**JOUR 447: Arts Reporting**

**2 units**

**Fall 2020 – Tuesdays – 10-11:40 a.m.**

**Section:** 21267R

**Location:** Online

**Instructor: Sasha Anawalt**

**Office:** Virtual space via Zoom

**Office Hours:** By appointment or the two hours after class.

**Contact Info:** [anawalt@usc.edu](mailto:anawalt@usc.edu), 818-640-4038, @SashaAnawalt

*“The purpose of art is to lay bare the questions which have been hidden by the answers.”*

*-- James Baldwin*

**I. Course Description**

This course is rooted in experiencing art first hand. In a pandemic, you will be assigned a journalism feature story, several short weekly writing home-works, and at least one virtual arts experience and event which you will be expected to cover. To take shelter (in the arts,) to cover and protect, to review and report on -- to be anonymous and “go under cover.” But, in fact, the main purpose of this course is to *un-*cover. To uncover more of yourself than you knew possible, to *dis*cover arts and artists, and through them to know about yourself and purpose in the world. This course recognizes that not all of you, in fact, the vast majority of you, will not *be* journalists. But journalism’s discipline is a fascinating one and it benefits every student, because it is about seeking the truth, discerning the truth and telling the truth. In short, the truth is your beat.

When it comes to the arts, way too many people think it is about *feelings*. And they are about feelings, to the degree that the arts MOVE people. They move them to understanding, to enlightenment, to empathy, to seeing beyond your own nose. As arts journalists, you have the daunting task of turning feelings into statements and opinions and factual data that sit in plain daylight on the surgeon’s/editor’s table (mine) and can be shined into the light, scrutinized. How do feelings become legitimate statements for debate? This means you have to get good at argument and persuasion.

Some of you will become lawyers, doctors, educators, entrepreneurs, social workers, activists and philosophers. (BTW – have you all registered to vote? If you can, you should. If you cannot, then it is understood. Our reading of the textbook for this course, “Dear America: Notes of an Undocumented Citizen” by Jose Antonio Vargas, will take us far.) Remember, the arts are political. And I am reminded, when I say the word, “remember” that most of you will be new to journalism and to the arts. But, look at that word, too: re-mind. All humans experience pain, joy and the need to be loved. We only need to be *re-*minded. The arts, I do think, serve this function, provide this ritual and give we human beings a vent. This course is fundamental. You are all welcomed. But the table upon which we feast is called journalism. It has its etiquette and its rules and expectations: no missed deadlines.

That is our honor code. We hit the deadline every time. We take notes. We try to get it right. Verbatim.

Are you ready? Lastly, you must be ready to put your hand into the hand of the person next to you every time on zoom. To connect *through*. I have come to know zoom as an intimate space. Like a Catholic confessional (and this is my imagination talking because I have never been in a Catholic confessional talking through the scrim; I am an Episcopalian and I am white/Cis/age 64 and a New Yorker, born on the island of Manhattan; my government name is Marcia Cunningham Anawalt), but I feel like on zoom we are in one another’s ears and close to our faces and we are in (*y) our* space. Sharing space. Please honor that closeness by being and remaining open to the best of your abilities and having the heart to hear. Pay attention and dignify your colleagues by doing unto them what you would have done unto yourself. The Golden Rule is a good professional habit to develop, and that’s what this course is about, as well: cultivating humane professional habits.

**II. Overall Learning Objectives and Assessment**

In this course, you will learn how to:

* Write about arts and culture from personal experience and from an informed critical distance;
* Pitch (stories about the arts and artists you really want to write about);
* Analyze other people’s professional journalism work and authorship;
* Collaborate with your peers, improving their work by asking good questions, hard questions;
* Edit and re-write your work to help you define and refine your point of view (for publication);
* Know thyself.

**III. Description of Assignments**

You will receive details about each assignment separately. All assignments must be handed in on time to avoid a grade reduction (1/4 of a grade per day including weekends). 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 me in a timely manner. Do not wait until the end of term to sort things out.

**Deep Listening, project:** choose a piece of music that you care to spend time with. (It can be a song, contemporary, pop, or classical work; just be willing to spend a lot of time with it, listening.) Develop a well-researched and possibly publishable work that includes at least one authority other than yourself (in the manner of Aria Code.) What does this piece of music disclose? Why does it matter, not only to you but for others?

