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.

A main goal 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. 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.

We will explore the racial and gender discrimination in the white male-controlled news media and how this is reflected in the image of the journalist in popular culture. Female journalists, people of color journalists and LGBTQ+ journalists have been marginalized in history books, in popular culture and in real life. Females have slowly made inroads and perhaps are more influential in news media today than ever before, but it is still an upward battle. People of color, ignored by news media throughout the 20th century, also are making gradual inroads, but progress has been agonizingly slow. LGBTQ+ journalists hid their sexual preference from employers for decades. They now are feeling more freedom in revealing who they are and what they have to contribute to the reporting of information to the American people. Still, there is much progress to be made. You also will have a chance to explore the ethnic and LGBTQ+ news media that serve each community with news and information unavailable anywhere else.

Without the very important viewpoints from journalists who are not white males, the coverage of news in the United States will never be complete.

One of the primary objectives of this course is to teach you to be more sophisticated in your understanding of the news media, their functions, and the reasons the people have a love-hate relationship with the messengers who bring the important news and information to them.
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.

**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, Resource sections and the *Heroes and Scoundrel* section of the ijpc.org website.

**Description and Assessment of Assignments**

*The take-home 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.

**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.

**Participation**

*You are expected to participate in all of the class sessions – either in person or by email. You will be given study questions for each PowerPoint Presentation-Video, and you will be expected to participate in the class*
discussions of those study questions. No exceptions.

It is essential that students come to class on time.

Attendance
Attendance and participation in the discussions are essential if you want a good grade in the class. Only excused absences (illness with a doctor’s note, family emergencies, accidents) will be accepted. **Students must notify the professor and teaching assistants ahead of a missed class explaining the circumstances.** There are no make-up exams or time extensions. No unexcused absences.

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 Brightspace 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 PowerPoint-Video Presentation before class. Each PowerPoint-Video presentation consists of a 30 to 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.

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 Brightspace 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](http://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:
- NLGIA Stylebook on LGBTQ Terminology: [https://www.nlgia.org/stylebook/](https://www.nlgia.org/stylebook/)
- National Center on Disability and Journalism: [https://ncdj.org/style-guide/](https://ncdj.org/style-guide/)
- Native American Journalists Association: [https://najanewsroom.com/reporting-guides/](https://najanewsroom.com/reporting-guides/)
- National Association of Black Journalists: [https://www.nabj.org/page/styleguide](https://www.nabj.org/page/styleguide)
- The Diversity Style Guide: [https://www.diversitystyleguide.com](https://www.diversitystyleguide.com)
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 Brightspace 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.

**Grading**

**a. Grading Breakdown**

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
<th>% of Grade</th>
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<tbody>
<tr>
<td>Class Participation</td>
<td>100</td>
<td>10%</td>
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<tr>
<td>Television Documentary History Paper</td>
<td>150</td>
<td>15%</td>
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<tr>
<td>Paper on the Ethnic or LGBTQ+ News Media</td>
<td>250</td>
<td>25%</td>
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<tr>
<td>Take-Home Midterm Examination</td>
<td>250</td>
<td>25%</td>
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<tr>
<td>Take-Home Final Examination</td>
<td>250</td>
<td>25%</td>
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<tr>
<td><strong>TOTAL</strong></td>
<td><strong>1000</strong></td>
<td><strong>100%</strong></td>
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b. Course Grading Scale
Letter grades and corresponding point value ranges.

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

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.

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:
* Compleness
  * 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: 8/26/2024 – 12/6/2024; Final Exam Period: 12/11-18/2024)
Link: https://classes.usc.edu/term-20243/calendar/
Last day to add: Friday, September 13, 2024
Last day to drop a class without a mark of “W,” except for Monday-only classes, and receive a refund: Friday, September 13, 2024
Last day to change enrollment option to Pass/No Pass or Audit: Friday, September 13, 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, September 17, 2024
Last day to withdraw without a “W” on transcript or change pass/no pass to letter grade: Friday, October 11, 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, November 15, 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.

