



**JOUR 201: Culture of Journalism: Past,
Present and Future
4 Units**

**Spring 20-23 – Monday, Wednesday
11:00 am -1:20 pm**

Section: 21012R

Location: On Zoom – Check Blackboard for link

Instructor: Joe Saltzman

Office: ASC 102

Office Hours: Mondays and Wednesdays, by Zoom or telephone or by appointment. Mondays, 4 p.m. to 6 p.m. on campus by appointment

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Course Description

The course concerns the impact of conflicting images of the journalist in movies and television on the American public's perception of newsgatherers in the 20th and 21st centuries. Studying the image of the journalist in popular culture, starting with the beginning of recorded history up to the cyberspace of the 21st century, is an original and fascinating way to study the history of journalism. Knowledge of journalism history is key for journalists: the past informs the present and gives context to our work.

The main reasons for studying journalism history through the image of the journalist in popular culture are simple: First, journalism itself is supposed to provide us with the stories and information we need to govern ourselves. Second, journalists have been ubiquitous characters in popular culture, and those characters are likely to shape people's impressions of the news media at least as much if, not more, than the actual media do. Third, popular culture provides a powerful tool for thinking about what journalism is and what journalism should be.

The public takes its images wherever it sees and hears them, and, in the end, it really doesn't matter if these images are real or fantasy, true or false. The reality is that few people ever witness a journalist in action. They rarely visit a newspaper or magazine office or a broadcast newsroom or any other place where journalists work to report the news of the day. Yet they have a very specific idea of what a journalist is and what he or she does because they have read about journalists in novels, short stories, and comic books, and have seen them in movies, TV programs, plays, and cartoons. The public bases its impressions and understanding of the news media on these images. This class explores why this is so and how it developed from the days of silent film to the media-drenched days of the 21st century.

One of the main goals of this class is to help you experience journalism from the late 19th century through the 21st century – the people, the stories, the issues, the prejudices, the failures and the triumphs. Another goal is to make you more sophisticated in your understanding of the news media, their functions

and the reasons people have a love-hate relationship with the messengers who bring the important news and information to them. Understanding the real world of journalism as well as that world in popular culture is to understand that the mainstream news media in the 20th century and into the 21st century has been largely controlled by white men writing news for white males. Women of all backgrounds, people of color, the LGBTQ+ community and other marginalized groups have been instrumental in creating their own narratives.

Without the very important viewpoints from journalists who are not white males, the coverage of news in the United States will never be complete. You also will have a chance to explore the ethnic media that serves each ethnic community with news and information unavailable anywhere else.

Student Learning Outcomes

- *Compare changing concepts of journalism, past, present and future.
- *Describe the role of the journalist and journalism in society.
- *Understand a revised history of journalism featuring females, people of color and LGBTQ+ journalists
 - * Explain how popular culture reflects the reality of journalism, its prejudices, accomplishments and defects of journalism .
 - * Analyze various images of journalists in popular culture and their influence on public's perception of its news media.
- *Explain how communities have been excluded from mainstream news coverage and the effects of that exclusion.

Recommended Preparation: Study the ijpc.org website, especially the IJPC Database and Resource sections.

Description and Assessment of Assignments

The midterm and final examinations are based on the lectures, the textbook and the assigned videos. You are expected to pay attention to themes and concepts. Academic accommodations will be provided for students who require extra time to produce the required paperwork. **There are no make-up exams or time extensions. Exceptions: illness, with a doctor's note, and family emergencies.**

A paper involving one aspect of the ethnic news media or various media that are intersectional and/or cover the experiences of the LGBTQ+ community. There are more than 2,500 ethnic media organizations in the United States. These media tell the stories of vibrant African, Black, Asian, European, Native American and other indigenous groups, Latino, and Middle Eastern communities that constitute much of American society today, stories that seldom if ever appear in the mainstream news media. Or you could explore the various media that are intersectional and/or cover the experiences of the LGBTQ+ community, which also reach a select audience with stories that are unique to their publications.

Course Notes and Policies

Each lecture and additional material will be regularly posted on Blackboard Content along with the syllabus and announcements. Lectures and Zoom recordings of each class will also be available for review and study. On the first day of class, we will set up your computer to be able to view the video homework, so please bring your laptops to the first class so you can view the required homework for the second

Required Readings, hardware/software, laptops and supplementary materials

Required Textbook: *Heroes and Scoundrels: The Image of the Journalist in Popular Culture* by Matthew C. Ehrlich and Joe Saltzman (University of Illinois Press, 2015). Amazon carries the book in paperback or on Kindle. You can also work with the University Bookstore on campus.

Lectures: Each lecture contains a PowerPoint presentation that should be studied for the examinations and a summary of each film with all of the voice-overs written out.

Required Viewing: The Zoom recordings of each class, or the optional viewing of the larger clips.

Required Website: The *Heroes and Scoundrels* website available at www.ijpc.org
Be familiar with the contents and supplementary materials to the book, especially the IJPC Database.

Students will be graded on adherence to AP style in assignments, including when writing about race and ethnicity. The updated AP style guidelines include capitalizing Black and deleting the hyphen in terms such as Asian American.