**Critical Review or Op-ed:** each of you will be assigned one arts/culture/entertainment event to cover, not of your choosing necessarily. You are taking a chance and testing your response mechanisms to art in writing. Due whenever your turn comes up and I have assigned you a deadline. Aim to be published.

**Short Assignments:** Six Credit/No Credit (C/NC) short written assignments. You have to hand them on time in order to get credit, but they are ungraded. See the grid on page 3.

**Participation:** The participation element of your grade will reflect your level of collegiality, attendance, attention, thoughtfulness and preparation in class. During class, feel free to ask questions and comment. I invite that, as well, at end of each class with “Ask Me A Dumb Question,” a new way that my colleague, Dr. Allissa Richardson (author of [“Bearing Witness, While Black”)](https://global.oup.com/academic/product/bearing-witness-while-black-9780190935535?lang=en&cc=us) devised and implemented over the past two years. Let’s give it a go! This will be an anonymous way to ask me a “dumb” question or provide feedback.

**“What If,” Summative Project:**

The “What If” paper due by 11/17 at 2 p.m. instead of a final exam. Imagine you have the explicit – and narrow – power to transform one aspect of arts and culture education. If you could be Superintendent of an American public school system and have the authority to require students in your district to attend one concert, one theater or dance performance, one museum exhibition, and see one film or TV show – what would they be? I’d like your proposal to be based in reality, but you can time travel back to something that changed your life. Or, look ahead in the calendar for next year (2021) and set the date. In your proposal, you must state why. You must provide materials to educate a person about the artist(s) you chose. And show evidence of having looked at arts education policy and current state of affairs where you live.

Your journalism assignments will primarily be written and not graded. But, if so inclined, you can use this course to make podcasts and audio or video reports, too, as long as you do not expect training on the ground from me.

**IV. Grading**

**a. Breakdown of Grade**

| Assignment | Points | % of Grade |
| --- | --- | --- |
| Critical review of an assigned arts, culture or entertainment event | 10 | 10% |
| Six short written assignments (Akhnaten due 8/24; Deep Listening proposal due 8/31; Letter to “nephew” due on 9/4; three “Dear America” reports on 10/05, 10/12 and 10/19) | 5 each | 30% |
| “Deep Listening” Project, due 9/21 | 25 | 25% |
| “What If” summative essay instead of an exam, due 11/17 | 20 | 20% |
| Participation | 15 | 15% |
| **TOTAL** |  | **100%** |

**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**

All assignments will be edited on a professional basis and you will be judged first on the accuracy, fairness and objectivity of your stories. You will then be evaluated for broadcast style, editing, production value, originality and the ability to meet deadlines.

**“A” stories** are accurate, clear, comprehensive stories that are well written and require only minor copyediting (i.e., they would be aired or published). Video work must also be shot and edited creatively, be well paced and include good sound bites and natural sound that add flavor, color or emotion to the story.

**“B” stories** require more than minor editing and have a few style or spelling errors or one significant error of omission. For video, there may be minor flaws in the composition of some shots or in the editing. Good use of available sound bites is required.

**“C” stories** need considerable editing or rewriting and/or have many spelling, style or omission errors. Camera work and editing techniques in video stories are mediocre or unimaginative, but passable. Sound bites add little or no color - only information that could be better told in the reporter’s narration.

**“D” stories** require excessive rewriting, have numerous errors and should not have been submitted. Camera work is unsatisfactory or fails to show important elements.

**“F” stories** have failed to meet the major criteria of the assignment, are late, have numerous errors or both. Your copy should not contain any errors in spelling, style, grammar and facts. Any misspelled or mispronounced proper noun will result in an automatic “F” on that assignment. Any factual error will also result in an automatic “F” on the assignment. Accuracy is the first law of journalism. The following are some other circumstances that would warrant a grade of “F” and potential USC/Annenberg disciplinary action:

• Fabricating a story 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**

For all assignments except for your final assignment and summative essay, I’ll have comments or revisions for you within a week after the piece has been turned in. Your final assignment and summative essays will be graded after the final exam period. If you have not received a grade or email about your assignment in a timely manner, please email me.

