



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

**Spring 2024 – Mondays/Wednesdays – 12-1:40
p.m.**

Section: 21002R

Location: ASC 204

Instructor: Joe Saltzman

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Office Hours: Monday & Wednesday, 11 to 11:30 p.m.

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Course Description

Knowledge of journalism history is key for journalists: the past informs the present and gives context to our work. 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.

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 as, 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 have 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 serve each ethnic community with news and information unavailable anywhere else.

Student Learning Outcomes

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

Recommended Preparation: Study each PowerPoint-Video Presentation for class discussion. 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 PowerPoint-Video presentations, the class discussions and the textbook. 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.

Television Documentary Paper: A 5-page essay on the television documentary.

Ethnic-LGBTQ+ news media paper: A 10-page research essay 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, Hispanic-Latino, Asian, European, Middle Eastern, Native American and other Indigenous groups that constitute much of American society today, stories that have seldom, if ever, appeared 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 communities and publications.

Course Notes and Policies

Refer to the Syllabus constantly to see what is required of each class.

Every PowerPoint-Video Presentation (each running about 90 minutes) and additional material will be regularly posted on Blackboard Content along with the syllabus and announcements. PowerPoint Presentations-Videos of each class will also be available for review and study.

Homework will consist of viewing each Power-Point-Video Presentation before class. Each PowerPoint-Video presentation consists of a 45-minute PowerPoint lecture on some aspect of journalism history followed by an hour of video showing how popular culture treated that history. Each class will consist of a discussion of that lecture-video. You are expected to participate.

Attendance and participation in the discussions are essential if you want a good grade in the class. Only excused absences will be accepted. Students must notify the professor and teaching assistants ahead of a missed class explaining the circumstances.

It is essential that students come to class on time.

Required Readings, hardware/software, laptops and supplementary materials

Required Viewing: PowerPoint Presentation-Videos. Each Presentation contains a PowerPoint lecture on some aspect of journalism history and a video showing how popular culture treated that history. Also posted will be a printed lecture of the material). All are available in Blackboard content. Each Presentation-video must be viewed before class discussion and carefully studied for the examinations.

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 as an electronic edition. You can also work with the University Bookstore on campus.

Website: The *Heroes and Scoundrels* section available on www.ijpc.org
Be familiar with the contents and supplementary materials to the book, especially the special *Heroes and Scoundrels* section.

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. Also, the use of “they” as a singular pronoun “for people who don’t identify as a he or a she.”

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 uscannerbergmedia.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.

Grading

a. Grading Breakdown

| Assignment | Points | % of Grade |
|--|-------------|-------------|
| Class Participation | 100 | 10% |
| Television Documentary History Paper | 150 | 15% |
| Paper on the Ethnic or LGBTQ+ News Media | 250 | 25% |
| Take-Home Midterm Examination | 250 | 25% |
| Take-Home Final Examination | 250 | 25% |
| 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+ (D plus) |
| 90% to 94%: A- (A minus) | 77% to 79%: C+ (C plus) | 64% to 66%: D |
| 87% to 89%: B+ (B plus) | 74% to 76%: C | 60% to 63%: D- (D minus) |
| 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 PowerPoint-Video Presentations** including the voice-overs. **No answer is complete without reference to all the assigned videos that accompany each Presentation.**

***The book:** *Heroes and Scoundrels: The Image of the Journalist in Popular Culture* and the *Heroes and Scoundrels* section of www.ijpc.org

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 will be graded as to:

***Completeness**

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

*Accuracy

*Writing (clarity and succinctness of prose)

*Basic style such as spelling, grammar and syntax.

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

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

C+ through D – 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.

F – Fails to meet the major criteria of the assignment, is 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.

*Using AI without transparency

Add/Drop Dates for Session 001

(15 weeks: 1/8/2024 – 4/26/2024; Final Exam Period: 5/1-8/2024)

Link: <https://classes.usc.edu/term-20241/calendar/>

Last day to add: Friday, January 26, 2024

Last day to drop a class without a mark of “W,” except for Monday-only classes, and receive a refund: Friday, January 26, 2024

Last day to change enrollment option to Pass/No Pass or Audit: Friday, January 26, 2024 [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 30, 2024

Last day to withdraw without a “W” on transcript or change pass/no pass to letter grade: Friday, February 23, 2024 [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 5, 2024

Course Schedule: A Weekly Breakdown

A weekly schedule of the topics, readings, and deliverables for the course.

