

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

**Spring 2021 – Tuesdays and Thursdays – 11
a.m. – 12:20 p.m.**

Section: 35307R

Location: Online

Instructor: Sasha Anawalt

Office: Online

Office Hours: After class or by appointment

Contact Info: anawalt@usc.edu | 818-640-4038

“...a learning house for dreams and visions.” – Joseph Cornell

Course Description

In the past, this course has been based on a series of what are effectively field trips. We’d go together to various arts events, especially those produced and presented by USC’s arts and humanities series, Visions & Voices. In the pandemic, things have changed. Instead of *going* to cultural events and looking at things behind-the-scenes – seeing how the sausage is made, so to speak, observing and reporting on artistic process – *you* now will be the artist, the maker, the person experiencing process. Behind-the-scenes will be in your home.

We will still have Visions & Voices as our primary source of events, and you will be required to attend three of them virtually. Everything about how you will be trained to create, think, prepare, produce and report will be governed by journalism principles. This is an arts journalism course.

Arts journalists feel the tension between subjectivity and objectivity differently from how most news reporters experience it. In order to write about the arts, we have to enter another person’s world fully. We have to lose ourselves and suspend disbelief. Empathy in the extreme is required. Then, only when back at our desks do we coolly and dispassionately analyze what it felt like – and why. This course, by flipping the conventional academic model, will require you to engage in ways that are actually closer to what the best professional arts journalists do. Namely, they put themselves on the line – as creative as the artists they cover, and as at risk. Like them, you will learn to trust your gut.

Los Angeles is still our playground. Most of our speakers and many of our readings will concentrate on this city’s history and culture. As the site of much movie-making and myth-making, we will pay close attention to how good stories are told. You will learn from the giants

(George Lucas, Joseph Campbell, Bill Moyers, Octavia E. Butler, Ta-Nehisi Coates, Roberta Smith), and from our guest speakers who are giants in their own right.

Your weekly journalism assignments will primarily be written. You will produce three substantial journalism projects, including one that serves in the place of a final exam. You are required to attend three online performances/workshops outside of class.

Student Learning Outcomes

By the end, you will be able to express original ideas about arts and culture in writing that are backed by solid research done as arts journalists do – persuasively, logically argued and based on verifiable truth. You will:

- Attend performing arts and visual arts events, using professional arts journalist habits
- Read and respond to seminal and currently relevant texts about culture
- Tap your imagination and produce art work that is a form of living newspaper
- Produce and revise an artist profile and a critical review
- Analyze elements that produce meaningful art, culture and entertainment

Course Notes

Our classroom is a space where students are encouraged to voice their opinions, where diverging points of view and mutual respect are celebrated, so disrespect of any kind will not be tolerated.

Participation in class workshops is essential for the learning process. This is primarily not a lecture course, though there will be weekly talks given by experts. Come to class ready. Be prepared to be called upon randomly and to engage in conversation.

There are many Credit/No Credit assignments, designed to wet your whistle and have no possibility of being dinged for getting something “wrong,” unless you fail to deliver the assignment on time. Otherwise, the two main Projects are numerically graded, and together with your summative essay, are the basis for your final numerical grade in this course.

Bring a notebook/notepad, paper and pen to every class. This can serve as your Dream Journal, as well. You will have to show proof at the end of the semester that you have kept it going throughout the semester.

Take good notes in class. By hand. You will need to use quotes from our speakers for your final summative “What If” paper.

Open laptops and cellphones are not allowed in class, except on specified and rare occasions. Hard though it is in Zoomland, keep your attention on the class and try not to be distracted. Avoid privately chatting with your friends (I can tell; save it for later after class). But...

If you have to shut off your video camera for any reason, send me a private chat. Same goes for audio.

This is a microphones-on course, when we are having a class discussion. Raise your hand physically and in the Zoom box.

Communication is key. I want to be informed.

Please plan on getting to class a minute or two before it begins. We will start on time. Avoid lateness! I keep track of it.

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 Ta-Nehisi Coates's, "Between the World and Me" (2015), Spiegel & Grau, an imprint of Random House, New York, (ISBN 978-08129-9354-7), (152 pages). \$26.

This can be purchased through the USC Bookstore, Amazon, or Bookshop.org.

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

You are expected to spend 8 hours a week on homework for this class.

Your weekly written assignments are due in Word.doc form to anawalt@usc.edu and posted on Blackboard by 11 a.m. on Monday. (I like to have 24 hours before class in which to read your work.)

There are two sizeable projects, in addition to a final paper. The main project – which I am calling the "[Joseph] Cornell Memory Box/Dream House" – will start in the first weeks and will be developed by you throughout the semester. It culminates as a presentation of the physical box, along with a video you have made on your cellphone or through photography. The other project is a standard profile of an artist, living or dead, concentrating on their process. It will be written and presented by you in text format. 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.