**V. Assignment Rubrics**

I’ll be using the following rubric for each of your graded assignments with minor modifications to reflect each assignment best.

|  |  |  |
| --- | --- | --- |
| Category | Requirements | Your Points |
| 1. The writing - Content (10 points) | Is it well written? Writing is a form of thinking and no matter what medium -- audio, video or text – this project involved writing first. And the laws of good writing (thinking) apply.  Is this project cogent? Do your ideas flow logically and scintillatingly? Is the piece sharply focused?  Is your story’s structure sound and organized? Does your voice come through, and do you tell a good story?  Is your piece supported with compelling quotes, anecdotes and well-researched examples? |  |
| 2. Facts and research, spelling and grammar  (5 points) | Could this be published, and no factual errors found?  Is the spelling throughout correct? Grammatically, is the piece sound? |  |
| 3. Directions and deadline (5 points) | Did you meet the deadline?  Did you include all the necessary elements of the piece: Word count, headline, subheadline, sources for fact checking?  Did you receive criticism well and make thoughtful revisions? Did you put in the effort to bring it to a publishable/producible state at a high level? |  |
| **Total Points: 20** |  |  |

**VI. Assignment Submission Policy**

Unless otherwise specified, assignments are due by 10 a.m. the day before class meets and should be emailed to me (anawalt@usc.edu) in a Word or Google document and posted on Blackboard. Please email me if you anticipate not being able to complete the assignment on time, and we can discuss alternate deadlines. Otherwise, any assignment turned in late will be penalized.

Students are encouraged to submit their work for consideration to Ampersand, Annenberg Media or the Daily Trojan, or pitch it to mainstream media outlets. Visit <http://bit.ly/SubmitAnnenbergMedia> for more information about that submission and review process and email Daily Trojan news editors at [dt.city@gmail.com](mailto:dt.city@gmail.com) for more on how to pitch your work to the campus newspaper.

**VII. Required Readings and Supplementary Materials**

The required reading will be available online and Blackboard and, for the most part, linked in the syllabus.

Your text for this course is:

Vargas, Jose Antonio. “Dear America: Notes of an Undocumented Citizen,” (2018), Harper Collins, 230 pages.

I also recommend reading in full:

Baldwin James. “The Fire Next Time,” February 1993 reprint by First Vintage International Edition, republished form 1962, 106 pages.

Recommended Reading, to supplement your weekly assignments:

* 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.
* Coates, Ta-Nehisi, (2015). “Between the World and Me,” Spiegel & Grau, 152 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.
* Tharp, Twyla, (2003). “The Creative Habit,” Simon & Schuster, (243 pages).
* Thornton, Sarah, (2009). “Seven Days in the Art World,” second edition, W.W. Norton & Company, 271 pages.

**VIII. Laptop Policy**

All undergraduate and graduate Annenberg majors and minors are required to have a PC or Apple laptop that can be used in Annenberg classes. Please refer to the [**Annenberg Digital Lounge**](http://www.annenbergdl.org/) for more information. To connect to USC’s Secure Wireless network, please visit USC’s [Information Technology Services](http://itservices.usc.edu/wireless/support/) website.

**IX. Add/Drop Dates for Session 001 (13 weeks: 8/17/20 – 11/13/20)**

**Friday, September 4:** Last day to register and add classes for Session 001

**Friday, September 4:** Last day to change enrollment option to Pass/No Pass or Audit for Session 001

**Friday, September 4:** Last day to drop a class and receive a refund to avoid a mark of “W” on student record and STARS report

**Friday, September 4:** Last day to purchase or waive tuition refund insurance for fall

**Friday, October 2:** Last day to drop a course without a mark of “W” on the transcript only. Mark of “W” will still appear on student record and STARS report and tuition charges still apply. [Please drop any course by the end of week three for session 001 (or the 20 percent mark of the session in which the course is offered) to avoid tuition charges.]

