

JOUR 593: Arts Criticism and Commentary 3 units

Spring 2021 – Wednesdays – 2-4:30 p.m.

Section: 21688D

Location: Online

Instructor: Sasha Anawalt

Office: Online

Office Hours: After class or by appointment

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Instructor: Henry Jenkins

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Course Description

Living Newspapers, Transmedia Operas, and Other Hybrid Media Forms

This course looks to the future, asking how we might imagine the world of arts and culture journalism post-COVID-19 pandemic. New forms of expression have emerged during lockdown. Cinema has dimmed its bright lights so that fainter forms of participatory media, such as Twitch or podcasts, have gained greater visibility. Television has lowered technical standards so that international media producers can compete more fully in their marketplace. And fans are restaging their favorite amusement park rides for each other via YouTube as a response to the shutting down of Disneyland for the better part of a year. Virtual choirs of a hundred people sing across the continents from their separate living rooms to your screen. Museums and galleries open “pop-up” shows for fistfuls of viewers at a time. Opera takes place in parking lots with the audience in their cars. Nothing is the same. The relationship between audience and artist is forever changed. The current moment is characterized by the blurring of boundaries between high and low, between different media forms, between different cultural practices. It is further informed by BLM, #MeToo, and the presidential election.

How might journalists expand their repertoire to incorporate new modes of criticism and reporting which themselves reflect a broader range of media affordances? And how might we understand this cultural churn in relation to earlier moments in the history of arts and entertainment? We will grapple with these questions through conversations with leading creators and thinkers from across the art and entertainment worlds. Guests will range from Disney Imagineers, comic book artists, fan activists, virtual reality producers, and science fiction writers to photographers, assemblage artists, architects, and opera producers, not to mention distinguished arts and culture journalists, who will weigh in and help us explore alternatives such as living newspapers, transmedia opera, and other hybrid forms. Through assignments that include dialogic writing, live performances, and hands-on creative projects, students will work together to produce new journalism possibilities that ideally rise to meet the current cultural moment and move it forward.

Student Learning Outcomes

- Learning about influential thinkers and critics in the humanist tradition through classic and contemporary texts, podcasts, and videos – as well as from in-person lectures;
- Questioning conventional ideas of effective communication and media through DIY collaborative and individual journalism projects;
- Producing one “living newspaper” team project that exercises and tests the relations between politics and culture;
- Discovering how *connected* everything is, and making this manifest through an immersive Joseph Cornell box;
- Writing on a weekly basis to reinforce the writing habit in a dialogic Blackboard journal;
- Publishing on Ampersand or other media outlets;
- Solidifying ideas about your future and the confluence of high and low art, hybrid media, and the ways your journalism can be realized and possibly affect change.

Course Notes

This class will be a combination of lecture/discussion and production workshopping, leaning toward the former with a roster of guests from many arts-related disciplines. We will be talking a lot across the term about fan engagement and participation, and that will require you to talk about what is meaningful to you and be active in most conversations. Come prepared, having done the readings, and open to mentoring one another. You will each introduce at least one speaker.

This course takes place online through Zoom with multimedia and technology-enhanced elements as a likely accompaniment to many of the lectures. The materials will be made available on Blackboard, as will all the reading assignments in a PDF format or via links to e-books and articles. You are responsible for paying attention to the emails we send, and responding in a timely fashion. Likewise, we will respond to yours certainly within 48 hours. If you do not hear from either of us, by all means give us a tap.

Technological Proficiency and Hardware/Software Required

You will need to attend class via Zoom and to have access to Blackboard, at least, for communication with us and with your peers, as well as to post your written work.

Required Readings and Supplementary Materials

You are required to have the graphic novel adaptation, by Damian Duffy and John Jennings, of Octavia E. Butler’s “Parable of the Sower” (2020), Abrams ComicArts, New York, (ISBN 978-1-4197-3133-4), (265 pages). \$25.