The following style guides will be available on BB:

NLGJA Stylebook on LGBTQ Terminology: <https://www.nlgja.org/stylebook/>
National Center on Disability and Journalism: <https://ncdj.org/style-guide/>
Native American Journalists Association: <https://najanewsroom.com/reporting-guides/>
National Association of Black Journalists: <https://www.nabj.org/page/styleguide>
Asian American Journalists Association: <https://aaja.org/2020/11/30/covering-asia-and-asian-americans/>
The Diversity Style Guide: <https://www.diversitystyleguide.com>
The NAHJ Cultural Competence Handbook: <https://nahj.org/wp-content/uploads/2020/08/NAHJ-Cultural-Competence-Handbook.pdf>
Transjournalist Style Guide: <https://transjournalists.org/style-guide/>
SPJ Diversity Toolbox: <https://www.spj.org/diversity.asp>

Annenberg also has its own style guide that students can access through the app Amy the Stylebot on the Annenberg Media Center's Slack workspace. Annenberg's style guide is being developed with input from students, and whether or not students use our guide, they can provide valuable input here: <http://bit.ly/annenbergediting>

In addition, Annenberg Media's Guide for Equitable Reporting Strategies and Newsroom Style (<https://bit.ly/AnnMediaEquitableReportingGuide>) created by students, has detailed guidelines on thoughtful language and best practices for creating journalism respectful and reflective of a diverse world. Along with other useful resources, it can be found on Blackboard and is incorporated into Amy the Stylebot (mentioned above).

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.

Annenberg is committed to every student's success. There are multiple resources available to assist students with issues that limit their ability to participate fully in class. Please reach out to a professor and/or advisor for help connecting with these resources. They include the Annenberg Student Success Fund, 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, and other scholarships and awards.

News Consumption and Knowledge of Current Events

As journalists, you should keep up with what is happening on campus, in the Los Angeles area, in the United States and around the world. USC provides subscriptions for students, staff and faculty to The New York Times and The Los Angeles Times, as well as the Wall Street Journal.

Through the USC library, you have access to many regional news outlets and a variety of publications that cover specific communities. You should be familiar with publications covering the many communities of Los Angeles such as The Los Angeles Sentinel, The Los Angeles Blade, The Los Angeles Wave, La Opinión, L.A. Taco, The Eastsider, The Armenian Weekly, High Country News, the Asian Journal and others. You should keep up with the Daily Trojan and uscannenbergmedia.com, including USC student-led verticals Dímelo and Black., listen to NPR and news radio, watch local and national television news, read news email newsletters and push alerts and follow news organizations social networks, including Twitter, Instagram and TikTok. You're encouraged to sign up for Nieman Lab's newsletter, which

publishes brief, readable articles on important issues in the media. Following the news will sharpen your judgment and provide good (and bad) examples of the state of mainstream journalism.

Journal-isms: reports on news affecting women and people of color in the news industry.

<https://www.journal-isms.com/> is also a valuable resource.

Grading

a. Grading Breakdown

| Assignment | Points | % of Grade |
|------------------------------------------|-------------|-------------|
| Class Participation | 100 | 10 |
| Paper on the Ethnic or LGBTQ+ News Media | 300 | 30 |
| Take-Home Midterm Examination | 300 | 30 |
| Take-Home Final Examination | 300 | 30 |
| TOTAL | 1000 | 100% |

b. Course Grading Scale

Letter grades and corresponding point value ranges.

| Letter grade and corresponding numerical point range | | |
|------------------------------------------------------|--------------------------|----------------|
| 95% to 100%: A | 80% to 83%: B- | 67% to 69%: D+ |
| 90% to 94%: A- (A minus) | 77% to 79%: C+ (C plus) | 64% to 66%: D |
| 87% to 89%: B+ | 74% to 76%: C | 60% to 63%: D- |
| 84% to 86%: B | 70% to 73%: C- (C minus) | 0% to 59%: F |

c. Grading Standards

In writing your midterm and final examinations, **your primary sources will be:**

***The lectures including the PowerPoint presentations and voice-overs**

***The book:** *Heroes and Scoundrels: The Image of the Journalism in Popular Culture* and the *Heroes and Scoundrels* website on ijpc.org.

***The assigned videos.** No answer is complete without reference to all the assigned videos that accompany each lecture.

After that, class discussion and anything else you feel is useful to your essay (anything on the ijpc.org website or on the internet or in the library or from your experience).

Since these are take-home examination papers, you are expected to write a first-rate, professional piece of work. Footnotes may be used with many references quoted (opinions are worthless without references).

Each answer-essay will be graded as to:

***Completeness**

*Many references to lectures, readings and videos. Direct quotes from the videos are encouraged.

*Accuracy

*Writing (clarity and succinctness of prose)

*Basic style such as spelling, grammar and syntax.

Short Answer Questions:

A – Short answers are to the point, clear and concise, without any extraneous material.

Essay: Innovative, ambitious and elegant argument with many references and video examples. All aspects of the essay are extremely well executed.

A- – Short answers are to the point, clear and concise with minor digressions.

Essay: Innovative, ambitious and elegant argument with references and video examples. All aspects of the essay are well-executed. Occasional or minor lapses in execution or clarity of presentation.

B+ – Short answers are mostly on the mark with minor digressions.

Essay: Innovative or ambitious argument but with lapses in execution or clarity of presentation. Alternatively, strong execution and clarity of presentation, but argument lacks ambition and innovation and references and video examples are mixed.

B – Short answers are acceptable but leaves out some important information.

Essay: Argument responds to the assignment and is decently executed with mediocre references and video examples.

B- – Short answers are weak leaving out key information.

Essay: argument is present, but under-developed. Frequent organizational, stylistic weaknesses, and weak references and video examples impair the argument's intelligibility and/or persuasiveness.

C+ through D – Short answers are unsatisfactory with either wrong or incomplete information.

F – Fails to meet the major criteria of the assignment, are late or both. The following are some other circumstances that would warrant a grade of "F" and potential USC/Annenberg disciplinary action:

- Making up quotes or information.
- Plagiarizing information from any source.
- Missing a deadline.

