USCAnnenberg

ASCJ 200

Navigating Media and News in the Digital Age

Who	When/Where
Professors	Fall 2019
Cristina Mejia Visperas, School of Communication	
Laura E. Davis, School of Journalism	ANN L105A
	T/Th 2-3:20 p.m.
Lab Instructor and Coordinator:	Labs/Sections:
Justin Edwards	Tue 9-10:20 a.m., ANN 305
	12:30-1:50 p.m., ANN 405
Lab Instructors:	4-5:20 p.m., ANN 408
Nicholas Morr, Elisabeth Raff	Thu 11 a.m.-12:20 p.m., ANN 405
	12:30-1:50 p.m., ANN 405
	4-5:20 p.m., ANN 209
	4-5:20 p.m., ANN 405

Office Hours and Contact Information

Cristina M. Visperas (mejiavis@usc.edu), office hours Th 12-2 p.m.; ASC 326E

Laura E. Davis (lauraeda@usc.edu), office hours W 4-6 p.m.; ANN 205D

Justin Edwards (pseudojustin@gmail.com), T 11 a.m.-1 p.m.

Nicholas Morr (nmorr@usc.edu), office hours Th 6-8 p.m.; ANN 307

Elisabeth Raff (elisabethraff@gmail.com), office hours Th 1-2 p.m. + by appointment

Course Overview:

This interdisciplinary cross-school course is designed to engage students as discriminating media and news *consumers* and *contributors* at a time when the digital revolution is spawning an unprecedented daily flood of content. This media environment is evolving rapidly, creating a new set of powerful players. The influence these players possess and implications of their reach are often poorly understood and unquestioned. The mark of a well-educated person in the 21st century is the ability to *critically navigate* this contested and integrated terrain: to understand, employ, enjoy and help build and shape the media landscape we now inhabit. Only by understanding our own roles as consumers and producers of media can we begin to make sense of the environment around us. The health of our democracy depends on enlightened and engaged citizens who can critically analyze the range of information and content disseminated from an equally wide range of sources and platforms. The course will examine new avenues of civic participation and the critical importance of ethical standards in communicating messages. ***Students will learn how to apply their critical-thinking and analytic skills to a range of media and news production and consumption. The critical thinking skills developed in this course will be applicable to many fields of study, from science to the arts.***

Course Objective:

The course is designed at the intersection of theory and practice. Students will
- **develop** critical thinking and analytic skills for evaluating the barrage of media, information, and news content we face in this digital age, from advertising, film and television images to news and opinion.
- **discern and distinguish** different types of media and news (e.g. opinion/commentary, news reports, documentary, entertainment, satire, expository/informative) as well as the different media formats and platforms in which they circulate
- **learn** how to become full and active participants in the new digital culture, traveling beyond the role of passive consumers to emerge as highly-engaged critics, thoughtful citizens and co-producers of information.
- **produce** and manipulate media using various software while taking into consideration the construction of argument, potential implicit bias, and the value in sharing and distribution

Course Requirements and Attendance:

Students are required to do all of the reading, attend all classes (including labs), complete all assignments, and participate fully in class discussion. Attendance is mandatory. Simply showing up to class does <u>not</u> guarantee a perfect attendance/participation score. Other factors, including promptness and level of attention during class lecture and guest speaker visits, will impact your grade. You are allowed two total absences (including lectures and labs) without explanation, after which there is a <u>deduction off the final grade for each unexcused absence</u>. If circumstances prevent you from attending class, the instructors should be informed by email ASAP. Participation grades will start at 85—the threshold—and then move up or down based on the factors above.

Course Readings:

Course readings can be found on Blackboard, as **PDFs/online links**. Throughout the semester, we may update the syllabus as well as add supplementary resources about topics developments that come up in the popular press and current events to allow for "in the moment" analysis.