<table>
<thead>
<tr>
<th>Topics/Daily Activities</th>
<th>Readings and Homework</th>
<th>Deliverable/Due Dates</th>
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<tbody>
<tr>
<td>Week 1</td>
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<tr>
<td>Monday</td>
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<tr>
<td>Date: 8/26</td>
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<tr>
<td>General Introduction to the Class.</td>
<td>FOR WEDNESDAY 8/28 CLASS:</td>
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<tr>
<td>Going over Syllabus</td>
<td>FOR WEDNESDAY 8/28 CLASS:</td>
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<tr>
<td>Going over ijpc.org Website</td>
<td>Reading: Book: Heroes and Scoundrels, Introduction</td>
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<tr>
<td></td>
<td>Article: 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 (See Link on Brightspace Content).</td>
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<tr>
<td></td>
<td>OPTIONAL: Article: Research Report: The Image of the Journalist in Silent Film, 1890 to 1929, both Parts One and Two as well as look over Appendices One to 21. (See Link on Brightspace Content)</td>
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<tr>
<td>Week 1</td>
<td>Wednesday Date: 8/28</td>
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<tr>
<th>Week 2</th>
<th>Monday Date: 9/2</th>
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<tbody>
<tr>
<td>LABOR DAY - NO CLASS</td>
<td><strong>FOR WEDNESDAY 9/4 through 9/11</strong> Reading: Book: <em>Heroes and Scoundrels</em>: Chapter One: History HOMEWORK: TV Documentary History Presentation. <strong>PAPER DUE: 9/30 - Monday</strong></td>
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<thead>
<tr>
<th>Week 2</th>
<th>Wednesday Date: 9/4</th>
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<tr>
<td>Week 3</td>
<td>DISCUSSION: ETHNIC PAPER</td>
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<tr>
<td>Monday</td>
<td>Dates: 9/9</td>
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<tr>
<th>Week 3</th>
<th>DISCUSSION:</th>
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<tr>
<td>Wednesday</td>
<td>Dates: 9/11</td>
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<tr>
<th>FOR MONDAY 9/16 CLASS:</th>
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<tr>
<th>FOR MONDAY 9/18 CLASS:</th>
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<table>
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<tr>
<th>Week 4</th>
<th>DISCUSSION:</th>
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<tbody>
<tr>
<td>Monday</td>
<td>Date: 9/16</td>
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<table>
<thead>
<tr>
<th>FOR MONDAY 9/23 through 10/9 Reading: Book: Heroes and Scoundrels: Chapter Two: Professionalism</th>
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<tbody>
<tr>
<td>Ethnic/LGBTQ+ News Media SUBJET DUE</td>
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</table>
Week 4
Wednesday

Date: 9/18
DISCUSSION:

FOR MONDAY 9/23 CLASS:

FOR WEDNESDAY 9/25 CLASS:

Week 5
Monday

Date: 9/23
DISCUSSION:
### Week 5
#### Wednesday
**Date:** 9/25

**DISCUSSION:**  
TV PAPER DUE 9/30

- **PowerPoint Presentation No. 10:** Editors II. Critics and Reviewers.  
  Video compilation: Editors: Positive Images:  

**Critics and Reviewers:** All About Eve – Laura - House of Horrors - The Legend of Lylah Clare - An Inconvenient Woman – Frasier - Jiminy Glick -The Critic.

**FOR MONDAY 9/30 CLASS:**
- **Presentation-Video No. 11:**  
  Alcohol and Journalists: *Come Fill the Cup.*  
  The Journalist and Personal Relationships. Work Family as a Substitute for the Nuclear Family: *The Mary Tyler Moore Show* (Finale).  

**Gender I: Female Journalists History.**  
- *A Woman Rebels – The Portrait of a Lady – Torchy Blane Montage*

**FOR WEDNESDAY 10/2 CLASS:**
- **PowerPoint Presentation No. 12 and video compilation:**  
  Gender II: History of Female Journalists.  
  Popular Culture of the Female Journalist. *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*

### Week 6
#### Monday
**Date:** 9/30

**DISCUSSION:**  
Presentation-Video No. 11:  

**Alcohol and Journalists: *Come Fill the Cup.***  

**The Journalist and Personal Relationships. Work Family as a Substitute for the Nuclear Family:**  
*The Mary Tyler Moore Show* (Finale).  