Use this schedule as a guide to the entire course and to see what information and videos are being presented during the class. Consider this schedule as a map to the entire course.

| | Topics/Daily Activities | Readings and Homework | Deliverable/Due Dates |
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| <p>Week 1 Monday Date: 1/8</p> | <p>General Introduction to the Class.</p> <p>How to Access PowerPoint Presentations-Videos as well as printed Presentations.</p> <p>Going over Syllabus Going over ijpc.org Website</p> | <p>FOR WEDNESDAY 1/10 CLASS: Power-Point Presentation No. 1 and video compilation: Introduction to Journalism. The History of Journalism Through the Prism of Popular Culture. Journalism of the late 19th-20th Centuries and the Silent Film Female Reporters and Stunt 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>PowerPoint Presentation No. 2 and video compilation. 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: <i>The Grim Game</i>, <i>The Power of the Press</i>, <i>Eleven P.M.</i> <i>Big News</i></p> <p>FOR WEDNESDAY 1/10 Reading: Book: <i>Heroes and Scoundrels</i>, Introduction</p> <p>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>OPTIONAL: 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> | |

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| <p>Week 1 Wednesday Date: 1/10</p> | <p>DISCUSSION: Presentation-Video 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. <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>Presentation-Video 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. <i>The Grim Game</i>, <i>The Power of the Press</i>, <i>Eleven P.M.</i> <i>Big News</i></p> | <p>FOR WEDNESDAY 1/17 CLASS: PowerPoint Presentation No. 3 and video compilation. The Emergence of Modern Journalism. Popular Culture and the Birth of Modern Newspapers. Political and Editorial cartoonists/illustrators: <i>Park Row</i>, <i>Newsies</i>, <i>Citizen Kane</i>, <i>Dispatch From Reuters</i>. Editorial cartoonist/illustrators.</p> | |
| <p>Week 2 Monday Date: 1/15</p> | <p><u>HOLIDAY - NO CLASS</u></p> | <p>FOR WEDNESDAY 1/17 through 1/24 Reading: Book: <i>Heroes and Scoundrels</i>: Chapter One: History</p> <p>HOMEWORK: TV Documentary History Presentation. <u>PAPER DUE: February 12 - Monday</u></p> | <p>[Martin Luther King Day: Monday, January 15]</p> |
| <p>Week 2 Wednesday Date: 1/17</p> | <p>DISCUSSION: TV DOCUMENTARY PAPER</p> <p>Presentation-Video No. 3: History I: The Emergence of Modern Journalism. Popular Culture and the Birth of Modern Newspapers. <i>Park Row</i>, <i>Newsies</i>, <i>Citizen Kane</i>, <i>Dispatch From Reuters</i>.</p> <p>Political and Editorial cartoonists/illustrators</p> | <p>FOR MONDAY. 1/22 CLASS: PowerPoint Presentation No. 4 and video compilation. Gossip. Early Tabloid Journalism: – <i>Hot-News Marge</i> – <i>Scandal Sheet</i> – <i>Five-Star Final</i> – <i>Chicago-Roxie Hart & Chicago</i>, <i>The Musical</i> – <i>The Front Page</i> – <i>Runt Page</i> – <i>His Girl Friday & Switching Channels</i></p> <p>FOR WEDNESDAY 1/24 CLASS: 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.</i> – <i>All the President’s Men</i> (<i>Woodward-Bernstein</i>) – <i>Dick</i> – <i>The Parallax View</i> – <i>Medium Cool</i>. Censorship. Popular Culture and Freedom of the Press.</p> | <p>Come up with an idea for which Ethnic/LGBTQ+ News Media you will use in your paper. SUBJECT MUST BE APPROVED by 1/24 Wednesday</p> |