Lab Sessions:

Weekly lab sessions are an **essential** and **mandatory** part of this course. Labs are designed to work in conjunction with lecture content and to train you in general design principles and the general use of digital tools so that you are equipped to maintain your WordPress site and complete your digital DIY assignments. Additional help is available at the Digital Lounge helpdesk, located in ANN 301. Hours of operation and software tutorials can be found on their website: **www.AnnenbergDL.org**. You may also look at Lynda.com on USC's IT site for online tutorials on a range of software here: **https://shib.lynda.com/InCommon**

Required Equipment for Labs and Assignments:

In accordance with the Annenberg mandatory laptop policy, you will need a laptop with the following recommended specs:
- MAC: multicore Intel processor with 64-bit support, MacOS X 10, at least 8GB RAM (16 recommended)
- Windows: multicore processor with 64-bit support, at least Windows 7 with 64-bit service pack. 8GB of RAM (16GB recommended)
- 8GB of available hard-disk space for software installation

You will also need a smartphone with the following specifications to complete your DIY assignments:
- Apple: iPhone 5 or higher, must be running iOS 8.1 or later
- Android: Needs to have 1080p for video, must be running Android 4.4
- Storage: 16GB minimum, 32GB recommended

Additionally, you will need at least 10GB of dedicated media storage for this course. An external hard drive is highly recommended. For more information, please visit http://www.annenbergdl.org/adobe/

Please bring **headphones/earbuds** to all lab sessions.

If for any reason you do not have the required equipment or have problems with your equipment during the course of the semester, please get in touch with the instructors ASAP. Accommodations can be made to support you.

A selection of digital tools for DIY assignments will be discussed in lab and linked on Blackboard.

Assignments and Grading:

All assignment prompts will be distributed via Blackboard. Assignments must be completed and handed in on time to avoid a grade reduction. Assignments are **due by 2 p.m. on Tuesdays except where noted**. If you are unable to turn in an assignment due to illness or a personal emergency, you must provide written documentation that will allow you to be excused, or discuss your situation with us in a timely manner.

Do NOT wait until the end of the semester to sort things out if you are having problems (health or otherwise). Remember: this is YOUR responsibility.

You are responsible for the material covered in class and in the reading. You will be evaluated on the following:

1) the level of your engagement with the class materials (as demonstrated in your written work, projects, and class participation)
2) your capacity to articulate and explain your ideas and analysis in well-written blog posts and digital media projects
3) your ability to analyze and apply the theories and methodologies of the class
4) your ability to demonstrate intentional design choices and execution of your projects

All of your work will be graded on two primary evaluative scales:
1) how well it demonstrates an understanding of the theories and methodologies of the class
2) how well it articulates and structures its argument (in written and digital media formats)

The final course grade will be based on the following distribution:

Participation, including lecture AND lab	15%
WordPress site (see below)	5%
Including posting and clear categorization of all assignments	
DIY Assignments (3 total, 15% each, see below)	45%
Blog Posts (3 total, 5% each, see below)	15%
Final Exam	20%
Total	**100%**

Assignments will be detailed in specific prompts distributed throughout the course of the semester. You must complete ALL of these assignments in order to pass the class.

Late assignments will be marked down 5 points per day.
Failure to complete <u>ONE OR MORE</u> course assignments will result in an F in the class.

<u>WordPress Site</u>

Students will create blogs (via WordPress.com) at the beginning of the semester that will:

- Serve as a **<u>repository for your assignments</u>** throughout the semester. Your website must include "About," "Blogs" and "DIY" sections.

- Offer a place for you to create a **<u>public and digital identity</u>**.

- Demonstrate **<u>intentional design choices</u>** (decisions re: colors, fonts, layout, etc. should be cohesive and align with your assignments and the identity you are trying to convey to your public/audience).

- Include an **<u>aggregated list (at least 10 total sources) of who you follow</u>**. At least 5 should be trusted news sources (news outlets or journalists). The other 5 may be other types of individuals (influencers/tastemakers, public intellectuals/commentators, comedians, artists, activists, etc.) or organizations (nonprofits, brands, etc.) that shape your ideas, values, interests. The list will reveal where you get information and ideas, how you curate it, and how it influences you.

<u>DIY Assignments and Final Project</u>
You will have three (3) DIY assignments. All DIY projects will offer arguments supported by evidence and analysis. All DIY projects will be accompanied by brief written analysis (250-300 words) that explains design choices and ties to course readings/lectures.
1. Data visualization
2. Image manipulation
3. Audio OR Video vox pop, remix OR PSA

Because you will receive hands-on training during your lab sessions, attendance is crucial.