Essay: Does not adequately address the assignment. Lacks an argument. Argument has major lapses in coherence or evidentiary support with little or no references and video examples. Lapses in organization or sentence-level clarity impairs intelligibility of the argument.

Add/Drop Dates for Session 001

(15 weeks: 1/9/2023 – 4/28/2023; Final Exam Period: 5/3-10/2023)

Link: <https://classes.usc.edu/term-20231/calendar/>

Last day to add: Friday, January 27, 2023

Last day to drop without a mark of "W" and receive a refund: Friday, January 27, 2023

Last day to change enrollment option to Pass/No Pass or Audit: Saturday, January 28, 2023 [All major and minor courses must be taken for a letter grade.]

Last day to add/drop a Monday-only class without a mark of "W" and receive a refund or change to Audit: Tuesday, January 31, 2023

Last day to withdraw without a "W" on transcript or change pass/no pass to letter grade: Friday, February 24, 2023 [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.]

Last day to drop with a mark of "W": Friday, April 7, 2023

Course Schedule: A Weekly Breakdown

| Dates | Topics/Daily Activities | Readings and Homework | Deliverable/ Due Dates |
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| Week 1 Dates: 1/9 Monday | <p>Lecture No. 1: Introduction Journalism of the late 19th-20th Centuries and the Silent Film. Early Female Reporters and Stunt Journalism. The Female Journalist and Silent Film.</p> <p>Power-Point Presentation No. 1 and video compilation: Introduction to Journalism. Image of the Female Journalist in Silent Films: <i>Escape from the Madhouse</i> (Nellie Bly) – <i>The Active Life of Dolly of the Dailies</i> – <i>How Molly Malone Made Good</i> – <i>Hold Your Breath</i>.</p> | <p>FOR WEDNESDAY 1/11 Reading: Book: <i>Heroes and Scoundrels</i>, Introduction</p> <p>Reading: Article: <i>Analyzing the Images of the Journalist in Popular Culture: a Unique Method of Studying the Public's Perception of Its Journalists and the News Media</i> (See Link on Blackboard Content).</p> <p>SCAN: Article: Research Report: <i>The Image of the Journalist in Silent Film, 1890 to 1929</i>, both Parts One and Two as well as look over <i>Appendices One to 21</i>. (See Link on Blackboard Content).</p> | |
| Week 1 Dates: 1/11 Wednesday | <p>Lecture No. 2: Journalism of the late 19th-20th centuries and the Silent Film Part Two. Telephone and Reporting the News. The newspaper in silent film. The image of the male journalist in 19th century novels and silent film. The Crime Reporter. The Cub Reporter. People of Color. The coming of sound.</p> <p>PowerPoint Presentation No. 2 and video compilation. Image of the Male Journalist in Silent Films: <i>The Grim Game</i>, <i>The Power of the Press</i>, <i>Eleven PM</i>. <i>Big News</i></p> | | Come up with an idea for which ethnic/LGBTQ+ media you will use in your paper. SUBJECT MUST BE APPROVED by 1/23 |
| Week 2 Dates: 1/16 Monday | Holiday | Holiday | [Martin Luther King's Birthday: Monday, January 16] |

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| Week 2 Dates: 1/18 Wednesday | Lecture No. 3: History I: The Emergence of Modern Journalism. Popular Culture and the Birth of Modern Newspapers. Political and Editorial cartoonists/illustrators PowerPoint Presentation No. 3 and video compilation. The Birth of Modern Journalism: <i>Park Row, Newsies, Citizen Kane, Dispatch from Reuters</i> . Editorial cartoonist/illustrators. | FOR WEDNESDAY 1/18 through 1/25 Reading: Book: <i>Heroes and Scoundrels</i>: Chapter One: History Optional Viewing: Video: Heroes and Scoundrels: Chapter One (3:31:31) | |
| Week 3 Dates: 1/23 Monday | Lecture No. 4: History II: Gossip. Early Tabloid Journalism PowerPoint Presentation No. 4 and video compilation. Gossip. Early Tabloid Journalism: – <i>Hot-News Marge – Scandal Sheet – Five-Star Final – Chicago-Roxie Hart & Chicago, the Musical – The Front Page – Runt Page – His Girl Friday & Switching Channels</i> | | Idea for which ethnic/LGBTQ+ media you will use in your paper. MUST BE APPROVED |
| Week 3 Dates: 1/25 Wednesday | Lecture No. 5: History III: Freedom of the Press. Censorship. Popular Culture and Freedom of the Press. PowerPoint Presentation No, 5 and video compilation. Freedom of the Press. Popular Culture and Freedom of the Press: II era: <i>Deadline U.S.A. – All the President’s Men (Woodward-Bernstein) – Dick – The Parallax View – Medium Cool</i> | | |
| Week 4 Dates: 1/30 Monday | Lecture No. 6: History IV: Bad and Good Journalists. Celebrity Journalists. PowerPoint Presentation No. 6 and video compilation: Censorship. Bad and Good Journalists. <i>Shattered Glass</i> . Celebrity Journalists. <i>Network – Absence of Malice – good night, and good luck – The Columnist – Frost/Nixon. The Newsroom. The Man Who Shot Liberty Valance.</i> | FOR MONDAY 1/30 through 2/22 Reading: Book: <i>Heroes and Scoundrels</i>: Chapter Two: Professionalism Optional Viewing: Video: Heroes and Scoundrels: Chapter Two (5:35:43) | |
| Week 4 Dates: 2/1 Wednesday | Lecture No. 7: Professionalism I: Rise of Professionalism. Journalism Education. Cub Reporters. Beat Reporting PowerPoint Presentation No. 7 and video compilation: Rise of Professionalism. Journalism Education. Cub Reporters. <i>Picture Snatcher – Behind the News & Headline Hunters – Nancy Drew, Reporter – Jimmy Olson of the Daily Plant Montage – Teacher’s Pet – State of Play.</i> | | |