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| <p>Week 3 Monday Date: 1/22</p> | <p>DISCUSSION: ETHNIC PAPER Presentation-Video No. 4: History II: Gossip. Early Tabloid Journalism. Hot- News Marge – Scandal Sheet – Five-Star Final – Chicago-Roxie Hart & Chicago, The Musical – The Front Page – Runt Page – His Girl Friday & Switching Channels</p> | | |
| <p>Week 3 Wednesday Date: 1/24</p> | <p>DISCUSSION: Presentation-Video No. 5: History III: Freedom of the Press. Deadline U.S.A. – All the President’s Men (Woodward- Bernstein) – Dick – The Parallax View – Medium Cool Censorship. Popular Culture and Freedom of the Press.</p> | <p>FOR MONDAY 1/29 CLASS: PowerPoint Presentation No. 6 and video compilation: Censorship. Bad and Good Journalists: Shattered Glass. Celebrity Journalists. Network – Absence of Malice – good night, and good luck – The Columnist – Frost/Nixon - The Newsroom -The Man Who Shot Liberty Valance.</p> <p>For WEDNESDAY 1/31 CLASS: PowerPoint Presentation No. 7 and video compilation: Rise of Professionalism. Journalism Education. Cub Reporters. Picture Snatcher – Behind the News & Headline Hpunters – Nancy Drew, Reporter – Jimmy Olsen of the Daily Plant Montage – Teacher’s Pet – State of Play.</p> | <p>Ethnic/LGBTQ+ News Media SUBJECT DUE</p> |
| <p>Week 4 Monday Date: 1/29</p> | <p>DISCUSSION: Presentation-Video No. 6: History IV: Bad and Good Journalists: Shattered Glass. Celebrity Journalists. Network – Absence of Malice – good night, and good luck – The Columnist – Frost/Nixon - The Newsroom - The Man Who Shot Liberty Valance.</p> | <p>FOR MONDAY 1/31 through 2/21 Reading: Book: Heroes and Scoundrels: Chapter Two: Professionalism</p> | |
| <p>Week 4 Wednesday Date: 1/31</p> | <p>DISCUSSION: Presentation-Video No. 7: Professionalism I: Rise of Professionalism. Journalism Education. Cub Reporters: Picture Snatcher – Behind the News & Headline Hunters – Nancy Drew, Reporter – Jimmy Olsen of the Daily Plant Montage – Teacher’s Pet – State of Play. Beat Reporting</p> | <p>FOR MONDAY 2/5 CLASS: PowerPoint Presentation No. 8 and video compilation: Positive Images of the Investigative Reporter. 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</p> <p>FOR WEDNESDAY 2/7 CLASS: PowerPoint Presentation No. 9 and video compilation: Negative Images of the Investigative Reporter: True Crime – The Girl With the Dragon Tattoo (Millennium Series) – Fletch.</p> <p>History of Editors. Popular Culture and the Editor I: Negative Images: The Front Page (Walter Burns) – Nothing Sacred – True Crime – Spider-Man: J. Jonah Jameson of the Daily Bugle</p> | |

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| <p>Week 5 Monday Date: 2/5</p> | <p>DISCUSSION: Presentation-Video No. 8: Professionalism II: History of Investigative Reporters I. Popular Culture and the Positive Image of the Investigative Reporter: 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.</p> | | |
| <p>Week 5 Wednesday Date: 2/7</p> | <p>DISCUSSION: TV PAPER DUE 9/25 Presentation-Video No. 9: Professionalism III: The Negative Image of Investigative Reporters II: True Crime – The Girl With the Dragon Tattoo (Millennium Series) – Fletch History of Editors: The Colonial Press. Modern Editors. Popular Culture and the Editor I: Negative images. The Front Page (Walter Burns) – Nothing Sacred – True Crime – Spider-Man: J. Jonah Jameson of the Daily Bugle</p> | <p>FOR MONDAY 2/12 CLASS: 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). Critics and Reviewers: All About Eve – Laura - House of Horrors - The Legend of Lylah Clare - An Inconvenient Woman – Frasier - Jiminy Glick -The Critic.</i></p> <p>FOR WEDNESDAY 2/14 CLASS: PowerPoint Presentation No. 11 and video compilation: Outlaws and Renegades. New Journalism and Creative and Non-Fiction: Inherit the Wind (H.L. Mencken), three versions – Where the Buffalo Roam and Fear and Loathing in Las Vegas (Hunter Thompson) Alcohol and Journalism: Come Fill the Cup. Work Family: The Mary Tyler Moore Show (Finale). Gender I: A Woman Rebels – The Portrait of a Lady – Torchy Blane Montage</p> | |
| <p>Week 6 Monday Date: 2/12</p> | <p>DISCUSSION: Presentation-Video No. 10: Professionalism IV: Editors II: Positive Images. 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). Critics and Reviewers. Popular Culture and the Critic: All About Eve - Laura, House of Horrors - The Legend of Lylah Clare - An Inconvenient Woman – Frasier - Jiminy Glick - The Critic.</p> | <p>FOR MONDAY 2/19 through 3/6 Reading: Book: Heroes and Scoundrels: Chapter Three: Gender</p> | <p style="text-align: center;"><u>TV Documentary Paper Due</u></p> |