<u>Blog Posts</u>

There will be three (3) written blog assignments (approximately 500 words each), and the prompt for each post will be made available via Blackboard. You are encouraged to submit each blog post earlier than its assigned due date, but it must be submitted no later than the due date to avoid penalization for lateness. See weekly schedule below for due dates.

Best practices for blogging will be covered in lab and you may see some samples on Blackboard, but <u>in general</u> keep the following in mind:
- Use a headline and post title that captures the essence of your post and interests others outside this class in reading it (i.e. not "Blog Assignment")
- Use a clear opening statement that sets up your position, indicating how you plan to frame your commentary or analysis
- Offer appropriate set-up or context so a reader outside of our class can understand what you are writing about
- Use evidence (analysis of text, direct quotes, photos, etc.) to support your conclusions
- Use succinct, clear, and straightforward prose

- Include compelling images/video to help keep your reader engaged or to illustrate/substantiate the points you are making. Any media you reference should be embedded in your post.
- Include hyperlinks where appropriate to reference other sites and sources. NB: hyperlinks should be descriptive copy, not clickable URLs.
- Proofread for spelling and grammar

A blog in this class is **not** a diary entry or an opinionated rant. It can be casual and somewhat informal (in your own voice, first person), but should adhere to the above criteria.

Course Grading Policy:

Grades will be assigned as follows:

A	outstanding, thoughtful and insightful work and analysis, showing an ability to think beyond the basic course material. A grade of A+ (97-100) *may* be given to *individual* assignments in *rare* instances where expectations are exceeded.
A-/B+	above average work, demonstrating effort and keen understanding of conceptual ideas
B/B-	average work, needs improvement on ideas, execution, and argument
C+/C	shows little effort, lacks clarity and/or argument
C-	fulfilling the bare minimum and showing little understanding of the material
D	no understanding of the material and/or does not meet bare minimum criteria
F	failure to meet minimum criteria

Each assignment will be worth 100 points and will be converted to a percentage score depending upon the weight assigned to each. Your percentage scores on the assignments will be totaled and translated to a letter grade per the scale shown below:

A+	= 97-100 (only applicable to individual assignments, NOT course grade)			
A	= 96-94		C	= 76-74
A-	= 93-90		C-	= 73-70
B+	= 89-87		D+	= 69-67
B	= 86-84		D	= 66-64
B-	= 83-80		D-	= 63-60
C+	= 79-77		F	= 59-00

If you have concerns regarding a grade on a given assignment, you must wait 24 hours ('cooling off' period) before appealing it in writing, stating the reasons why you feel the grade is inaccurate. All concerns should be addressed within 10 days of receiving the graded assignment. After that, no appeals will be accepted for review and the grade will be considered final.

Statement on Academic Conduct and Support Systems

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/1100-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/.

The Annenberg School for Communication and Journalism maintains 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 Annenberg School. All academic integrity violations will be reported to USC's office of Student Judicial Affairs & Community Standards (SJACS), as per university policy, as well as Annenberg 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.

Support Systems

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

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

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

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, 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

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.

TENTATIVE WEEKLY SCHEDULE (open to revision)

Reading/assignments are all due by the specified day/week.