**Gender I: Female Journalists History.**  
- *A Woman Rebels – The Portrait of a Lady – Torchy Blane Montage*

**FOR MONDAY 10/7 through 10/23 Reading:**  
**Book:** *Heroes and Scoundrels:* Chapter Three: Gender

**TV Documentary Paper Due**
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<tr>
<th>Week 6</th>
<th>DISCUSSION:</th>
<th>FOR MONDAY 10/7 CLASS:</th>
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<tr>
<th>Week 7</th>
<th>DISCUSSION:</th>
<th>FOR WEDNESDAY 10/9 CLASS:</th>
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[Fall Recess: October 10-11]
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<tr>
<th>Week 7</th>
<th>DISCUSSION:</th>
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<tbody>
<tr>
<td>Wednesday Date: 10/9</td>
<td>Presentation No. 14 and video compilation: Gender IV: Sleeping With Sources and Journalists and Sexual Harassment and Abuse: Thank You for Smoking – Political Animals – House of Cards (American &amp; British versions) – Richard Jewell – The Loudest Voice &amp; Bombshell (Roger Ailes) – The Morning Show.</td>
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<th>FOR MONDAY 10/14 CLASS:</th>
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<th>FOR WEDNESDAY 10/16 CLASS:</th>
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<tr>
<th>Week 8</th>
<th>DISCUSSION:</th>
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<tbody>
<tr>
<td>Monday Date: 10/14</td>
<td>MIDTERM EXAMINATION EXPLANATION-QUESTIONS</td>
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<p>| PASS OUT TAKE-HOME MIDTERM EXAMINATION DUE 10/28 WEDNESDAY |</p>
<table>
<thead>
<tr>
<th>Week 8 Wednesday</th>
<th>DISCUSSION:</th>
<th>FOR MONDAY 10/21 CLASS:</th>
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<td>FOR WEDNESDAY 10/23 CLASS:</td>
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| Week 9 Monday    | DISCUSSION: | |
|------------------|------------| |
### Week 9
**Wednesday Dates:**
- **10/23**

**DISCUSSION:**
PowerPoint Presentation No. 18 and video compilation:

### FOR MONDAY 10/28 CLASS:
- PowerPoint Presentation No. 19 and video compilation:

### FOR WEDNESDAY 10/30 CLASS:
- PowerPoint Presentation No. 20 and video compilation:
  - Bloggers and Podcasters.

### Week 10
**Monday Date:**
- **10/28**

**DISCUSSION:**

### FOR WEDNESDAY 10/30 through 11/11
- **Reading:**
  - Book: Heroes and Scoundrels: Chapter Four: Power

### TAKE-HOME MIDTERM EXAMINATION DUE
### Week 10
#### Wednesday
**Date:** 10/30
**DISCUSSION:**
PowerPoint Presentation No. 20 and video compilation: Power II. The Columnists II. Bloggers and Podcasters.

FOR MONDAY 11/4 CLASS:

FOR WEDNESDAY 11/6 CLASS:

### Week 11
#### Monday
**Date:** 11/4
**DISCUSSION:**
ETHNIC PAPER DUE 11/13

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<tr>
<th>Week 11</th>
<th>DISCUSSION:</th>
<th>FOR WEDNESDAY 11/13 CLASS:</th>
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<table>
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<tr>
<th>Week 12</th>
<th>DISCUSSION:</th>
<th>FOR WEDNESDAY 11/20 CLASS:</th>
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<th>Veteran’s Day – NO CLASS</th>
<th>Veteran’s Day – NO CLASS</th>
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<tbody>
<tr>
<td>Wednesday Date: 11/13</td>
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<td>[Veterans Day: November 11]</td>
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<table>
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<tr>
<th>Week 12</th>
<th>DISCUSSION:</th>
<th>FOR Monday 11/13 through 11/20</th>
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<tr>
<th>Week 12</th>
<th>FOR MONDAY 11/18 CLASS:</th>
<th>ETHNIC-LGBTQ+ NEWS PAPER DUE</th>
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<th>Week 12</th>
<th>Veteran’s Day – NO CLASS</th>
<th>ETHNIC-LGBTQ+ NEWS PAPER DUE</th>
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<tbody>
<tr>
<td>Week 13</td>
<td>DISCUSSION:</td>
<td>FOR MONDAY 11/25 CLASS:</td>
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<tr>
<td>Date: 11/18</td>
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### Week 14
**Monday Date:** 11/25
**DISCUSSION:**
TAKE-HOME FINAL EXAMINATION.