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| <p>Week 6 Wednesday Date: 2/14</p> | <p>DISCUSSION: Presentation-Video No. 11: Difference: Outlaws and Renegades. New Journalism and Creative and Non-Fiction: <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 Journalists: <i>Come Fill the Cup. The Journalist and Personal Relationships. Work Family as a Substitute for the Nuclear Family:</i> <i>The Mary Tyler Moore Show</i> (Finale). Gender I: Female Journalists History. <i>A Woman Rebels – The Portrait of a Lady – Torchy Blane Montage</i></p> | <p>FOR WEDNESDAY 2/21 CLASS: 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 – Danielle Steel’s Message From Nam</i></p> | |
| <p>Week 7 Monday Date: 2/19</p> | <p>HOLIDAY – PRESIDENTS’ DAY – NO CLASS</p> | <p>HOLIDAY – PRESIDENTS’ DAY – NO CLASS</p> | <p>[Presidents’ Day: Monday, February 19]</p> |
| <p>Week 7 Wednesday Date: 2/21</p> | <p>Presentation-Video No. 12: Gender II: History of Female Journalists. Popular Culture and 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 – Danielle Steel’s Message From Nam</i></p> | <p>FOR MONDAY 2/26 CLASS: 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 – The Mary Tyler Moore Show (Mary Richards) – Murphy Brown</i></p> <p>FOR WEDNESDAY 2/28 CLASS: 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></p> | <p>[</p> |
| <p>Week 8 Monday Date: 2/26</p> | <p>Presentation-Video No. 13: Gender III: Well-Known Female Journalists. Popular Culture and the Female Journalist III: <i>The China Syndrome – The Devil Wears Prada – Sex and the City TV series – The Mary Tyler Moore Show (Mary Richards) – Murphy Brown</i></p> | | |

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| <p>Week 8 Wednesday Date: 2/28</p> | <p>DISCUSSION: MIDTERM EXAMINATION EXPLANATION-QUESTIONS</p> <p>Presentation-Video No. 14: Gender IV: Sleeping With Sources: <i>Thank You for Smoking – Political Animals – House of Cards (American & British versions) – Richard Jewell.</i></p> <p>Journalists and Sexual Harassment and Abuse: <i>The Loudest Voice & Bombshell (Roger Ailes) – The Morning Show.</i></p> | <p>FOR MONDAY 3/4 CLASS: PowerPoint Presentation No. 15 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></p> <p>PowerPoint Presentation No. 16 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 - 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></p> | <p>PASS OUT TAKE-HOME MIDTERM EXAMINATION</p> <p>DUE 3/18 MONDAY</p> |
| <p>Week 9 Monday Date: 3/4</p> | <p>Presentation-Video No. 15: 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></p> | | |
| <p>Week 9 Wednesday Date: 3/6</p> | <p>DISCUSSION: Presentation-Video No. 16: Difference: Race I. Journalists of Color: Black Journalists and Publications. The Image of the Black Journalist in Popular Culture: <i>Mystery in Swing – Black Like Me – Medium Cool – The Wire – The Pelican Brief - 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> a</p> | <p>FOR MONDAY 3/18 CLASS: PowerPoint Presentation No. 17 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 – Signed, Sealed, and Delivered – Hitch – The Rookie (The Overnight) – Rambo: Last Blood – Old Gringo – The Wire – Bordertown – Narcos – Tijuana.</i></p> <p>FOR WEDNESDAY 3/20 CLASS: PowerPoint Presentation No. 18 and video compilation: Race III: Journalists of Color: Native American Journalists. <i>Alaska Daily</i></p> <p>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></p> <p>Indian Journalists. Popular Culture and Indian Journalists: <i>Page 3.</i></p> | |