**Friday, October 2:** Last day to change a Pass/No Pass course to letter grade

**Friday, November 6:** 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  8/18 | **Communal Knowledge**  Intro to the class and its rituals, expectations and to arts journalism and one another.  What is creativity? What does an artist do? George Carlin on baseball v. football which applies to arts criticism https://www.youtube.com/watch?v=aIkqNiBASfI  How the course is organized.  How to turn in assignments and label them. Deadlines. Syllabus.  Visions & Voices schedule.  Two people a week will have an arts assignment.  Writing exercise: “First time an adult took me seriously…”  Break outs.  Ask me a dumb question. | **Homework:**  Review the syllabus and familiarize self with Visions & Voices. https://visionsandvoices.usc.edu/  Listen to the podcast, Aria Code, on “Aknahten” by Philip Glass (47 minutes): https://www.wnycstudios.org/podcasts/aria-code/episodes/aria-code-philip-glass-akhnaten-anthony-roth-costanzo  Write a 400-word personal essay as it relates to your background, your beliefs, and that tells an anecdote about a music memory. What enthralled you about this podcast the most? Finish the sentence, “This I believe…”at some point in the essay.  What ideas do you believe in? It is possible to be united by our ideas, instead of divided by our differences. Our educational values.  Optional: listen to this remarkable, gorgeous piece of music:, “feminine”: <https://soundcloud.com/wildup/femenine-full/s-APfDY?in=wildup/sets/julius-eastman-femenine-exceprts/s-UdLtn>  Optional: read Swed on Pauilne Oliveros: https://www.latimes.com/entertainment-arts/story/2020-08-05/how-to-listen-pauline-oliveros-deep-listening-composer  Make sure you have/buy “Dear America” <https://www.harpercollins.com/products/dear-america-jose-antonio-vargas>  Register to vote: https://www.vote.org/voter-registration-deadlines/ | **Deadline:**  Send in Word.doc and also post on BB to [Anawalt@usc.edu](mailto:Anawalt@usc.edu) by 10 a.m. the day before class, which is to say by Aug 24. |
| Week 2  8/25 | **Deep listening**  We will hear from a few of you. Analysis of “Akhnaten” – what is it about? What are the elements that bring understanding?  How to listen deeply.  Guest: Conductor Chris Rountree of wild Up! On Pauline Oliveros.  How to pitch.  Break outs.  Ask me a dumb question. | **Writing, Watching:**  Write a one-sheet proposal for your deep listening project, Project #1. (The final draft is due in four weeks on Sept. 21 at 10 a.m.) Choose a piece of music that you care to spend time with. (It can be a song, contemporary, pop, or classical. Just be willing to spend a lot of time with it, listening.) And then present your idea to us next class. Well-researched, includes at least one authority other than yourself. (In the manner of Aria Code.) List your resources.  Be sure to provide a relevant detailed personal anecdote: why does this piece of music matter to you? (You may pitch two stories, if it hurts to have to choose between.)  What is the value of humor? Charlie Chaplin was the definition of humor in his day. Maybe the value is the opposite. Here is his final speech from [The Great Dictator](https://www.google.com/search?q=Charlie+Chaplin%27s+great+Dictator+Speech&oq=Charlie+Chaplin%27s+Great+Dictator+speech&aqs=chrome.0.69i59j0l5.12397j1j7&sourceid=chrome&ie=UTF-8):  And then there is the Opposite opposite: seriousness, steelness of heart and the quest for identity. James Baldwin: https://www.youtube.com/watch?v=EMYgOfcgMaI  Objectivity, facts, freedom of speech and taking a stand on what is true. How do we mend? Create a baseline of community to strengthen our democracy? Why do journalists make giving voice to the voiceless a tenet of their profession?  Watch this from Jeff Jarvis on objectivity -- [https://youtu.be/8Agf4lSZP2w](https://t.co/5nOtE4QPnv?amp=1)  Optional: listen to this remarkable, gorgeous piece of music:, “feminine”: https://soundcloud.com/wildup/femenine-full/s-APfDY?in=wildup/sets/julius-eastman-femenine-exceprts/s-UdLtn | **Deadline:**  Send in Word.doc and also post on BB to [Anawalt@usc.edu](mailto:Anawalt@usc.edu) by 10 a.m. the day before class, which is to say by 9/07 |