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| <p>Week 5 Dates: 2/6 Monday</p> | <p>Lecture No. 8: Professionalism II: History of Investigative Reporters I. Popular Culture and the Positive Image of the Investigative Reporter.</p> <p>PowerPoint Presentation No. 8 and video compilation: Positive Images of the Investigative Reporter. <i>Clark Kent – Call Northside 777 – The Captive City – The Turning Point – The Pelican Brief – Cloud Atlas – Scandal – The Lives of Jenny Dolan – All the President’s Men – The Post – Spotlight – She Said</i></p> | | |
| <p>Week 5 Dates: 2/8 Wednesday</p> | <p>Lecture No. 9: Professionalism III: The Negative Image of Investigate Reporters II. History of Editors: The Colonial Press. Modern Editors. Popular Culture and the Editor I: Negative images.</p> <p>PowerPoint Presentation No. 9 and video compilation: Negative Images of the Investigative Reporter: <i>True Crime – The Girl with the Dragon Tattoo (Millennium Series) – Fletch</i> History of Editors. Popular Culture and the Editor I: Negative Images: <i>The Front Page (Walter Burns) – Nothing Sacred – True Crime – Spider-Man: J. Jonah Jameson of the Daily Bugle</i></p> | | |
| <p>Week 6 Dates: 2/13 Monday</p> | <p>Lecture No. 10: Professionalism IV: Editors II: Positive Images. Critics and Reviewers. Popular Culture and the Critic</p> <p>PowerPoint Presentation No. 10: Editors II. Critics and Reviewers. Video compilation: Editors: Positive Images. <i>Perry White of the Daily Planet – -30- -- Lou Grant – Call Northside 777 -- All the President’s Men (Ben Bradlee) – Capricorn One – Millennium Series (Erika Burger) – The Paper (Henry Hackett and Alicia Clark) – Ace in the Hole (Mr. Boot) – The Wire (Gus Haynes).</i> Critics and Reviewers. <i>All About Eve, Laura, House of Horrors, The Legend of Lylah Clare, An Inconvenient Woman, Frasier, Jiminy Glick, The Critic.</i></p> | <p>FOR MONDAY 2/20 through 3/20 Reading: Book: <i>Heroes and Scoundrels</i>: Chapter Three: Gender</p> | |
| <p>Week 6 Dates: 2/15 Wednesday</p> | <p>Lecture No. 11: Difference: Outlaws and Renegades. New Journalism and Creative and Non-Fiction Alcohol and Journalists. The Journalist and Personal Relationships. Work Family as a Substitute for the Nuclear Family. Gender I: Female Journalists History</p> <p>PowerPoint Presentation No. 11 and video compilation: Outlaws and Renegades. <i>Inherit the Wind</i> (H.L. Mencken), three versions – <i>Where the Buffalo Roam</i> and <i>Fear and Loathing in Las Vegas</i> (Hunter Thompson) Alcohol and Journalism: <i>Come Fill the Cup</i>. Work Family: <i>The Mary Tyler Moore Show</i> (Finale). Gender I: <i>A Woman Rebels – The Portrait of a Lady – Torchy Blane</i> Montage</p> | | |

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| Week 7 Dates: 2/20 Monday | Holiday | Holiday | [President's Day: Monday, February 20] |
| Week 7 Dates: 2/22 Wednesday | Lecture No. 12: Gender II: History of Female Journalists. Popular Culture and the Female Journalist. PowerPoint Presentation No. 12 and video compilation: Gender II: History of Female Journalists. Popular Culture of the Female Journalist. <i>Mr. Deeds Goes to Town – Meet John Doe – His Girl Friday – Woman of the Year – Lois Lane Montage – The Adventures of Jane Arden – Brenda Starr – Barbara Taylor Bradford's Remember – Daniel Steel's Message from Nam</i> | | |
| Week 8 Dates: 2/27 Monday | Lecture No. 13: Gender III: Well-Known Female Journalists. Popular Culture and the Female Journalist III. PowerPoint Presentation No. 13 and video compilation: Well-Known Female Journalists. Popular Culture and the Female Journalist II: <i>The China Syndrome – The Devil Wears Prada – Sex and the City TV series – Mary Richards – Murphy Brown</i> | | PASS OUT TAKE-HOME MIDTERM EXAMINATION |
| Week 8 Dates: 2/29 Wednesday | Lecture No. 14: Gender IV: Sleeping with Sources and Journalists and Sexual Harassment and Abuse Presentation No. 14 and video compilation: Sleeping with Sources and Journalists and Sexual Harassment and Abuse. <i>Thank You for Smoking – Political Animals – House of Cards (American & British versions) – Richard Jewell – The Loudest Voice & Bombshell (Roger Ailes) – The Morning Show.</i> | | |
| Week 9 Dates: 3/6 Monday | Lecture No. 15: Difference: Race I. Journalists of Color: Black Journalists and Publications. The Image of the Black Journalist in Popular Culture. PowerPoint Presentation No. 15 and video compilation: Race I. Black Journalists and Publications. Journalists of Color: The Image of the Black Journalist in Popular Culture. <i>Mystery in Swing – Black Like Me – Medium Cool – The Wire – The Pelican Brief</i> <i>Gordon "Gordy" Howard (The Mary Tyler Moore Show) – Family Guy (Ollie Williams) – Livin' Large – Hallmark Montage (Finding Santa, Morning Show Mysteries, One Winter Proposal, A Christmas Miracle, Love in Design, Fabulously Yours, Advice to Love By) – Being Mary Jane.</i> | | |