| Spring Break Dates: 3/11- 3/15 | SPRING BREAK – NO CLASS | SPRING BREAK – NO CLASS | SPRING BREAK – NO CLASS |
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| <p>Week 10 Monday Date: 3/18</p> | <p>DISCUSSION: Presentation-Video No. 17: 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 – Signed, Sealed, and Delivered – Hitch – The Rookie (The Overnight) – Rambo: Last Blood – Old Gringo – The Wire – Bordertown – Narcos – Tijuana</i></p> | <p>FOR WEDNESDAY 3/20 through 4/3 Reading: Book: <i>Heroes and Scoundrels</i>: Chapter Four: Power</p> | <p>TAKE-HOME MIDTERM EXAMINATION DUE</p> |
| <p>Week 10 Wednesday Date: 3/20</p> | <p>DISCUSSION: Presentation-Video No. 18: Difference: Race III: Journalists of Color: Native American Journalists. Popular Culture and 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 Takawawa) – 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></p> | <p>FOR MONDAY 3/25 CLASS: PowerPoint Presentation No. 19 and video compilation: Chapter Four: News Media and Fake News. Fake News. Disinformation. – Wag the Dog Power. The press as a uniquely potent force for ill or for good: Deadline U.S.A. – Good night, and good luck – State of Play – The Hour – Millennium Films. The Anonymous Journalist: Anonymous Journalist Montage – The Right Stuff. Journalists who do not serve the public interest: Absence of Malice – Scandal Sheet – Ace in the Hole – Mad City. The Columnists I: Washington Story. Advice Columnists: Take My Advice: The Ann and Abby Story.</p> <p>FOR WEDNESDAY 3/27 CLASS: PowerPoint Presentation No. 20 and video compilation: Power II. The Columnists II. Bloggers and Podcasters. The Gossip Columnists: Walter Winchell: 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. The Gossip Columnists: Louella Parsons and Hedda Hopper: Louella Parsons-Hedda Hopper Montage – Malice in Wonderland – RKO 281 – The Cat’s Meow – Harry Potter: Rita Skeeter Montage. Bloggers and Podcasters.</p> | |

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| <p>Week 11 Monday Date: 3/25</p> | <p>DISCUSSION: Presentation-Video No. 19: Chapter Four: News Media and Fake News. Disinformation. – <i>Wag the Dog</i> Power I. 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. The Anonymous Journalist: Anonymous Journalist Montage:</i> – <i>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: Washington Story. Advice Columnists: <i>Take My Advice: The Ann and Abby Story.</i></p> | | |
| <p>Week 11 Wednesday Date: 3/27</p> | <p>DISCUSSION: ETHNIC PAPER DUE 4/3 Presentation-Video No. 20: Chapter Four: Power II. Gossip. The Gossip Columnists. Popular Culture and the Columnists II: 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> 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> Bloggers and Podcasters.</p> | <p>FOR MONDAY 4/1 CLASS: 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. Anonymous Sources. Shield Laws. Protecting Sources: 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></p> <p>FOR WEDNESDAY 4/3 CLASS: 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 – Mr. Smith Goes to Washington.</i> Media Owners and Publishers: <i>Citizen Kane – Meet John Doe – Succession – Network – Tomorrow Never Dies – The Insider – Boss – The Newsroom -- Deadline U.S.A. – Good night, and good luck – The Insider. Winning the Battle, But not the War: Deadline U.S.A. – Good night, and good luck – Lou Grant – Absence of Malice – Newspaper Presses (The Power of the Press) – Call Northside 777 – True Crime – Deadline – Lou Grant: Expose – State of Play (Closing Credits).</i></p> | |