| Week 3  9/01 | **Pitches! Courage!**  We are going to hear your proposals, each person has two minutes. Peers will chime in, bringing total to four.  How to outline a project. Secure an interview. How to interview. (This all will be repeated through the course.)  If have not done: Watch this from Jeff Jarvis on objectivity -- [https://youtu.be/8Agf4lSZP2w](https://t.co/5nOtE4QPnv?amp=1)  Break outs.  Ask me a dumb question. | **Writing, Researching, Watching:**  Attend Visions & Voices “Sweet and Salty” <https://bit.ly/2EvBXqy>  Work on your deep listening project. Who, what, when, where, how and why? Research and secure a date and time with your main interview.  Read Mark Swed on John Cage: https://www.latimes.com/entertainment-arts/story/2020-07-02/coronavirus-how-to-listen-to-classical-music-series  Maggie Morris and Maya Cheung will cover “Sweet and Salt.” | **Deadline:**  Send in Word.doc and also post on BB to [Anawalt@usc.edu](mailto:Anawalt@usc.edu) by 10 a.m. the day before class, which is to say by Aug. 31. |
| Week 4  9/08 | **There is no place like home**  Why is food so revealing of self?  What are the elements of good criticism?  Objectivity and subjectivity. (Jeff Jarvis.)  Guests: Jenn Harris  Break outs.  Ask me a dumb question. | **Writing, Reading:**  Work on your deep listening project. Make real progress. Consider showing me a draft. Aim to have it published by Sept. 21.  Read: James Baldwin’s “My Dungeon Shook: Letter to My Nephew on the One Hundredth Anniversary of Emancipation,” https://progressive.org/magazine/letter-nephew/  Write a letter to your “nephew” – a person in your family or anyone you care about who is the generation below you. (400-words).  Two people cover a virtual arts event, TBD. | **Deadline:**  Send in Word.doc and also post on BB to [Anawalt@usc.edu](mailto:Anawalt@usc.edu) by 10 a.m. the day before class, which is to say by 9/14. |
| Week 5  9/15 | **Ledes and outline**  We may hear a few of your letters.  Writing Down the Bones: listen to your Project #1 music again, and sit down and, in silence, write. The blank page. Do not stop your pen. (Think about these words: “leaving,” “rhythm,” “waking up,” “endurance.”  The Cherry Sisters, and absence of malice – history of criticism  Break outs.  Ask me a dumb question. | **Writing, Making:**  Finish your deep listening project. Final is due this Sunday at 10 a.m.  Read: NYT Arts & Culture reader, “Conversation w/ Roberta Smith (pages 84-89) and answer a prompt: What resonated? What does being a critic mean? Bring to class.  And read Hyperallergic: https://hyperallergic.com/  Optional: Visions & Voices, Cartography of Poets  Two people cover “Cartography of Poets.” | **Deadline:**  Send in Word.doc and also post on BB to [Anawalt@usc.edu](mailto:Anawalt@usc.edu) by 10 a.m. the day before class, which is to say by Sept. 21 |
| Week 6  9/22 | **Visual art/museum**  First draft of your deep listening project is due. Prepare to present in class this week or next.  Why do museums matter? Let’s make art together.  Possible guest: Dan McLeary  Break outs.  Ask me a dumb question. | **Doing, Making, Writing:**  One or two museums online and spend at least 40 minutes there. If not more. Get lost. https://www.travelandleisure.com/attractions/museums-galleries/museums-with-virtual-tours  When you get back. Take 40 minutes to stream of consciousness write about two works that caught your attention. One you loved, one you hated. No worries about publishing. Just go! Imagine if you had made that work. What were your hands and eyes doing?  Send both in to me in Word.doc to [anawalt@usc.edu](mailto:anawalt@usc.edu) and post on BB.  Two people cover a virtual arts event, TBD. | **Deadline:**  Send in Word.doc and also post on BB to [Anawalt@usc.edu](mailto:Anawalt@usc.edu) by 10 a.m. the day before class, which is to say by Sept. 28 |
| Week 7  9/29 | **Deep Watching**  Finish presenting Deep Listening project #1 in class.  Maybe we will hear reports on your virtual museum forays.  Elements of journalism.  Writing exercise.  Break outs.  Ask me a dumb question. | **Reading:**  Visions & Voices on 9/30 Politics and well-being of Children at the Border, 12 noon  “Dear America” (Prologue through page 72 – Chapter Four).Pick one quote and send it to me w/page #. 150 words. Be prepared to discuss in class.  Two people cover a virtual arts event, TBD. | **Deadline:**  Send in Word.doc and also post on BB to [Anawalt@usc.edu](mailto:Anawalt@usc.edu) by 10 a.m. the day before class, which is to say by 10/05. |