Topics/Daily Activities	Readings	Assignments and Due Dates
Week 1: Introduction: Intended Meanings and the Myth of Objectivity *How do we read beyond the intended meanings of media content? How do we access unintended meanings and how do these meanings come about? What are the implications on objectivity? Is objectivity realizable or even desirable? How is it practice and how does this practice fall short of the ideal? Is it possible to be objective or neutral in an unequal cultural and media landscape? Who gets to determine what objectivity is?*	**8/27:** Course introduction **8/29:** Howard Zinn, "Governments Lie," from *A Power Governments Cannot Suppress* American Press Institute, "The elements of journalism" Shaya Tayafe Mohajer, "Why journalists should be able to join the Women's March" Lewis Wallace, "Objectivity is dead, and I'm okay with it" Sara Fischer, "The recent explosion of right-wing news sites"	**Lab**: *Intro to WordPress, constructing online identities* **Assignments:** ASSIGNED: Create a **WordPress.com site** for the semester.
Week 2: Climate Genocide and the 6th Mass Extinction *With respect to the "natural" world, how does media shape our perceptions of reality and urgency? How do the institutional or professional demands of journalism conflict with or distort scientific data? How can journalists better translate or storify scientific findings into impactful narratives? Through our stories, how can we build and sustain collective action in the time of civilizational crisis?*	**9/3:** Roy Scranton, "Coming Home," from *Learning to Die in the Anthropocene* David Corn, *Mother Jones*, "It's the End of the World as They Know It: The Distinct Burden of Being a Climate Scientist" **9/5:** Robert S. Eshelman, *Columbia Journalism Review*, "The danger of fair and balanced" Mark Hertsgaard and Kyle Pope, *Columbia Journalism Review*, "The media are complacent while the world burns"	**Lab**: *Basic skills assessment. Design basics and what does it mean to be "intentional"?* **Assignments:** **DUE 9/3 by 2pm** WordPress URL + categories ASSIGNED: Blogs
Week 3: Climate Apartheid *How have media around the globe covered the climate crisis? And in what ways have media coverage simplified the problem*	**9/10:** Damian Carrington, *The Guardian*, "Why the Guardian is changing the language it uses about the environment"	**Lab:** *Infographics and Data Visualization (collecting and assessing data, considering how different identities are*

of human extinction into a problem of technology? Can we technofix ourselves out of crisis? How will this crisis intensify inequalities?	Tien Vua, Yuchen Liua, Duc Vinh Tran, "Nationalizing a global phenomenon: A study of how the press in 45 countries and territories portrays climate change" ***9/12:*** Jesse Goldstein, Society + Space, "The Eco-Fascism of the El Paso Shooter Haunts the Techno-Optimism of the Left" Nicholas Mirzoeff, "It's Not the Anthropocene; it's the White Supremacy Scene, or the Geological Color Line"	*represented [or underrepresented] through data, analyzing data sets)* **Assignments:** **DUE 9/10 by 2pm** Blog#1 Identity ASSIGNED: DIY #1 Data Visualization
Week 4: Health and Capitalism *How are media narratives constructed around American health and wellbeing? When is narrative a tool for good, and when does it obscure nuance and/or cause harm?*	***9/17:*** Ken Auletta, *The New Yorker*, "Blood, Simpler: One woman's drive to upend medical testing" John Carreyrou, *The Wall Street Journal*, "Theranos Has Struggled With Blood Tests" James B. Stewart, *The New York Times*, "The Narrative Frays for Theranos and Elizabeth Holmes ***9/19:*** Lochlann Jain, excerpt from *Malignant: How Cancer Becomes Us*	**Lab:** *Using data to combat normalized thinking and ideas (mapping/wire framing information, design and readability, telling a story and keeping it simple)*
Week 5: Race – An Object and a Site for Media Making *How does the composition of newsrooms affect coverage decisions and narrative? How do facets of our identity, including gender, race, class, and sexuality get constructed by and impact the way we interpret media, tell stories, and understand ourselves and others? What do we produce and how does our participation challenge traditional business structures and the production and availability of content? What is civic media, and what are the avenues for civic engagement*	***9/24:*** Jelani Cobb, *The Guardian*, "When Newsrooms Are Dominated by White people, They Miss Crucial Facts" Jim Dwyer, *The New York Times*, "The True Story of How a City in Fear Brutalized the Central Park Five" Indira A.R. Lakshmann, *Poynter*, "'Lone wolf' or 'terrorist'? How bias can shape news coverage ***9/26:*** Allissa Richardson, "Bearing Witness While Black: Theorizing African-American Journalism After	**Lab**: *Infographics and data visualization to explain ownership (mapping/wire framing information, design and readability, telling a story and keeping it simple, how visualization enhances a story)* **Assignments:** WordPress check-in + 5-7 data points during lab section **due 9/24**