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| <p>Week 12 Monday Date: 4/1</p> | <p>DISCUSSION: Presentation-Video No. 21: Chapter 4: Power III. Violence Against the News Media. Popular Culture and Violence Against the News Media: Mr. Smith Goes to Washington – The Parallax View – Scandal... Anonymous Sources. Shield Laws. Protecting Sources: 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.</p> | <p>FOR Monday 4/3 through 4/10 Reading: Book: <i>Heroes and Scoundrels</i>: Chapter Five: Image</p> | |
| <p>Week 12 Wednesday Date: 4/3</p> | <p>DISCUSSION: Presentation-Video No. 22: 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: V for Vendetta – Mr. Smith Goes to Washington. Media Owners and Publishers: Citizen Kane – Meet John Doe – Succession – Network – Tomorrow Never Dies – The Insider – Boss – The Newsroom -- Deadline U.S.A. – Good night, and good luck – The Insider. Winning the Battle, But not the War: Deadline U.S.A. – Good night, and good luck – Lou Grant – Absence of Malice – Newspaper Presses (The Power of the Press) – Call Northside 777 – True Crime – Deadline – Lou Grant: Expose – State of Play (Closing Credits).</p> | <p>FOR MONDAY 4/8 CLASS: 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 – Rear Window – Robert Capa – Man With a Camera – West Wing: Gaza – Barbara Bradford’s Remember – Under Fire -- Salvador – The Bang Bang Club – Margaret Bourke-White – Violets Are Blue</i></p> <p>FOR WEDNESDAY 4/10 CLASS: PowerPoint Presentation No. 24 and video compilation: Chapter 5: Image II. Paparazzi. Popular Culture and Paparazzi: La Dolce Vita – The Public Eye – Lou Grant: Animal – The Naked Truth – Dirt – Paparazzi – Nightcrawler. Radio Journalists. Video History of Radio. Popular Culture and the Radio Journalist: Behind the Headlines – Two Against the World – A Face in the Crowd.</p> | <p>ETHNIC-LGBTQ+ PAPER DUE</p> |
| <p>Week 13 Monday Date: 4/8</p> | <p>DISCUSSION: Presentation-Video No. 23: Chapter 5:: 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 – Rear Window – Robert Capa – Man With a Camera – West Wing: Gaza – Barbara Bradford’s Remember – Under Fire -- Salvador – The Bang Bang Club – Margaret Bourke-White – Violets Are Blue.</i></p> | | |

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| <p>Week 13 Wednesday Date: 4/10</p> | <p>DISCUSSION: Presentation-Video No. 24: Chapter 5: Image II. Paparazzi. Popular Culture and Paparazzi.: <i>La Dolce Vita – The Public Eye – Lou Grant: Animal – The Naked Truth – Dirt – Paparazzi – Nightcrawler.</i> Broadcast Journalism: Radio Journalists. Popular Culture and the Radio Journalist: <i>Behind the Headlines – Two Against the World – A Face in the Crowd.</i></p> | <p>FOR MONDAY 4/15 CLASS: 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 – WKRP in Cincinnati (Len Nessman) – Sesame Street Newsflash (Kermit the Frog) – Network – Murrow – The Insider – Wrong Is Right – The Newsroom – To Die For.</i></p> <p>FOR WEDNESDAY 4/17 CLASS: 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. Women of Color and Broadcast Journalism. Women and Sports Journalism.</i></p> | |
| <p>Week 14 Monday Date: 4/15</p> | <p>DISCUSSION: TAKE-HOME FINAL EXAMINATION.</p> <p>Presentation-Video 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: <i>The Mary Tyler Moore Show (Ted Baxter) – Anchorman (Ron Burgundy) – The Simpsons (Kent Brockman) – Family Guy (Tom Tucker) – Saturday Night Live Weekend Updates – WKRP in Cincinnati (Len Nessman) – Sesame Street Newsflash (Kermit the Frog) – Network – Murrow – The Insider – Wrong Is Right – The Newsroom – To Die For.</i></p> | | <p>PASS OUT FINAL EXAMINATION</p> |