The same goes for the final summative "What If" paper, which takes the place of a final exam. Called the "What If" paper, it will count for 15 percent of your final grade.

In addition, you will write weekly 150-300 word responses to the reading and videos that are assigned as part of your homework and you will keep up with your private Dream Journal. These will be graded Credit/No Credit (C/NC), meaning they do not carry a numerical grade, but are counted toward a percentage of your final grade. In other words, they are required and account for 30 percent of your final grade as an aggregate.

CORNELL MEMORY BOX/DREAM HOUSE – 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.

PROFILE OF AN ARTIST – You’ll pitch two suggestions of artists you really want to learn more about, and I will pick one. They can be living or dead, famous or relatively unknown, but they must have a well-documented process, one that can be studied and examined and applied by you possibly to your Cornell Box project. This assignment will take two weeks, and you may be asked to re-write or work on it some more for possible publication. Worth 10 percent of your final grade.

Grading Breakdown of Grade

| Assignment | Points | % of Grade |
|---|--------|-------------|
| Dream journal, Creative DNA, 12-line poem and letter to nephew or niece – (four separate assignments) | C/NC | 20 |
| Ten 150-300 word responses to reading & watching homework | C/N | 10 |
| Attendance at two Visions & Voices events and watching “Twilight: Los Angeles” | C/NC | 15 |
| Profile of an artist | 10 | 10 |
| Joseph Cornell memory box/dream house project | 20 | 20 |
| “What If” paper (instead of final exam) | 15 | 15 |
| Participation | 10 | 10 |
| TOTAL | | 100% |

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 |

Grading Standards

Journalism

You are expected to spend eight hours on homework for this class per week. In grading your work, I 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, I 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 I've assigned and that your imaginations are on fire will be duly noted.

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

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 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.

Grading Timeline + Assignment Submission Policy

As mentioned above, your weekly written assignments are due by 11 a.m. on Monday to Anawalt@usc.edu in Microsoft Word.doc format and posted on Blackboard. (I like to have 24 hours before class in which to read your work.)

I will respond to your weekly assignments within the week. Your larger projects will take me longer, perhaps two weeks.

All assignments **MUST** be turned in **ON THE DUE DATE**. If you have extenuating circumstances as to why you cannot turn in your work on the due date, **YOU MUST NOTIFY ME 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 me 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 me as to the reason, a full letter grade will be taken off the final grade.

Assignment Rubrics

A typical rubric for your three main projects will look something like this, but with modified content:

| | 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</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</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 | | |

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

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.

Jan. 19 and 21 – INTRODUCTIONS/ORIENTATION

Week 1

Tuesday, 01/19 – Introduction

Thursday, 01/21 – Memory object show and tell. Introduce Joseph Cornell/John Outterbridge/Betye Saar/Ofelia Esparza –assemblage artists.

Assignment:

Write:

- Creative DNA questionnaire from Twyla Tharp’s *The Creative Habit* (2003)

Read:

- bell hooks’ “Black Vernacular: Architecture as Cultural Practice,” *Art on My Mind* (1995)
- Bill Moyer’s introduction and Moyer’s Joseph Campbell, chapter 1, *The Power of Myth* (1988)
- The syllabus and sign it

Watch:

- Joseph Campbell and Bill Moyers on Star Wars
- Daniel Stein *Retrospective* (2011)

Jan. 26 and 28 – MEANING, MYTH & RITUAL

Week 2

Tuesday, 01/26 – workshop

Thursday, 01/28 – Speaker: Daniel Stein, actor and corporeal mime

Assignment:

Read:

- Henry Jenkins’s excerpt from *Comics and Stuff* (2020)

- Daniel Miller excerpt from *The Comfort of Things* (2009)

Write:

- Start a dream journal, and think about your Cornell memory box/dream house; respond to prompts about Joseph Campbell and bell hooks

Watch:

- [Dan McCleary's Art Division video](#)
- [The Bergman Collection about Cornell](#)
- [How Joseph Cornell Became an Artist](#)

Feb. 2 and 4 – CABINET OF CURIOSITIES & OBJECT LESSONS

Week 3

Tuesday, 02/02 – workshop | Helen Sohn presents GIVE

Thursday, 02/04 – Speaker, Dan McCleary, painter and arts educator

Assignment:

Read:

- Connie Samaras, ["Gender on Ice"](#) (2008)
- Ryane Gonsalves, ["Connie Samaras at De Soto Gallery: Q&A," Flaunt](#) (2019) (photos inspired by Butler's archives)
- Octavia E. Butler, ["Speech Sounds"](#) (1983)

Watch:

- [Radio Imagination clip of Octavia Butler and Connie Samaras](#)
- [Connie Samaras's presentation to Creative Capital](#)
- [The Just and the Blind: a film trilogy](#)

Write:

- How does "The Just and the Blind" connect to the readings? (150 words)

Feb. 9 and 11 – AGAINST MAINSTREAM, TOWARD TIME TRAVEL

Week 4

Tuesday, 02/09 – Speaker: Connie Samaras, photographer and feminist | see "The Just and Blind" tonight, Visions & Voices, 5:30 p.m.