and possibilities for social change in the digital age?	Ferguson" Clay Shirky, Ch. 3 of "Here Comes Everybody": "Everyone is a Media Outlet"	
Week 6: Representing the Pain of Others, Part 1 *How can news media and social media platforms be more conscious of their effects on consumers? How does pain spread or go viral?*	**10/1:** Elizabeth Scarry, excerpt from *The Body in Pain* Jon Marcus, "'When you see me on the news, you'll know who I am'" Tony Biasotti , "Reporters Shouldn't Profile Mass Shooters, Say Experts" Kelly McBride, "Can journalists prevent suicide clusters?" **10/3:** Jason Baumgartner, Fernando Bermejo, Emily Ndul Zuckerman and Joan Donova, "What we learned fr analyzing thousands of stories on the Christchurch shooting" Hanna Ingber, "The New Zealand Attack Posed New Challenges for Journalists. Here Are the Decisions T Times Made." Joy James, excerpt from "Erasing the Spectacle of Racialized State Violence"	**Lab**: *Taking Pictures (framing, cropping, and what gets left out, composition, rule of thirds, etc.)* **Assignments:** **DUE 10/1 by 2pm** DIY #1: Data Visualization ASSIGNED: DIY #2 Image Manipulation
Week 7: Representing the Pain of Others, Part 2 *How does suffering transform certain stories and images into powerful and iconic arbiters of knowledge and intervention? How is pain appropriated for "clicks"? At what point does information sharing become spectacle?*	**10/8:** Roland Barthes, excerpt from *Camera Lucida: Reflections on Photography* Anne Barnard and Karam Shoumali, *The New York Times*, "Image of Drowned Syrian, Aylan Kurdi, 3, Brings Migrant Crisis Into Focus" Siobhán O'Grady and Rick Noack, *The Washington Post*, "Photo of drowned migrant child recalls an image that shocked the world in 2015" **10/10:** Cassandra Jackson, "Visualizing Slavery," from *Blackness and Disability*	**Lab**: *Photo editing—making meaning + commentary through altering form (color, lighting, saturation, contrast)* *Iconic image choice*

Week 8: The Role of Journalism *Having learned lessons on objectivity and the political, social, and cultural contexts in which it is practiced, mid-way through our semester we ask, "Who or what does journalism serve"?*	**10/15** Jürgen Habermas, "The Public Sphere" **10/17 FALL RECESS**	**No Lab** **Assignments:** **DUE 10/15 by 2pm** Blog #2 Media consumption
Week 9: Political Coverage *Newspaper front pages don't drive the day's agenda as they once did. Now, much more of that control is in the hands of tech companies. This affects not only editors' decisions, but also, potentially, our democracy, as social networks allow "fake news" and propaganda to thrive. How do manipulated information spread and what are their effects? How do social networks affect our democracy? How does the changing landscape of digital distribution impact the way we see and partake in media and news about policy?*	**10/22** Emily Bell and Taylor Owen, "The Platform Press: How Silicon Valley reengineered journalism" Peter Hamby, Shorenstein Center, "Did Twitter Kill the Boys on the Bus? Searching for a better way to cover a campaign" (pp. 1-41) **10/24** Walter Lippman, "The World Outside and the Pictu Inside Our Heads," from *Public Opinion* Claire Wardle, "Fake News, It's Complicated" Craig Silverman, "This Analysis Shows How Viral Fake Election News Stories Outperformed Real News On Facebook" Drew Harwell, *The Washington Post*, "Faked Pelosi videos, slowed to make her appear drunk, spread across social media	**Lab**: *Audio/Video Production: the role of DIY media (choosing subjects, sites, developing questions, trajectories and narrative/story flow)* **Assignments:** image manipulation rough draft during lab section
Week 10: Everyday Oppression: White Supremacy *How do white supremacist ideas and ideologies get normalized through our daily communication and sharing of information? How does new/digital media play a role in crafting what is normal and what isn't, and how can data and other forms of media be used to counter the normalization of white nationalists?*	**10/29:** Rachel Martin interviews Ibrahim X. Kendi, *NPR*, "Ibram X. Kendi's Latest Book: 'How To Be An Antiracist'" Jonathan M. Katz, *LA Times*, "Op-Ed: Call immigrant detention centers what they really are: concentration camps" Hannah Arendt, excerpt from *Eichmann in Jerusalem: A Report on the Banality of Evil* **10/31:** Richard Fausset, The New York Times, "A Voice of Hate in America's Heartland"	**Lab**: *Media Editing Basics—what's the story? How does editing help storytelling? How can editing manipulate meaning?* **Assignments:** **DUE 10/29 by 2pm** DIY #2 Image Manipulation ASSIGNED DIY #3 Video/Audio Remix, Vox Pop, or PSA

| | Mark Lacey, The New York Times, "Readers Accuse Us of Normalizing a Nazi Sympathizer; We Respond"