We recommend you have:

- bell hooks, *Art on My Mind: Visual Politics*, (The New Press, New York, 1995)
- Henry Jenkins, *Comics and Stuff* (New York; New York University Press, 2020)

These can be purchased through the USC Bookstore, Amazon, or Bookshop.org. In addition, the USC Library may be able to lend you a copy of *Art on My Mind* or *Comics and Stuff*.

All of our other reading materials will be made available to you in PDF form or as links. These will be posted on Blackboard and incorporated in the weekly assignment sheets “handed out” in class via email. Most are in this syllabus under Course Schedule.

Description and Assessment of Assignments

There are two main projects that you will simultaneously develop and execute over the course of the semester. One of them – which we’re calling “the Joseph Cornell Box” – culminates as a presentation during finals week, in place of a final exam. It is a solo assignment that effectively looks inward. The other, which we will refer to as the Living Newspaper Project, is a group project that looks outward. Both projects are described here in brief, and you can expect fuller details and explanations in class. Both will be graded with a rubric providing a numerical grade that is translated into a letter grade.

In addition, you will engage in a weekly Dialogic Writing journal exercise on Blackboard, where you and a partner will discuss the class and readings and whatever comes to mind throughout the week (not just in one push right before class). These will be graded at the end of the course. For each missing journal entry, deduct half a letter grade (A becomes A-, etc.) for this specific element of your graded coursework.

CORNELL BOX – The Indo-European root of the word “art” is “to arrange” or “to fit together” (join). This assignment is additive. It begins the first day of class, when you bring in a memory object or what the museum curator and author Nina Simon calls a “social object.” It’s an object that has a narrative. Its meaning is known to you, and part of this semester-long assignment’s objective is for you to make it have meaning to others. To set it within the context of other objects that you will gather and by “joining” and “arranging” them inside of a box, you will create a world that provokes the viewer to find connections between these objects and create meaning. Worth 20 percent of your final grade.

LIVING NEWSPAPER – This assignment is for a collaborative project, probably in trios or pairs. The objective is to develop a Living Newspaper, which means figuring out a topic or theme that is relevant and of mutual interest. (This could involve improvisation.) It looks to the future. And it must be based on well-reported facts, data, and history. Early on, you will pitch two ideas in 250 words or less. Expect to present one in class. Your theme or topic must relate to the arts or culture, high or low, hybrid or popular, and be about the implications of such social issues as #BLM, anti-racism, #MeToo, diversity and equity in the newsroom, the COVID-19 pandemic, immigration, education, natural resources, the environment, and/or climate change. Your aim is to bring about changes in social behavior and attitudes that could possibly affect the media as a real business and discipline. You will determine the form your Living Newspaper takes. It can be a play, video, dance, stand-up comedy act, comic strip, a 3-D sculpture, or a piece of visual art – it could be on the intersections of food and architecture and an opera chorus. In other words, you are to experiment with form and content, encouraging people to think about the news, using active technologies and materials. Ultimately, you will present this work with your team to the class, in conjunction with a 1,250-word essay authored by you. The essay should provide a critical analysis and understanding of your Living Newspaper. Explain your choices and the background of the work you did as a team. What was your premise? Your thesis? Your objective? Your research? Your process? Finally, why do you think your project will move the needle on social policy and behavior? On the art and artists? On American media? Worth 30 percent of your final grade.

DIALOGIC WRITING – Culture, both high and low, seeks to provoke conversation with a public, but cultural journalism is too often framed as a monologue. This semester, we want students to experiment

with collaborative or dialogic forms of writing. You will be assigned a partner at the start of the term (someone who will bring a significantly different background and perspective from your own). Across the term, you will write a weekly series of conversational pieces where the two of you dig into issues which have been raised for you by the course materials, conversations, and experiences, but which will also draw on your own observations about forms of cultural expression in the world around you. These are not crossfire posts; your goal is to explore your differences but also to search for common ground. Each installment should be roughly 1,500 words (i.e. 750-1k words per contributor) and should include more than one round of back and forth exchanges. One of the exchanges must be the speculative journalism project described below which will count for 5 percent of the total for the dialogic writing grade.