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| <p>Week 14 Wednesday Date: 4/17</p> | <p>DISCUSSION: Presentation-Video No. 26: 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 MONDAY 4/22 CLASS: 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. World War II and Vietnam:</i> <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 4/24 CLASS: PowerPoint Presentation No. 28 and video compilation: Imagining the Future. <i>The Thing from Another World – Left Behind Series – Kolchak the Nightstalker – Sabrina the Teenage Witch – Dr. Who: The Sarah Jane Adventures – RoboCop Montage – Max Headroom. Hackers and Bloggers:</i> <i>Millennium Series, Lisabeth Salander – State of Play, Della Frye – Enlightened – Damages – Terriers – Dark Angel – NCIS: Inside Man, Glee – Gossip Girl – Harry’s Law: Queen of Snark. Video Games:</i> <i>Alpha Protocol: Scarlet Lake – Mass Effect 1 and 2: Emily Wong – Dead Rising: Frank West and Rebecca Chang – Second Life – Alphaville Herald – Imagine-Reporter.</i></p> | |
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| <p>Week 15 Monday Date: 4/22</p> | <p>DISCUSSION: Presentation -Video No.27: 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. World War II and Vietnam: 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. After Vietnam: 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 4/24 Reading: Book: <i>Heroes and Scoundrels</i>: Conclusion: The Future</p> | |
| <p>Week 15 Wednesday Date: 4/24</p> | <p>DISCUSSION: Presentation No. 28: Conclusion: Imagining the Future. <i>The Thing from Another World – Left Behind Series – Kolchak the Nightstalker – Sabrina the Teenage Witch – Dr. Who: The Sarah Jane Adventures – RoboCop Montage – Max Headroom. Hackers and Bloggers: Millennium Series, Lisabeth Salander – State of Play, Della Frye – Enlightened – Damages – Terriers – Dark Angel – NCIS: Inside Man, Glee – Gossip Girl – Harry’s Law: Queen of Snark. Video Games: Alpha Protocol: Scarlet Lake – Mass Effect 1 and 2: Emily Wong – Dead Rising: Frank West and Rebecca Chang – Second Life – Alphaville Herald – Imagine-Reporter.</i> Final Words</p> | <p>TAKE-HOME EXAMINATION</p> | <p>Student Evaluations</p> |
| <p>Final Exam Deadline Friday, May 3, 1 p.m.</p> | <p>Final Exam Deadline Friday, May 3, 1 p.m. NO EXCEPTIONS</p> | <p>Final Exam Deadline Friday, May 3, 1 p.m. NO EXCEPTIONS</p> | <p>Final Exam Deadline Friday, May 3, 1 p.m. NO EXCEPTIONS</p> |

TELEVISION DOCUMENTARY PAPER

Due on Monday, February 12, 2024 – 150 points

HOMEWORK: View the Television Documentary History Power-Point Presentation and Video (available on Blackboard Content).

ASSIGNMENT: Write a 5-page double-spaced essay on the television documentary discussing the following:

*What are the origins of the television documentary (less than one page)?

*Discuss and compare the following documentaries. Which are more effective and why (about three pages)?

Victory at Sea, Harvest of Shame and the Ken Burns documentaries (*Civil War, Baseball, Jazz*).

Michael Moore Films (*Roger & Me, Bowling for Columbine*), Frederick Wiseman films (*Titicut Follies, High School, Law & Order*) and Sir David Attenborough (*Life on Earth, A Life on our Planet, The Blue Planet*).

Joe Saltzman films (*Black on Black, Rape, Why Me?*), Shari Cookson films (*Living Dolls: The Making of a Child Beauty Queen, Skinheads USA: Soldiers of the Race War, Requiem for the Dead*) and Dan Birman-Megan Chao films (*Me Facing Life: Cyntoia's Story, Murder to Mercy: The Cyntoia Brown Story*).

*If you were going to do a documentary, what approach would you take and what would your subject be? What documentaries would have influenced you (one page)?