Benedict Anderson, excerpt from *Imagined Communities: Reflections on the Origin and Spread of Nationalism* | |

| **Week 11: Everyday Oppression: Sex and Gender**
How has the media's coverage of topics related to sex and gender changed, particularly in light of the #MeToo movement? In what ways are issues related to cis and trans women, or to gender non-conforming groups more generally, either invisibalized or spectacularized in the media? | **11/5:**

Moya Bailey, Catalyst: Feminism, Theory, Technoscience, "Misogynoir in Medical Media: On Caster Semenya and R. Kelly"

11/7:

Jodi Kantor and Megan Twohey, "Harvey Weinstein Paid Off Sexual Harassment Accusers for Decades"

Joe Pompeo, "'We know the difference between a Glenn Thrush and a Matt Lauer': Inside The New York Times, the Glenn Thrush scandal is a sex-reckoning test case" | **Lab**: *Audio Editing, how to create emotional resonance, how to use digital media to elicit change*

DIY #3 topic check in during lab; topic proposals due 11/7 |

| **Week 12: When Entertainment Becomes Politics and Trolling Goes Mainstream**
How should the media deal with political actors who are explicitly seeking to game the system? What are the consequences when journalists operate on assumptions and a formula for political coverage? Anyone with a keyboard can spread false and harmful information, but only recently have these people been given high-level credibility. Does dealing with conspiracy theories and clear bad-faith actors call for a new playbook in journalism? | **11/12:**

Kristen Hare, *Poynter*, "Huffington Post is going to cover Trump as entertainment, not politics"

Regina G. Lawrence and Amber E. Boydstun, *Columbia Journalism Review*, "The Trump Conundrum"

Jean Baudrillard, excerpt from *In the Shadow of the Silent Majorities*

11/14:

Michael Isikoff, *Yahoo News*, "Exclusive: The true origins of the Seth Rich conspiracy theory. A Yahoo News investigation."

Charlie Warzel, *The New York Times*, "Uncle Trump Wants You! (To Join His Troll Army)"

TBD theory reading | **Lab:** *Video Editing: citing sources, maintaining ethics while exploring new forms and technical innovation.*

Assignments:

DUE 11/12 by 2pm
Blog #3 |

Week 13: "Enemy of the people" How do we understand the First Amendment in relation to the press? In what ways are freedoms of the press attacked or policed? Where do we do draw the line on "censorship"?	*11/19:* Paul Starr, excerpt from *The Creation of the Media* Emily Stuart, *Vox*, "Trump calls media the 'true Enemy of the People' the same day a bomb is sent to CNN" *11/21:* The New York Times, "Gatekeepers or Censors? How Tech Manages Online Speech" Michael Nunez, Gizmodo, "Former Facebook Workers: We Routinely Suppressed Conservative News" Zeynep Tufekci, Wired, "It's the (Democracy-Poisoning) Golden Age of Free Speech"	**Lab:** *DIY 3 rough draft + open critiques in lab*

Week 14: Memes *Memes are often light-hearted, innocuous messages that become popular very quickly. But they have also been frequently used to deliver succinct but hard-hitting critiques. Moreover, memes are notorious in the spread of misinformation. Should we take memes more seriously?*	*11/26:* TBD Theory *11/28: THANKSGIVING*	**No Lab** **Assignments:** **DUE 11/26 by 2pm** DIY #3 Audio/Video Remix Vox Pop, or PSA

Week 15: Wrap-up	*12/3:* TBD reading on theory Peter Hamby, Vanity Fair, "'The News is Dying, but Journalism Will Not': How the Media Can Prevent 2020 from Becoming 2016" Showcase student's work *12/5:* Review for final in lecture	**Lab:** *review for final*

Final Exam Period: **Thurs., Dec. 12, 2-4 p.m.**	Final Exam	