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| Week 9 Dates: 3/8 Wednesday | Lecture No. 16: Difference: Race II. Journalists of Color: Hispanic/Latino/a/x Journalist. Popular Culture and the Hispanic/Latino/a/x Journalist. PowerPoint Presentation No. 16 and video compilation: Difference: Race II. Journalists of Color: Hispanic/Latino/a/x Journalist. Popular Culture and the Hispanic/Latino/a/x Journalist. <i>The Lawless – Ugly Betty – Sealed Signed and Delivered – Hitch – The Rookie (The Overnight) – Rambo: Last Blood – Old Gringo – The Wire – Bordertown – Narcos – Tijuana.</i> | | |
| Spring Break Dates: 3/13-3/17 | SPRING BREAK | SPRING BREAK | SPRING BREAK |
| Week 10 Dates: 3/20 Monday | Lecture No. 17: Difference: Race III: Journalists of Color: Native American Journalists. Popular Culture and Native American Journalists. Asian-American Journalists. Popular Culture and the Asian-American Journalist. Indian Journalists. Popular Culture and Indian Journalists. PowerPoint Presentation No. 17 and video compilation: Race III: Journalists of Color: Native American Journalists. <i>Alaska Daily</i> Asian-American Journalists. Popular Culture and the Asian-American Journalist. <i>Year of the Dragon – Family Guy (Tricia Takanawa) – Robocop – Mass Effect – Dead Rising – Hallmark Film Montage (It's Christmas, Carol, The Christmas ring, Nature of Love) – Young Rock.</i> Indian Journalists. Popular Culture and Indian Journalists. <i>Page 3.</i> | FOR WEDNESDAY 3/22 through 4/5 Reading: Book: <i>Heroes and Scoundrels</i>: Chapter Four: Power Optional Viewing: Video Chapter Four: Power (7:01:58) New segment: <i>Succession</i> | MIDTERM DUE |
| Week 10 Dates: 3/22 Wednesday | Lecture No. 18: Difference: Gay-LGBTQ+ Journalists. Popular Culture and the LGBTQ+ Journalist. PowerPoint Presentation No. 18 and video compilation: Difference: Gay-LGBTQ+ Journalists. Popular Culture and the LGBTQ+ Journalist. <i>Big News – Bensinger Montage (The Front Page-His Girl Friday-The Front Page) – Laura – Kissing Jessica Stein – Capote – Infamous – Velvet Goldmine – The Devil Wears Prada – He's Just Not That Into You – Night Court – Queer as Folk – Dirt – Veronica Mars – Ugly Betty – Frasier – Da Ali G. Show – The L Word.</i> | | |

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| Week 11 Dates: 3/27 Monday | Lecture No. 19: Chapter Four: Power I. The Press as a uniquely potent force for ill or for good. The Anonymous Journalist. Journalists who do not serve the public interest. The Columnists. PowerPoint Presentation No. 19 and video compilation: Chapter Four: Power. The Press as a uniquely potent force for ill or for good: <i>Deadline U.S.A. – Good night, and good luck – State of Play – The Hour – Millennium Films</i> . The Anonymous Journalist: <i>Anonymous Journalist Montage – The Right Stuff</i> . Journalists who do not serve the public interest: <i>Absence of Malice – Scandal Sheet – Ace in the Hole – Mad City</i> . The Columnists I: <i>Washington Story</i> . | | |
| Week 11 Dates: 3/29 Wednesday | Lecture No. 20: Chapter Four: Power II. Gossip. The Gossip Columnists. Popular Culture and the Columnists II. Bloggers and Podcasters. PowerPoint Presentation No. 20 and video compilation: Power II. The Columnists II. Bloggers and Podcasters. The Gossip Columnists: Walter Winchell: <i>Wake Up and Live – Is My Face Red – Love is a Racket – Okay, America – Broadway /Melody of 1936 – Blessed Event – Winchell – Sweet Smell of Success</i> . The Gossip Columnists: Louella Parsons and Hedda Hopper: <i>Louella Parsons-Hedda Hopper Montage – Malice in Wonderland – RKO 281 – The Cat’s Meow – Harry Potter: Rita Skeeter Montage</i> | | |
| Week 12 Dates: 4/3 Monday | Lecture No. 21: Chapter 4: Power III. Violence Against the News Media. Popular Culture and Violence Against the News Media. Anonymous Sources. Protecting Sources. Shield Laws. Popular Culture and Protecting Anonymous Sources. PowerPoint Presentation No. 21 and video compilation: Chapter 4: Power III. Violence Against the News Media. Popular Culture and Violence Against the News Media. <i>Mr. Smith Goes to Washington – The Parallax View – Scandal – Wag the Dog</i> . Anonymous Sources. Shield Laws. Protecting Sources.: <i>Word of Honor – Nothing But the Truth – Will Mary Richards Go to Jail? – Murphy Brown: Subpoena Envy – State of Play (British version) – Deadline U.S.A. – All the President’s Men – Good night, and good luck</i> . | FOR Monday 4/3 through 4/10 Reading: Book: <i>Heroes and Scoundrels</i>: Chapter Five: Image Optional Viewing: Video Chapter Five: Image (6:47:03) Also: New segment: <i>Nightcrawler</i> | ETHNIC-LGBTQ+ PAPER DUE |