Thursday, 02/11 – Speaker: Michael John Garcés, artistic director

Assignment:

Read:

- James Baldwin's "My Dungeon Shook" (1962)
- Ta-Nehisi Coates, "Between the World and Me" (2015), pages 1-39.

Write:

- 250 words about "The Just and the Blind"

- Underline one passage of Coates that speaks to you. Copy it verbatim and explain why you chose it in 150 words.
- Dream journal

Work on:

- Your Joseph Cornell memory box/dream house, add to it. Document: photo or video. Develop narrative. Prepare to show in class.

Feb. 16 and 18: HOW TO TAKE GOOD VIDEOS – VISUAL JOURNALISM

Week 5

Tuesday, 02/16 – workshop | food

Wednesday, 02/18 – Speaker: Megan Chao, documentary video editor

Assignment:

Read:

- Ta-Nehisi Coates, “Between the World and Me,” pages 40-71.
- “The New York Times Reader: Arts & Culture” (2011), excerpts

Write:

- 12-line poem
- Underline one passage of Coates that speaks to you. Copy it verbatim and explain why you chose it in 150 words. Do the same for “NYT Reader.”

Feb. 23 and 25 – ARTS CRITICISM

Week 6

02/23 – lecture and workshop

02/25 – workshop

Assignment:

Read:

- Ta-Nehisi Coates, “Between the World and Me,” pages 72-91.
- 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)
- Explore and read this website RubenSalazarproject.com

Attend both of these:

- The Civic Imagination Workshop on March 2, 12:30-2 (virtual)
- “Inflammatory Literature: The Legacy of American Journalist Ruben Salazar” on March 3 (virtual)

Watch: BBC trailer about Channing Joseph’s historical work on William Dorsey Swann

Write:

- Based what you read and learned from the “Inflammatory Literature” event and from the RubenSalazarProject.com, write two burning questions for our speaker next week, Felix Guttierrez, who personally knew Salazar.
- Based on the trailer about William Swann Dorsey, Carlson’s “Speculative Journalism” piece, the Civic Imagination Workshop and the Ruben Salazar V&V event, write two burning questions about journalism’s future for our speaker next week, Channing Joseph.

March 2 and 4 – SPECULATIVE JOURNALISM & NEWSROOMS’ HARD TRUTHS

Week 7

Tuesday, 03/02 – Speaker: Professor Channing Joseph, author and journalist (it’s his birthday!)

Thursday, 03/04 – Speaker: Professor Emeritus,. Felix Gutierrez, journalist

Assignment:

Read:

- Ta-Nehisi Coates, “Between the World and Me,” pages 91-152.

Watch:

- Trailer of HBO’s documentary of “Between the World and Me”
- Achinta McDaniel’s demo video on Bollywood

Write:

- Underline one passage of Coates from page 72 to the end that speaks to you. Copy it verbatim and explain why you chose it in 150 words.
- Write a letter to your nephew or niece

March 9 and 11 – MOVING IDEAS & BODY

Week 8

Tuesday, 03/09 – workshop | wrapping up Coates & (pitching) profiles

Thursday, 03/11 – Speaker: Achinta McDaniel, Bollywood dancer

Assignment:

Work on:

- your Cornell memory box/dream house

Read:

- Excerpts from Mary Ann Caws (ed.), *Joseph Cornell’s Theater of the Mind: Selected Diaries, Letters and Files* (2000)

Watch:

- Sir Ken Robinson on “Do Schools Kill Creativity?”
- “Kid City” with Frank Gehry and Doreen Nelson

Write:

- Dream journal
- Pitch two artists to profile w/proof that they discuss process (I will pick one); How So-and-so became an artist
- Choose a quote from the each of the videos and from the reading. Write 150 words about why they mattered to you.

March 16 and 18 – THE CREATIVE MIND

Week 9

03/16 – Speaker: Sean Kelly on creativity | Cornell memory box/dream house workshop, #1

03/18 – Speaker: Sean Kelly | Cornell box/memory box/dream house workshop, #2

Assignment:

Write:

- Take next two weeks on your profile of an artist. Do good research. Polish your words.
- Dream journal

Watch:

- How to make a Zine and bring 8.5" x 11" paper to class next week. Have drawing materials, scissors, glue and magazines ready.