SPECULATIVE JOURNALISM may mean many things, including journalists writing science fiction as a way of exploring what they have learned about how alternative futures might play out. Here, we are using the term to build on the work of the Civic Imagination Project. You will be asked to participate in a world-making workshop conducted by the Civic Imagination team as participants brainstorm their ideal future society of 2060. You are then going to take some of the ideas generated by the workshop and trace down what's happening now which might pave the way for such a future society. This approach combines speculative journalism with citizen-led reporting. We ask that you write a 1,000-word piece on your Dialogic Writing journals, which shares the result of this experiment. Your focus should be on the future of arts and entertainment in world this community imagined. Worth 20 percent of your final grade.

In addition, students will also participate through:

1. Introducing speaker(s)
2. One 1:1 meeting with your professor(s)

Grading Breakdown of Grade

Assignment	Points	% of Grade
Introduction of Speaker(s)	C/NC	5%
Pitches for Living Newspaper	C/NC	5%
Civic Imagination Project – attendance	C/NC	5%
Dialogic journal writing	20	20%
Living Newspaper Project	30	30%
Joseph Cornell box (instead of final exam)	20	20%
Participation	15	15%
TOTAL		100%

Grading Standards

Course Grading Policy:

You are expected to spend 5-and-a-half hours on homework for this class per week. In grading your work, we consider quality of research and clarity of expression in your final draft. Good writing – be it for text, audio, video, or social media – needs to be backed up by solid research, and it involves rigorous organization. Additionally, we look for evidence of insight. For this class and your future endeavors, you want your work to be compelling and convincing. Achieving that balanced combination is always difficult, but always possible.

You will also be evaluated for production values, the ability to meet deadlines, and your contribution as an active team player and positive force with your peers and project partners. Effort and progress are rewarded. Speaking up in class and showing that you have read the materials we've assigned and that your imaginations are on fire will be duly noted.

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

Journalism:

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, and/or have numerous errors. Your copy should not contain any errors in spelling, style, grammar, and facts. Any misspelled or mispronounced proper nouns 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

Grading Timeline

You should expect a response to your Dialogic Writing within a week of having completed it. (This is your weekly assignment). The Living Newspapers and Cornell Box are additive projects, and we will check in and see your progress at least twice before your final presentations. If we are concerned about your progress, we will let you know, and, likewise, we expect you to ask for help if you need it before the final deadlines.

Assignment rubrics will reflect the particulars of the projects, but, in general, here’s an example of what one will look like:

	Requirements	Your Points
1. The writing- Content (15 points)	<p>Is it well written? Well structured?</p> <p>Did you tell a story? Did you take the reader on a journey? Supply vivid descriptions, set scenes and use poetic imagery that fires the reader’s imagination? Can the reader listen as deeply as you, or see as deeply? Did you listen deeply and watch deeply – and bring that experience into the piece?</p> <p>Does it contain your own original thinking and ideas? Show blood on the page (meaning passion, and energy that moves people)?</p> <p>Have you supported yourself with thoughtful research – not just ripped from the Internet verbatim, but digested and probed, exhibiting genuine curiosity?</p> <p>Did you interview anyone? Have you used quotes, whether taken from other people’s writing or from your own interview(s).</p>	

	<p>Is this project cogent? Do your ideas flow logically and scintillatingly? Is the piece sharply focused?</p> <p>Is your story's structure sound and organized? Does your voice come through, and do you tell a good story?</p> <p>Is your piece supported with compelling quotes, anecdotes and well-researched examples?</p>	
2. Facts and research, spelling and grammar (10points)	<p>Could this be published or produced on a media outlet, and no factual errors found?</p> <p>Is the spelling throughout correct? Grammatically, is the piece sound?</p>	
3. Directions and deadline (5 points)	<p>Did you meet the deadline? Did you and your partner coordinate and work well together?</p> <p>Supply your name, a headline and a fact-checkers guide to checking your facts – so your editor can double check.</p>	
Total Points: 30		