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| <p>Week 12 Dates: 4/5 Wednesday</p> | <p>Lecture No. 22: Chapter Four: Power IV. Who Owns the Press? Publishers and Media Barons. People Who Own the News Media. State Subsidized Media. Independent Editor-Owner of Small-Town Newspapers. Media Owners and Publishers. Popular Culture and the Publishers-Media Barons.</p> <p>PowerPoint Presentation No. 22 and video compilation: Chapter Four: Power IV. Who Owns the Press? Publishers and Media Barons. Popular Culture and the People Who Own the News Media. State-subsidized Media – Independent Editor-Owner of Small-Town papers: <i>V for Vendetta</i> – <i>Mr. Smith Goes to Washington</i>. Media Owners and Publishers: <i>Citizen Kane</i> – <i>Meet John Doe</i> – <i>Succession</i> – <i>Network</i> – <i>Tomorrow Never Dies</i> – <i>The Insider</i> – <i>Boss</i> – <i>The Newsroom</i> -- <i>Deadline U.S.A.</i> – <i>Good night, and good luck</i> – <i>The Insider</i>. Winning the Battle, but not the War: <i>Deadline U.S.A.</i> – <i>Good night, good luck</i> – <i>Lou Grant</i> – <i>Absence of Malice</i> – <i>Newspaper Presses (The Power of the Press)</i> – <i>Call Northside 777</i> – <i>True Crime</i> – <i>Deadline</i> – <i>Lou Grant: Expose</i> – <i>State of Play (Closing Credits)</i>.</p> | | |
| <p>Week 13 Dates: 4/10 Monday</p> | <p>Lecture No. 23: Chapter 5: The Image. The Newsreel Cameramen and Photojournalists. Popular Culture Depictions of the Newsreel Cameraman. Popular Culture and Photojournalists.</p> <p>PowerPoint Presentation No. 23 and video compilation: Chapter 5: The Image. <i>The Newsreel Cameramen and Photojournalists. Popular Culture Depictions of the Newsreel Cameraman: Too Hot to Handle. Popular Culture and Photojournalists: Picture Snatcher</i> – <i>Rear Window</i> – <i>Robert Capa</i> – <i>Man with a Camera</i> – <i>West Wing: Gaza</i> – <i>Barbara Bradford's Remember</i> – <i>Under Fire</i> -- <i>Salvador</i> – <i>The Bang Bang Club</i> – <i>Margaret Bourke-White</i> – <i>Violets Are Blue</i></p> | | |
| <p>Week 13 Dates: 4/12 Wednesday</p> | <p>Lecture No. 24: Chapter 5: Image II. Paparazzi. Popular Culture and Paparazzi. Broadcast Journalism: Radio Journalists. Popular Culture and the Radio Journalist.</p> <p>PowerPoint Presentation No. 24 and video compilation: Chapter 5: Image II. Paparazzi. Popular Culture and Paparazzi: <i>La Dolce Vita</i> – <i>The Public Eye</i> – <i>Lou Grant: Animal</i> – <i>The Naked Truth</i> – <i>Dirt</i> – <i>Paparazzi</i> – <i>Nightcrawler</i>. Radio Journalists. Video History of Radio. Popular Culture and the Radio Journalist: <i>Behind the Headlines</i> – <i>Two Against the World</i> – <i>A Face in the Crowd</i>.</p> | | <p>PASS OUT FINAL EXAMINATION</p> |

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| <p>Week 14 Dates: 4/17 Monday</p> | <p>Lecture No. 25: Chapter 5: Image III. Broadcast Journalism: Television Journalists. TV Network News. Video History of Television. Popular Culture and TV Journalists: Anchor, Producer, Writer, News Director-Managers.</p> <p>PowerPoint Presentation No. 25 and video compilation: Chapter 5: Image III. Broadcast Journalism: Television Journalists. TV Network News. Video History of Television. Popular Culture and TV Journalists: Anchor, Producer, Writer, News Director-Managers: <i>The Mary Tyler Moore Show (Ted Baxter) – Anchorman (Ron Burgundy) – The Simpsons (Kent Brockman) – Family Guy (Tom Tucker) – Saturday Night Live Weekend Updates – WRKP of Cincinnati (Len Nessman) – Sesame Street Newsflash (Kermit the Frog) – Network – Murrow – The Insider – Wrong is Right – The Newsroom – To Die For.</i></p> | | |
| <p>Week 14 Dates: 4/19 Wednesday</p> | <p>Lecture No. 26: Chapter 5: Image IV. Popular Culture and the TV Journalist II. Women of Color and Broadcast Journalism. Women and Sports Journalism.</p> <p>PowerPoint Presentation No. 26 and video compilation: Chapter 5: Image IV. Popular Culture and the TV Journalist II: <i>Broadcast News – The Mary Tyler Moore Show (Lou Grant-Murray Slaughter) – Murphy Brown and the FYI Staff – News at Eleven – The Image – The Newsroom (Mackenzie McHale) – Almost Golden – Up Close & Personal.</i> Women of Color and Broadcast Journalism. Women and Sports Journalism.</p> | <p>FOR WEDNESDAY 4/19 through 4/26 Reading: Book: <i>Heroes and Scoundrels</i>: Chapter Six: War</p> <p>Optional Viewing: Video Chapter Six: War (4:22:21)</p> | |
| <p>Week 15 Dates: 4/24 Monday</p> | <p>Lecture No.27: Chapter Six: War. The War Correspondent. The Image of the War Correspondent in Popular Culture.</p> <p>PowerPoint Presentation No. 27 and video compilation: Chapter Six: War. The War Correspondent. The Image of the War Correspondent in Popular Culture: Pre-World War II: <i>Floyd Gibbons – Clear all Wires – Scoop – Viva Villa – Espionage Agent.</i> World War II and Vietnam: <i>Foreign Correspondent – Arise, my Love – The Story of G.I. Joe (Ernie Pyle) – Objective, Burma – Guadalcanal Diary – Once Upon a Honeymoon – Someday I'll Find You – Hemingway & Gellhorn – M*A*S*H*: The Interview and Our Finest Hour – The Bedford Incident – The Green Berets – Full Metal Jacket.</i> After Vietnam: <i>Angkar: Cambodia Express – China Beach – The Quiet American – We Were Soldiers (Joe Galloway) – Under Fire – The Killing Fields – The Year of Living Dangerously – Blood Diamond – Welcome to Sarajevo – The Hunting Party – War Stories Live from Baghdad – Three Kings – Over There – Generation.</i></p> | <p>FOR WEDNESDAY 4/26 Reading: Book: <i>Heroes and Scoundrels</i>: Conclusion: The Future</p> <p>Optional Viewing: Video: The Future</p> | |