FORMATTING: The paper should include **your name, Journalism 201 TV Documentary Paper** and the **page number** (create a header or footer for this info) on each page.

DO NOT FORGET: REMEMBER TO PUT YOUR LAST NAME ON THE TITLE OF THE FILE YOU SEND. Just putting "TV Documentary" as the file name doesn't tell us who sent it in.

USE A WORD DOCUMENT ONLY

DON'TS:

NO PDFs

DO NOT USE GOOGLE DOCS. DO NOT USE PAGES.

DO NOT SUBMIT YOUR PAPER TO BLACKBOARD.

TURN IN YOUR PAPER ELECTRONICALLY TO:

saltzman@usc.edu kwoksama@usc.edu jbluck@usc.edu

THE PAPER: ETHNIC OR LGBTQ+/Intersectional NEWS MEDIA

Due on Wednesday, April 3, 2024 – 250 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 a white audience. 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 backgrounds 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

While 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. At the top of each page include your name, Journalism 201, and the page number (you can create a header for this information). Footnotes that include references and added information should be single-spaced.

The paper is divided into TWO PARTS:

PART ONE: TWO PAGES – Pick a single ethnic medium or LGBTQ+/intersectional group and write **two pages** summing up that particular ethnic news medium in the United States

PART TWO: EIGHT PAGES: Pick one example of the ethnic medium or LGBTQ+/intersectional news medium you have chosen and do a thorough study of that media segment. It can be a specific newspaper, magazine, podcast, television program or any other media outlet. Historic newspapers or magazines are the easiest to do and are recommended.

You should emphasize the following:

- *how the publication gave voice to the people in the community
- *how the publication served the community
- *why the publication is important to the community
- *what stories did the publication publish that the mainstream press ignored
- *the role the publication played in giving the community pride in its culture and people
- *how the publication preserved the community's culture and identity

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/>

The more documented your paper, the better the grade. Use footnotes to document every reference and to include additional information that you are not including in your essay. The more references and information, 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.

Academic Integrity and the Other AI

Academic integrity is complicated today by the increasingly more sophisticated prevalence of Artificial Intelligence (AI), or machine learning and language models. Because of that, here are some general principles to live by if you decide to use AI in this class:

*All work should be original and created specifically for the given assignment. You are still responsible for the accuracy and originality of any material submitted.

*You should be the author of all text submitted. If you are not, cite the specific sources, including if the sentence was written by an AI program.

*All academic integrity policies listed in this syllabus are applicable if you use generative AI tools. If you use an AI tool, then identify it clearly as a reference just as you would do a book, a video, a presentation or any other source.

* Any AI text, image or graphic should be appropriately cited.

*If it would not be ethical or academically responsible to use an individual person's work in a particular way, do not use AI in that way. For example, it is unethical for another person to do an assignment for you. It is just as unethical and impermissible for you to use AI to do the assignment for you. It is ethical to have another person proofread your paper and it is ethical to have AI proofread your paper. If AI makes grammar, spelling, and/or phrasing suggestions, you are free to use them with appropriate identification (i.e., this examination or paper was proofread by an AI program and I accepted some or all of its recommendations.)

*When you use an AI program, document your process in detail through standard attribution and citation within your paper. You could, for example include a sentence or a footnote/endnote linking to a conversation you had about that issue with ChatGPT.

*Work that does not reflect both these commitments (ethical use of other people's work and clear documentation) may be treated as a breach of academic integrity, with consequences that include but are not limited to being required to redo the assignment, standard grading contract penalties, and in certain cases failure for the course as a whole. I reserve the right to determine the appropriate consequence based on what I believe will best serve our course, classroom learning, and my responsibilities as a USC faculty member.

A final note: Submitting work generated by an undisclosed AI program is akin to plagiarism, and violations will be treated accordingly. Remember, also, that you are responsible for all of the writing you submit and all of its contents, no matter what its origin may be.

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 56th year of consecutive teaching at USC Annenberg and has been a prolific print and electronic journalist for 65 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 Schell Holt-Hartford***, a 30-minute program in 1971 on what is like to get old in America. 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 leading 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 the Journalist in American Film,* 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.