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

Assignment Submission Policy

All assignments MUST be turned in ON THE DUE DATE. Not everyone in the class will necessarily have the same due date. You are responsible for knowing your assigned deadline. If you have extenuating

circumstances as to why you cannot turn in your work on the due date, **YOU MUST NOTIFY US IN ADVANCE**. Extenuating circumstances could include illness, sources cancelling a scheduled interview at the last minute, or other conflicts, but, if you do not inform us of the reason ahead of time, a late assignment will be penalized half of a grade. If the assignment is more than a week late without informing us as to the reason, a full letter grade will be taken off the final grade.

As a general rule, your written assignments are due 2 p.m. the day before class and should be sent to Anawalt@usc.edu and hjenkins@usc.edu in a Microsoft Word format and posted on Blackboard as well.

Students are encouraged to submit their work for consideration to Ampersand, Dimelo, 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 for more on how to pitch your work to the campus newspaper.

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** for more information. To connect to USC's Secure Wireless network, please visit USC's **Information Technology Services** website.

Add/Drop Dates for Session 001

(15 weeks: 1/15/2021 – 4/30/2021; Final Exam Period: 5/5-12/2021)

- **Friday, February 5:** Last day to register and add classes for Session 001
- **Friday, February 5:** Last day to drop a class without a mark of "W," except for Monday-only classes, and receive a refund for Session 001
- **Tuesday, February 9:** Last day to drop a Monday-only class without a mark of "W" and receive a refund for Session 001
- **Friday, March 5:** Last day to drop a course without a mark of "W" on the transcript for Session 001. 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 (or the 20 percent mark of the session) to avoid tuition charges.]
- **Friday, March 5:** 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, April 9:** Last day to drop a class with a mark of "W" for Session 001

COURSE SCHEDULE: A WEEKLY BREAKDOWN

Assignment Before the First Day of Class

Read (in this order, and available in PDF):

- Raymond Williams, "Culture is Ordinary," *Resources of Hope: Culture, Democracy and Socialism* (1958)
- Henry Jenkins, "Henry Jenkins on John Fiske," *Exploring the Roots of Digital and Media Literacy through Personal Narrative* (2016)

- Sasha Anawalt, "Introduction," *The Joffrey Ballet: Robert Joffrey and the Making of an American Dance Company* (1996)
- Henry Jenkins and Angela Ndalianis, "On Multisensory and Transmedia Stories," *Journal of Media Literacy* (forthcoming)

In addition, choose a memory object to share in the first class.

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.*

WEDNESDAY, JANUARY 20TH

Week 1: Introduction

Assignment: In addition to Joe Rohde's suggestions (TK),

Read:

- This syllabus and sign it
- Theodore Gioia, "The Great Reformatting," *The American Scholar* (2020)
- "Hero's Journey," *Wikipedia*
- Excerpts from Mary Ann Caws (ed.), *Joseph Cornell's Theater of the Mind: Selected Diaries, Letters and Files* (2000)

Watch:

- Art Spiegelman and Pilobolus Ballet, Hapless Hooligan In Still Moving
- Joseph Campbell and Bill Moyers on Star Wars

Write:

- Dialogic Collaborative Journal, 1000 words

WEDNESDAY, JANUARY 27TH

Week 2: Creativity, Collaboration, Innovation, and Hybridity

Speaker:

- Joe Rohde

Assignment:

Read:

- Brief excerpts from Cory Doctorow's "Unauthorized Bread" from *Radicalized* (2019)
- Brief excerpts from Paolo Bacigalupi's *The Windup Girl* (2010)
- Three excerpts from Daniel Miller's *The Comfort of Things* (2009)
- Excerpt from Henry Jenkins' *Comics and Stuff* (2020)
- Alexander B. Joy, "Candyland Was Invented for Polio Wards," *The Atlantic*.
- "Mr. Rohde's Wild Ride" <https://www.oxy.edu/magazine/summer-2017/mr-rohdes-wild-ride>
- A World-Maker Retires <https://www.latimes.com/entertainment-arts/story/2021-01-07/joe-rohde-the-exit-interview>

Explore:

- *The Atlantic's "Object Lessons"*
- [Dominique Moody's website](#)
- LA Library, [21 Collections -- Every Object Has a Story](#)

Listen:

- Kitchen Sisters, ["21 Collections -- Every Object Has a Story"](#)

Write:

- Dialogic Collaborative Journal, 1,000 words

WEDNESDAY, FEBRUARY 3RD**Week 3: Workshop and Material Culture: Things and...Stuff****Speakers:**

- Dominique Moody and Cory Doctorow

Assignments: In addition to suggestions from Yuval Sharon (TK),

Read:

- Sharon Quinn, *"Cradle Will Rock," The Furious Improvisation: How the WPA and a Cast of Thousands Made High Art Out of Desperate Times* (2008)
- ["Orson Welles' Voodoo Macbeth: A Forgotten Diversity Landmark,"](#) BBC4 Front Row (2018)
- P. J. Grisar, ["Before the Trump-Inspired Julius Caesar, There was Orson Welles's Anti-Fascist Staging,"](#) *Hyperallergic* (2017)

Watch:

- Trailer of [The Industry's "Sweetland"](#) (Yuval Sharon)
- ["The Cradle Will Rock"](#) (full film, so we can point to specific passages)

"What the Constitution Means to Me" (On Amazon Prime) (Anyone who does not have Amazon Prime is exempt from watching this.)

- ["Twilight Los Angeles"](#)
- ["Nixon in China"](#) (Excerpt)
- ["Nixon in China"](#) (Trailer)
- ["Rodney King"](#) (Trailer)
- ["Between the World and Me"](#) (Trailer)
- John Outterbridge https://youtu.be/QY9cV_-tnAE

Write:

- Dialogic Collaborative Journal, 1,000 words

Prepare:

- Show 'n' tell your Cornell box

WEDNESDAY, FEBRUARY 10TH

Week 4: Living Newspapers and Transmedia Opera

Speakers:

- Yuval Sharon and TBD

Assignments:

Read:

- Alice Kimm, "Public Space in the Age of Covid-19" (2019)
- Jason Hartman, "Homes of the Future: Now You Can Talk to Your Home From a Distance, with Alice Kim of JFAK," *Authority* (2020)
- bell hooks, "Black Vernacular: Architecture as Cultural Practice," *Art on My Mind* (1995)
- Carolina A. Miranda, "The Last (Porn) Picture Shows: Once Dotted with Dozens of Adult Cinemas, LA Now Has Two," *LA Times* (2017)
- Caroline A. Miranda, "Parler's Vibe is MAGA-Red and Unreal," *LA Times* (2020)
- Caroline A. Miranda, "Essential Arts: It's Time to Redesign the Electoral Map," *LA Times* (2020)
- Caroline A. Miranda, "Say Goodbye, Guy on Horse," *LA Times* (2020)
- Susan Sontag, Intro, Chapters 1 and 9, *Illness as Metaphor* (2001)
- David Craig, "Pandemic and Its Metaphors: Sontag Revisited in the Covid-19 Era," *European Journal of Cultural Studies* (2020)

Listen:

- Nicola Twilley and Geoff Manaugh, "The Architecture of Quarantine," *Architect*

Watch:

- MC Lars, "The Hip Hop of Shakespeare," TEDx USC

Write:

- Dialogic Collaborative Journal, 1,000 words
- Two pitches of 250 words each for your Living Newspaper

WEDNESDAY, FEBRUARY 17TH

Week 5: COVID-19, Quarantine Culture, and The Future Spaces of Los Angeles

Speakers:

- Alice Kimm, John Friedman, Carolina A. Miranda and Nicola Twilley

Assignments:

Read:

- Sangita Shresthova, "Introduction," *Practicing Futures: A Civic Imagination Handbook* (2020)
- Eryn Carlson, "Speculative Journalism Can Prepare Us for What Comes. Can It Also Promote Misinformation?," *Nieman Reports* (2020)

- Buckminster Fuller, Introduction by Jaime Snyder and Chapter 1, *Operating Manual for Spaceship Earth* (1969)
- Aja Romano, "Hopepunk, the Latest Storytelling Trend, Is All About Weaponizing Optimism," Vox (2018)
- Aja Romano, "Janelle Monae's Body of Work Is a Masterpiece of Modern Science Fiction," Vox (2018)
- Annalee Newitz, "The Elites Were Living High, Then Came the Fall," *The New York Times*
- Annalee Newitz, "What Unearthing Ancient Cities Teaches Us About Exploring Outer Space," *Popular Science*
- Annalee Newitz, "Inside Meow Wolf, The Amusement Park For People Who Want a Weirder Disneyland," *Ars Technica*
- Annalee Newitz, "How to Write a Novel Set More than 125 Years in the Future," *Slate*
- Annalee Newitz, "Robots Need Civil Rights, Too," *Boston Globe*
- Start reading John Jennings and Damian Duffy, *The Parable of the Sower: A Graphic Novel Adaptation* (2020)

Explore/Read:

- Doug McLennan's Diacritical blog

Watch:

- The Infiltrators (trailer)
- Alex Rivera on his film, The Infiltrators
- Sleep Merchants (trailer)

Listen:

- Imaginary Worlds: "Solarpunk The Future"

Write:

- Dialogic Collaborative Journal, 1,000 words

WEDNESDAY, FEBRUARY 24TH

Week 6: Speculative Journalism

Speakers:

Sangita Shresthova, Doug McLennan and Annilee Newitz

Assignments:

Read:

- bell hooks, "Beauty Laid Bare: Aesthetics in the Ordinary," *Art on My Mind* (1995)
- continue reading John Jennings and Damian Duffy, *The Parable of the Sower: A Graphic Novel Adaptation* (2020)

Attend:

- The Civic Imagination Workshop on March 2, 12:30-2 (Zoom)

Write:

- Dialogic Collaborative Journal, 1,000 words

Prepare:

- Show 'n' tell your Cornell box and your Living Newspaper project

WEDNESDAY, MARCH 3RD

Week 7: Workshop: Cornell Box, Living Newspaper, Improvisation, and Review

Assignments:

Read:

- Finish reading John Jennings and Damian Duffy, *The Parable of the Sower: A Graphic Novel Adaptation* (2020)
- Lynell George, Chapters 2, 6, 8, *A Handful of Earth, a Handful of Sky: The World of Octavia Butler* (2020)
- Octavia E. Butler, "Speech Sounds" (1983)

Explore:

- Ayana Jaimeson's website for OEB Legacy Network

Watch:

- Parable of the Sower opera trailer
- Tyree Boyd-Pates and Shamell Bell, "Dance Activism and Black Lives Matter," *Movement/Matters*

Write:

- Dialogic Collaborative Journal, 1000 words (This one must be about the Civic Imagination Workshop.)

WEDNESDAY, MARCH 10TH

Week 8 Octavia E. Butler

Speakers:

- John Jennings and Damian Duffy
- Lynell George, Dr. Shamell Bell, and Ayana Jaimeson

Assignments:

Read:

- Rebecca Onion, "Reclaiming the Machine: An Introductory Look at Steampunk in Everyday Practice," *Journal of Neo-Victorian Studies* (2008)
- James Ring Adam, "Native Authors Invade Sci-Fi: Indigenous Writers Are Reshaping Speculative Fiction," *American Indian* (2019)
- Layla Leiman, "Afrofuturism Artists to Watch Out For," *Between 10 and 5* (2019)
- Bruce Sterling, "Preface," *Mirrorshades: A Cyberpunk Anthology* (1986).