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| Week 15 Dates: 4/26 Wednesday | Lecture No. 28: Conclusion: Imagining the Future. Popular Culture and the Future. Final Words. | | Student USC Course Evaluations. |
| FINAL EXAM PERIOD Dates: MAY 3 1 PM | FINAL EXAMINATION TAKE-HOME DUE on Wednesday, May 3 at 1 p.m. NO EXCEPTIONS | FINAL EXAMINATION TAKE-HOME DUE on Wednesday, May 3 at 1 p.m. NO EXCEPTIONS | FINAL EXAMINATION TAKE-HOME DUE on Wednesday, May 3 at 1 p.m. NO EXCEPTIONS |

THE PAPER: ETHNIC OR LGBTQ+/Intersectional MEDIA
Due on: April 3, 2023 – 300 Points

Since popular culture reflects the news media as it is, there are very few films and television programs dealing with the ethnic media. Any communications outlet that intentionally produces news stories and other content for a particular ethnic group or ethnic community residing in the U.S. would be considered among ethnic media. People of color and other ethnic groups have been largely ignored throughout the 20th and into the 21st centuries by the mainstream media controlled by white men creating news primarily for white males. Because of this, various ethnic groups have created robust and essential news media dealing with news, information and stories ignored by the mainstream news media.

The National Directory of Ethnic Media, which is compiled every year by New America Media, contains information on over 2,500 ethnic media organizations in the United States. These media tell the stories of vibrant African, Black, Asian, European, Native American and other indigenous groups, Latino, and Middle Eastern communities that constitute much of American society today. A study released in June 2009 indicated that nearly 60 million Americans of Black, Latino and Asian background get their news and other information regularly from ethnically targeted television, radio, newspapers and websites. Many of these ethnic media publish or broadcast their stories in languages other than English.

If you prefer, you can write your paper on the various media that are intersectional and/or cover the experiences of the LGBTQ+ community.

ORGANIZATION OF YOUR PAPER

Part I: Pick a single ethnic medium or LGBTQ+/intersectional group and write a page or two summing up that particular ethnic medium in the United States.

Examples of major ethnic media include:

- *Black
- *Asian-American
- *Hispanic (Latino/a/x)
- *Jewish
- *Native American

Part II: Pick one example of the ethnic medium or LGBTQ+/intersectional medium you have chosen and do a thorough study of that piece of media. It can be a specific newspaper, magazine, podcast, television

program or any other media outlet.

This is a research paper in which you will use every resource available to you, including the internet and the USC library system. To get you started, here are three excellent resources on ethnic media:

https://www.sagepub.com/sites/default/files/upm-binaries/34989_1.pdf

<https://guides.library.harvard.edu/news/ethnic>

<https://www.pewresearch.org/journalism/fact-sheet/hispanic-and-black-news-media/>

Since you could write a book on any of these subjects, your paper should be **10 pages double-spaced**. You should use a **minimum of five references**. The paper should be double-spaced and at the top of each page include your name, Journalism 201, and the page number (you can create a header for this information). Footnotes should be single-spaced.

The more documented your paper, the better the grade. Use footnotes or citations to document every reference. The more references, the better the grade.

You will be graded not on length or on your opinions, but on the quality of presentation – writing (grammar, spelling), clarity, references cited, well-presented footnotes and intellectual content.

Internships

The value of professional internships as part of the overall educational experience of our students has long been recognized by the School of Journalism. Accordingly, while internships are not required for successful completion of this course, any student enrolled in this course that undertakes and completes an approved, non-paid internship during this semester shall earn academic extra credit herein of an amount equal to 1 percent of the total available semester points for this course. To receive instructor approval, a student must request an internship letter from the Annenberg Career Development Office and bring it to the instructor to sign by the end of the third week of classes. The student must submit the signed letter to the media organization, along with the evaluation form provided by the Career Development Office. The form should be filled out by the intern supervisor and returned to the instructor at the end of the semester. No credit will be given if an evaluation form is not turned into the instructor by the last day of class. Note: The internship must be unpaid and can only be applied to one journalism or public relations class.