| Week 8  10/06 | **Theater and Performance**  Possible guest: Channing Joseph  Or, Daniel Stein <https://usc.zoom.us/rec/share/z-ovDYrh0nNJb9Lt827nX5U-L6XAeaa8hCkd-vIExE4PKbyqgpnPVilIapnckPa7>  Break outs.  Ask me a dumb question. | **Watching, Reading, Writing:**  Attend “Woke Black Folk” through Vision & Voices on 10/11 at 5 p.m.  Read: “Dear America,” pages 73-147. Choose one quote; send it to me with reason why, briefly stated 150 words. Note the page #.  Prep for Leila Cobb:  Work on your proposal.  Consider showing your draft to me and meeting one-on-one.  Two people cover a virtual arts event, TBD. | **Deadline:**  Send in Word.doc and also post on BB to [Anawalt@usc.edu](mailto:Anawalt@usc.edu) by 10 a.m. the day before class, which is to say by Oct. 12 |
| Week 9  10/13 | **Los Angeles**  Possible guest: Leila Cobo, about Latinx entertainment, Latinx music, music criticism, how to cover Latinx culture and diversity  Scavenger hunt.  Break outs.  Ask me a dumb question. | **Reading, Writing:**  Read: “Dear America,” page 147 to the end.  Two people cover a virtual arts event, TBD. | **Deadline:**  Send in Word.doc and also post on BB to [Anawalt@usc.edu](mailto:Anawalt@usc.edu) by 10 a.m. the day before class, which is to say by Oct. 19 |
| Week 10  10/20 | **“Dear America”**  Discussion with Olga Garay-English about emigrating as a refugee from Cuba in early 60s and becoming an arts leader in the U.S.  Break outs.  Ask me a dumb question. | **Watching, Writing:**  Attend Visions & Voices: Kristina Wong on 10/22  Begin prepping for your final summative essay, and also re-writing and publishing on Ampersand, if possible  Two people cover Wong or a virtual arts event, TBD. |  |
| Week 11  10/27 | **Film and TV**  Watch “13th” on Netflix https://www.youtube.com/watch?v=krfcq5pF8u8  Break outs.  Ask me a dumb question. | **Watching:**  Freedom of the Press. 19th amendment, right to vote The arts and these freedoms:  Finish watching Ava Duvernay’s “13th” free on Netflix at this writing.  Optional (w/”offensive language) viewing: George Carlin on Freedom of Speech and 7 words you can’t say on TV: <https://www.youtube.com/watch?v=kyBH5oNQOS0>  Optional watch Obama’s final White House correspondents dinner speech w/ remarks about the press: <https://www.youtube.com/watch?v=NxFkEj7KPC0>  Election is next week.  Two people cover a virtual arts event, TBD. | **Deadline:**  Your “What If” is due next week. |
| Week 12  11/03 | **Deep Moving**  Remy Charlip exercise, and Martha Graham and her LA roots and history.  How to look at dance.  Break outs.  Ask me a dumb question. | **Watching:**  Attend Visions & Voices “Chuck D” on 11/05, and/or Live Artists Live on 11/06 and/or Kaufman Dance recital on 11/06  Watch “Kid City” in prep for final summative paper: <https://www.youtube.com/watch?v=SAkXbuc7CCo>  Finish all final drafts of your work if to be published  Two people cover a virtual arts event, TBD. |  |
| Week 13  11/10 | **It’s a wrap!**  Publish!  Your course evaluations | **What If**  The “What If” paper due by 11/17 at 2 p.m. instead of a final exam.  Imagine you have the explicit – and narrow – power to transform one aspect of arts and culture education. If you could be Superintendent of an American public school system and have the authority to require students in your district to attend one concert one theater or dance performance, one museum exhibition, and see one film or TV show – what would they be? I’d like this to be based in reality, but you can time travel back to something that changed your life. Or, look ahead in the calendar for next year (2021) and set the date. In your proposal, you must state why. You must provide materials to educate a person about the artist(s) you chose. And show evidence of having looked at arts education policy and current state of affairs where you live  Two people cover a virtual arts event, TBD. |  |
| FINAL EXAM PERIOD  Date: 11/24, 8-10 a.m. | Summative experience |  |  |