March 23 and March 25 – ALTERNATIVE PRESS & 'ZINES

Week 10

Tuesday, 03/23 – Wellness day | No class

Thursday, 03/25 – Speaker: Kelby Vera, arts journalist | Xandra Ibarra is tonight V&V

Assignment:

Read:

- Alissa Walker's article in Curbed, "Coronavirus Is Not Fuel For Urbanist Fantasies"
- Alice Kimm, "Public Space in the Age of Covid-19" (2019)

Write:

- Finish your profile by deadline (11 a.m. on 3/22)
- Dream journal
- Underline one quote from Walker's piece and one from Kimm's. Copy them verbatim and explain why you chose them in 150 words, each.

March 30 and April 1 – PANDEMIC & URBAN RE-DESIGN

Week 11

Tuesday, 03/30 – Workshop | profiles

Thursday, 04/01 – Speaker: Allissa Walker, arts journalist and urbanist

Assignment:

Read:

- Excerpt from Robert Pirsig’s “Zen and the Art of Motorcycle Maintenance” (1974)

Watch:

- “Twilight Los Angeles,” first half

Re-write:

- Your profile, if asked. (Being asked is a good thing.)

Write:

- Underline one quote from Pirsig’s piece and snag one memorable moment from Deavere-Smith’s “Twilight Los Angeles.” Explain why you chose them in 150 words, each.
- Dream journal

Work on:

- Your Cornell memory box/dream house; be prepared to share your progress next class.

April 6 and 8 – IMPROVISATION & PROBLEM SOLVING

Week 12

Tuesday, 04/06 – Workshop | Cornell memory box/dream house check in

Thursday, 04/08 – Speaker: Julie Welch, stand-up comedian and improv teacher

Assignment:

Read:

- Susan Quinn, “Cradle Will Rock,” *The Furious Improvisation: How the WPA and a Cast of Thousands Made High Art Out of Desperate Times* (2008)

Watch:

- “Twilight Los Angeles”, 2nd half
- D. Sabela Grimes performs “The Choreography of Comedy” (2019)

Write:

- Choose a quote or moment from “Cradle Will Rock” reading and “Twilight Los Angeles” video, copy or describe them, and explain why you chose them in 150 words each.

April 13 and 15 – LIVING NEWSPAPERS/MEDIA

Week 13

Tuesday, 04/13 – Workshop

Thursday, 04/15 – Speaker: d. Sabela Grimes, hip-hop dancer

Assignment:

Work on:

- Your Cornell memory box/dream house, and finish it by April 27. Make a home video, telling the story of the box and showing us the details, as well as whole picture.

April 20 and April 22 – FUTURE POSSIBILITIES

Week 14

Tuesday, 04/20 – alumni and current student panel possibly with: Bella McDowell (PR), Christina Campodonico, Anitesh Baraj, Helen Sohn, Chie Davis, Awo Jama, Astrid Kayembe, and others.

Thursday, 04/22 – Wellness Day

Assignment:

Finish:

- Your Cornell memory box/dream house and video narrative.
- Prepare to show your dream journal.

April 27 and 29 = PRESENTATIONS OF CORNELL BOXES/DREAM HOUSE

Week 15

Tuesday, 04/27 – you will be randomly chosen out of a hat | Evaluations

Thursday, 04/29 – “ “ “ “ “

Assignment:

- Write final “What If” paper, which takes place of final exam. Spend no more time on it than would be given for an exam. Maximum 1,000 words inspired by this prompt: Congratulations! You received the magic golden ticket and now have the explicit – and narrow – power to transform one aspect of arts and culture education. Imagine you are the school Superintendent in your childhood district, and you can give yourself and your classmates the experience you wished you’d had or that you actually wish you could re-live. Choose three of the speakers who came to our class to join you, and three of the readings or videos that were assigned. Quote them and weave together a class inspired by them (specifying whether you are aiming for Elementary, Junior High or High School) and pitch your class to the school board. You must make one field trip. Write 1000 words max explaining why you believe the students need to see go on this field trip with these three other people (our guest speakers); be persuasive. Field trips cost money and the speakers need to be paid. The board members will pick only one proposal from this whole class. Aim to have it be yours!

May 11, 11 a.m.-1 p.m. = FINAL EXAM/PROJECT DUE

We will meet for our final class and have a celebration!

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;” 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 called “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 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 me within 48 hours.

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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.

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.

About Your Instructor

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.