Statement on Academic Conduct and Support Systems Academic Conduct

The USC Student Handbook

(https://policy.usc.edu/wp-content/uploads/2022/09/USC_StudentCode_August2022.pdf)

Academic Integrity

USC's Unifying Value of integrity is a foundational principle that inspires the community to match its values to its actions. Academic integrity is ultimately the sole guarantor of the legitimacy of one's education, and therefore, is vitally important not just for oneself, but for the entire USC community. The value of all USC degrees is negatively impacted by violations of academic integrity. In the classroom, general principles of academic integrity include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles.

Academic Integrity violations (academic dishonesty) include, but are not limited to: Plagiarism and Cheating

- The submission of material authored by another person but represented as the student's own work, whether that material is paraphrased or copied in verbatim or near-verbatim form.
- Re-using any portion of one's own work (essay, term paper, project, or other assignment) previously submitted without citation of such and without permission of the instructor(s) involved.

- Improper acknowledgment of sources in essays or papers, including drafts. Also, all students involved in collaborative work (as permitted by the instructor) are expected to proofread the work and are responsible for all particulars of the final draft.
- Acquisition of academic work, such as term papers, solutions, or other assignments, from any source and the subsequent presentation of those materials as the student's own work, or providing academic work, such as term papers, solutions, or assignments that another student submits as their own work.

USC School of Journalism Policy on Academic Integrity

https://catalogue.usc.edu/preview_entity.php?catoid=16&ent_oid=3459

"Since its founding, the 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."

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.

Students and Disability Accommodations:

USC welcomes students with disabilities into all of the University's educational programs. The Office of Student Accessibility Services (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call

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

988 Suicide and Crisis Lifeline - 988 for both calls and text messages – 24/7 on call

The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline is comprised of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273- 8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL) – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

Office for Equity, Equal Opportunity, and Title IX (EEO-TIX) - (213) 740-5086

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.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

The Office of Student Accessibility Services (OSAS) - (213) 740-0776

OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

USC Campus Support and Intervention - (213) 740-0411

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

Diversity, Equity and Inclusion - (213) 740-2101

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

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) 442-1200 – 24/7 on call

Non-emergency assistance or information.

Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC)

A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

Occupational Therapy Faculty Practice - (323) 442-2850 or otfp@med.usc.edu

Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.

Annenberg Student Success Fund

<https://annenberg.usc.edu/current-students/resources/annenberg-scholarships-and-awards>

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.

Annenberg Student Emergency Aid Fund

<https://annenberg.usc.edu/current-students/resources/annenberg-scholarships-and-awards>

Awards are distributed to students experiencing unforeseen circumstances and emergencies impacting their ability to pay tuition or cover everyday living expenses. These awards are not intended to cover full-tuition expenses, but rather serve as bridge funding to guarantee students' continued enrollment at USC until other resources, such as scholarships or loans, become available. Students are encouraged to provide as much information in their application, as well as contact their academic advisor directly with questions about additional resources available to them.

About Your Instructor

Joe Saltzman, professor of journalism and communication at USC Annenberg, is in his 55th year of consecutive teaching at USC Annenberg and has been a prolific print and electronic journalist for 60 years. He created the broadcasting sequence for the School of Journalism at the University of Southern California in 1974. He is a tenured professor at USC and the winner of several teaching awards, including the Scripps-Howard National Journalism and Mass Communications Professor of the Year and the USC Associates Teaching Excellence Award. He is currently the Director of the Image of the Journalist in Popular Culture (IJPC), a project of the Norman Lear Center, USC Annenberg, and a former Associate Dean of the USC Annenberg School for Communication and Journalism.

Before coming to USC, Saltzman was a senior writer-producer for the CBS-owned and operated stations. His documentaries and news specials have won more than 50 awards including the Alfred I. duPont-Columbia University Award in Broadcast Journalism (broadcasting's equivalent of the Pulitzer Prize), two Edward R. Murrow Awards for reporting, five Emmys and four Golden Mike awards. He was a senior medical documentary and news producer, head of an investigative unit in the beginning years of *Entertainment Tonight* and has worked in all aspects of multimedia including newspapers, magazines,

television, radio, and the Internet.

He was among the first broadcast documentarians to produce, write, and report on important social issues, including **Black on Black**, a 90-minute program with no written narration on what it is like to be Black in urban America 1967, acknowledged to be the first program of its kind on television; **The Junior High School (Part One, "Heaven Hell or Purgatory" and Part Two, From 'A' to Zoo")**, a two-hour program on education in America in 1971 considered by critics to be one of the best documentaries on education; **Rape**, a 30-minute 1972 program on the crime, the first documentary on the subject on television, which resulted in changes in California law and is considered the highest rated documentary in Los Angeles TV history, and **Why Me?** acknowledged to be the first documentary on television on the subject of breast cancer, a one-hour program in 1974 that resulted in thousands of lives being saved and advocated changes in the treatment of breast cancer in America; **The Unhappy Hunting Ground**, a **90-minute documentary** in 1970 on the urbanization of Native Americans, one of the few documentaries ever made on the subject and acknowledged to be the first on television, and **The Very Personal Death of Elizabeth Holt-Hartford**, a 30-minute program in 1971 on what is like to get old in America, **Mp4 files of the Saltzman documentaries are now available**. Click the individual program to watch it on Youtube.

Saltzman, who founded the Image of the Journalist in Popular Culture project and is considered the top expert in the field, supervises the ijpc.org website, IJPC Database and the peer reviewed IJPC Journal, all considered the worldwide resources on the subject. He is the author of *Frank Capra and the Image of Journalist in America*," and, with Professor Emeritus Matthew Ehrlich of the University of Illinois, *Heroes and Scoundrels: The Image of the Journalist in Popular Culture*, the only book covering all aspects of popular culture including film, television, novels, comics, and video games.