**XI. Policies and Procedures**

**Additional Policies**

**CELL PHONE/LAPTOP** Here is the official USC language pre-COVID-19 pandemic shutdown. Pay attention to the bolded parts: “Information communication technologies are a part of the modern education landscape. Students are welcome to use laptop computers in classroom for purposes relevant to the class lesson and furthering discussion. However, out of consideration for the learning environment and fellow classmates, we respectfully ask that you **refrain from extraneous activities such instant messaging, gaming or other online services.** On the occasions when the professor asks for laptops and devices to be put away in the classroom, please honor those requests.”

To understand the reasons for this policy, you may want to read the following: a study called “[Why you should take notes by hand -- not on a laptop;](https://www.vox.com/2014/6/4/5776804/note-taking-by-hand-versus-laptop)” New Yorker piece called, “[The case for banning laptops in the classroom](https://www.newyorker.com/tech/elements/the-case-for-banning-laptops-in-the-classroom);” and the studies of the late Stanford University professor Cliff Nass that show the dangers of multitasking summarized in this [NPR segment](https://www.npr.org/2013/05/10/182861382/the-myth-of-multitasking). Or read Nicholas Carr's piece in the Wall Street Journal last year called [“How smart phones hijack our minds.”](https://www.wsj.com/articles/how-smartphones-hijack-our-minds-1507307811)

**CLASS PROTOCOL AND PROFESSIONAL DRESS CODE**

This is a professional degree program. As such, students are expected to deal with each other and with their instructors in a collegial manner. That means you should immediately talk to your instructor if you have any concerns about the course, grading, fellow students, the length of time it takes to get back graded assignments, etc.

For the purposes of this class, you are a bona fide member of the working press. You should expect to be treated with all of the normal courtesies and privileges afforded to the news media. In return, you are expected to represent the profession in a dignified and appropriate manner. That means while you are reporting or working in the field you should dress like a professional, not a college student. Added: **your Zoom habits should be professional. When you are interviewing people, when you are attending class, treat everyone in the space as if you are leading the space. How would you want to be treated? The Golden Rule is a good one: do unto others as you have done unto yourself.**

**RESEARCH ASSISTANCE**

USC has 23 libraries and research centers that provide access to thousands of electronic and print resources. Make sure you become familiar with resources available to you. The librarian for the Annenberg School for Communication and Journalism is Chimene Tucker, Ph D., 213-740-2332 cetucker@usc.edu. For your research needs schedule a Zoom appointment with Dr. Tucker or visit the Reference Desk in Doheny Library. http://www.usc.edu/libraries

**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 by unpaid and can only be applied to one journalism class.

**Statement on Academic Conduct and Support Systems**

**a. Academic Conduct**

*Plagiarism*

Presenting someone else’s ideas as your own, either verbatim or recast in your own words - is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Section 11, *Behavior Violating University Standards* (<https://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](https://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](http://www.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](http://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](http://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](http://dps.usc.edu/), [emergency.usc.edu](http://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](http://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.

**II. Policies and Procedures**

**Communication**

You can always reach me by email, text or phone. I don’t invite open-season with these modes of communication, preferring email first and then text and then phone. Be considerate of the hour Pacific Time. After 6 p.m. and before 9 a.m. is generally discouraged. But I can promise you that I will respond and that I do want to know what is on your mind before anything escalates. I want you to feel comfortable communicating with me. I also hope that the “Dumb Questions” room will give you a safe and anonymous space to talk. We are in this together.

**XII. About Your Instructor**

[**Sasha Anawalt**](https://en.wikipedia.org/wiki/Sasha_Anawalt) is an acclaimed critic, writer and media entrepreneur. She co-founded USC Annenberg’s Arts Journalism master’s program in partnership with the university’s arts schools in 2008. Anawalt was chief dance critic for the Los Angeles Herald-Examiner, KCRW (NPR’s affiliate in Santa Monica) and for L.A. Weekly, where she was the alternative weekly’s first-ever dance critic. Her book, a cultural history, The Joffrey Ballet: Robert Joffrey and the Making of an American Dance Company was called a “milestone in dance writing” by The New York Times. Anawalt built and ran the [**USC Annenberg/Getty Arts Journalism Program**](https://annenberg.usc.edu/journalism/specialized-journalism-arts-ma/getty-arts-journalism-program) for 13 years as its founding director. She served on the Pulitzer Prize jury for criticism for two years. She has written for The New York Times, New York Times Sunday Magazine, Los Angeles Times and Washington Post. She went to McGill University in Montreal for three years (founding its weekly arts pull-out for the McGill Daily), then transferred to Barnard College.