Listen:

- [N. K. Jemisin on The Ezra Klein Show](#)

Watch:

- [Cyberpunk 2077](#) game trailer
- [Jingle Jangle](#) trailer

Write:

- Dialogic Collaborative Journal, 1,000 words

WEDNESDAY, MARCH 17TH

Week 9: The Worlds of Speculative Fiction: Solarpunk, Steampunk, Cyberpunk, Afrofuturism, Native Futurism, Chicano Futurism

Speakers:

- Shawn Taylor, Grace Dillan, and Curtis Marez
- Living Newspapers and Cornell Boxes workshop

Assignments:

Read:

- Ann Pendleton-Jillian and John Seely Brown, "Worldbuilding", *Design Unbound: Designing for Emergence in a White Water World, Volume 2: Ecologies of Change* (2018)
- Lisa Pon, "[Raphael 2020](#)," Norton Simon Museum (Start at 17:00)
- "[How Nonny de La Pena, The 'Godmother of VR', Is Changing the Mediascape](#)," *Wall Street Journal* (2018)

Watch:

- [Game of Thrones transmedia campaign](#)

Write:

- Dialogic Collaborative Journal, 1,000 words

WEDNESDAY, MARCH 24TH

Week 10: Hybrid Media, Immersive Entertainment

Speakers:

- Ann Pendleton-Julian, Lisa Pon, and Nonny de la Pena

Assignments:

Read:

- Abigail De Kosnik, "[Relationship Nations: Phillipines/US Fan Art and Fan Fiction](#)," *Transformative Works and Cultures* (2019)
- Paromita Gupta, "[A Conversation with Terry Marshall \(Intelligent Mischief/Wakanda Dream Lab\)](#)" *Confessions of an Aca-Fan* (2019)

- Henry Jenkins, Mimi Ito, and danah boyd, “Gaps and Genres of Participation” *Participatory Culture in a Networked Era* (2015)

Write:

- Dialogic Collaborative Journal, 1,000 words

Prepare:

- Show ‘n’ tell your Cornell box and Living Newspaper

WEDNESDAY, MARCH 31ST

Week 11: Workshop: Fandom, and Participatory Culture

Speakers:

- Abigail De Kosnik and Terry Marshall
- Living Newspapers and Cornell Boxes Workshop

Assignments:

Read:

- Caty Borum Chattou, “‘It’s Like Taking Your Vodka with a Chaser’: Creativity and Comedy for Social Justice in the Participatory Media Age,” “‘Maybe They Think Beauty Can’t Come from Here’: Resilience and Power in the Climate Crisis,” *The Revolution Will Be Hilarious: Creativity, Comedy and Civic Power* (forthcoming)
- An Xiao Mina, chapter 1, 5.1, *From Memes to Movements: How the World’s Most Viral Media is Changing Social Protest and Power* (2019)

Write:

- Dialogic Collaborative Journal, 1,000 words

WEDNESDAY, APRIL 7TH

Week 12: NO CLASS (wellness day)

WEDNESDAY, APRIL 14TH

Week 13: Activism in the Age of Participatory Culture; Workshop

Speakers:

- An Xiao Mina and Caty Baroom Chattou

Assignments:

- Work on your Living Newspaper Project (half the class presents next week, with former guest speakers returning, and half the week after that, with more invited guests).

WEDNESDAY, APRIL 21ST

Week 14: Presentation and Evaluations

Assignments:

- Work on your Living Newspaper Project

WEDNESDAY, APRIL 28TH

Week 15: Presentations

MONDAY, MAY 10TH, 2-4 p.m.

Final Exam: Presentation of Joseph Cornell Box

Policies and Procedures

Additional Policies

CELL PHONE/LAPTOP

Here is the official USC language: "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;" a *New Yorker* piece called "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. Or read Nicholas Carr's piece in the *Wall Street Journal* last year, "How Smart Phones Hijack Our Minds."

