kuznia is now a regular contributor to *The Washington Post*, and has also written for *The New York Times*, *Pacific Standard* and *The Daily Beast*.