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. Avoid clothing with any sort of logo, including USC logos.

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, 213-740-2332, cetucker@usc.edu. For your research needs, schedule an appointment with Chimene, 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 be unpaid and can only be applied to one journalism or public relations class.

COMMUNICATION

We encourage you to contact us outside of class and, if you cannot meet during office hours, that you will arrange a meeting time by whichever method you prefer (email, text, Zoom, phone, etc.). You should expect to hear back from us within 48 hours.

STATEMENT ON ACADEMIC CONDUCT AND SUPPORT SYSTEMS

a. Academic Conduct

Plagiarism

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 Part B, Section 11, “Behavior Violating University Standards” 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, 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

Counseling and Mental Health - (213) 740-9355 – 24/7 on call
studenthealth.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 and Services (RSVP) - (213) 740-9355(WELL), press “0” after hours – 24/7 on call
studenthealth.usc.edu/sexual-assault

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

Office of Equity and Diversity (OED)- (213) 740-5086 | Title IX – (213) 821-8298
equity.usc.edu, titleix.usc.edu

Information about how to get help or help someone affected by 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. The university also prohibits sexual assault, non-consensual sexual contact, sexual misconduct, intimate partner violence, stalking, malicious dissuasion, retaliation, and violation of interim measures.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298
usc-advocate.symplicity.com/care_report

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity | Title IX for appropriate investigation, supportive measures, 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 Campus Support and Intervention - (213) 821-4710
campussupport.usc.edu

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.

ABOUT YOUR INSTRUCTORS

Sasha Anawalt

I had my first newspaper when I was ten years old with my best friend. It was called *The Chocolate News* and, mostly, we wrote about Mean Mr. Vanilla. In college, I started the first arts news weekly magazine for the *McGill Daily* in Montreal, which is still published to this day. Turns out, I like starting things. When I moved to Los Angeles, I became the first chief dance critic at the *Los Angeles Herald-Examiner*. I wrote a book about the Joffrey Ballet. A best-seller, it was turned into a documentary feature film that aired on *PBS American Masters* in 2013. Between these gigs, I had three children and helmed the weekly radio spot on KCRW for dance criticism, called “Dance Notes.” I was also the first dance critic for the *L.A. Weekly*. I served on the Pulitzer Prize committee jury for criticism for two years, and, one of those years, Jonathan Gold won for his restaurant criticism. Determined to help put L.A. on the so-called cultural map, I was by good fortune given the chance to create and lead the USC Annenberg/Getty Arts Journalism Fellowship Program for 13 years and the NEA Institute for Theater and Musical Theater for USC Annenberg for seven. These snowballed into being asked to help build the first Master’s degree program in Specialized Journalism (the Arts) at USC Annenberg. Now, I am a full professor of professional practice and am working on launching a new Master’s program for the school in 2021 that is all about Food Culture Journalism. I was born in New York City.

Henry Jenkins

Henry Jenkins is the Provost's Professor of Communication, Journalism, Cinematic Arts and Education at the University of Southern California and the founder and former co-director of the MIT Comparative Media Studies Program. He is the author or editor of 20 books on various aspects of media and popular culture, including *Textual Poachers: Television Fans and Participatory Culture*, *Convergence Culture: Where Old and New Media Collide*, *Spreadable Media: Creating Meaning and Value in a Networked Culture* (with Sam Ford and Joshua Green), and *By Any Media Necessary: The New Youth Activism* (with Sangita Shresthova and others). He has two more books that just came out this spring -- *Popular Culture and the Civic Imagination: Case Studies of Creative Social Change* and *Comics and Stuff*. He is the co-host of the *How Do You Like It So Far?* podcast, which explores popular culture in a changing world and has run the *Confessions of an Aca-Fan* blog for more than 15 years.