**FOR WEDNESDAY 12/2 CLASS:**

**PASS OUT FINAL EXAMINATION**

### Week 14
**Wednesday Date:** 11/27
**THANKSGIVING – NO CLASS**

### Week 15
**Monday Date:** 12/2
**DISCUSSION:**


**FOR WEDNESDAY 4/24 CLASS:**
<table>
<thead>
<tr>
<th>Week 15 Wednesday</th>
<th>DISCUSSION:</th>
<th>THE LAST CLASS</th>
<th>Student Evaluations</th>
</tr>
</thead>
</table>
TELEVISION DOCUMENTARY PAPER
Due on Monday, September 30, 2024 – 150 points

HOMEWORK: View the Television Documentary History Power-Point Presentation and Video (available on Brightspace 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)?

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

2. 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).


*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. NO LINKS WHATSOEVER. DO NOT USE PAGES.
- DO NOT SUBMIT YOUR PAPER TO Brightspace.

TURN IN YOUR PAPER ELECTRONICALLY TO:
saltzman@usc.edu    kwoksama@usc.edu    jbluck@usc.edu
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
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.

There is a sample ethnic/LGBTQ newspaper in Brightspace.

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.

**FORMATTING:** The paper should include your name, Journalism 201 News Media 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 “News Media Paper” 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. NO LINKS WHATSOEVER. DO NOT USE PAGES.
- DO NOT SUBMIT YOUR PAPER TO Brightspace.

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**Policies and Procedures**

**Additional Policies**
It is essential that students come to class on time.

Attendance and participation in the discussions are essential if you want a good grade in the class. Only excused absences (illness with a doctor’s note, family emergencies, accidents) will be accepted. **Students must notify the professor and teaching assistants ahead of a missed class explaining the circumstances.** There are no make-up exams or time extensions. No unexcused absences.

Check your USC email every day for updates and Study Questions for each PowerPoint-Video Presentation.

You can find all of the PowerPoint-Video Presentations on a link in Brightspace.
You can find printed versions of all PowerPoint-Video Presentations on a link in Brightspace.

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

**Communication**
You can always contact me on email. Feel free to email me whenever you have a question, a concern, an excused absence. If you want to talk to me in person 30 minutes before or after class is the best time. If you are unavailable at that time, we can always schedule a Zoom session.
Classroom Policies
The history of journalism and the United States is one filled with racism and gender discrimination. Many of the PowerPoint Presentations and Videos reflect the society in which they were created at the time. Although I have worked hard to minimize the racism and gender discrimination of the era, much of it is bound to be included.

We are dealing with history, and the blunt fact is that American history is racist. Females, people of color and LGBTQ+ individuals have been ridiculed in popular culture since the beginnings of silent film. Popular culture simply emulates what is happening in the real world. The instructor has edited out a lot of racism and gender discrimination from the video clips you will see, but inevitably, especially in the films of the early to mid-20th century, there will be characters and dialogue that are offensive. It is important to remember that we should not censor history but use history to understand what this country was like, what this country is like and what this country should be like.

Hiding our racist past doesn’t resolve anything. So, if something offends you in one of the film or TV clips, the instructor hopes you will remember that this is the way it was and not something any of us condone today.

There may also be excerpts that have violence or nudity or sexual activity or profanity and again, if this may offend you, fast forward by them.

Classroom Norms
The classroom should be a free exchange of ideas. Class discussions should be civil, and any statement made by students will be tolerated. If you disagree with anything said by me or another student, feel free to voice your opinion and challenge anything that is said in class with civility and respect for anything said in class by students and myself. You will never be penalized for a statement made in class with which I disagree. Never. So, feel free to say anything in class. What is said in class stays in class.

If I say anything that might hurt your feelings, it is never intentional. If something is said spontaneously and sometimes inadvertently that you feel is inappropriate, either raise your hand during class, or let’s talk after class or via email or Zoom. Don’t let anything I say that offends you fester – let’s talk it out. I would never hurt a student’s feelings intentionally. And if anything is said that offends you or hurts your feelings, please let me know immediately during or after class so we can make sure it won’t happen again.

Course Evaluations
It is important for you to fill out the student evaluations at the end of the semester. These are held university-wide, and it is essential that you fill out the evaluations. It is an important review of your experience in this class, and one taken seriously by the instructor, USC Annenberg and the University-at-large.

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

Course Content Distribution and Synchronous Session Recordings Policies
USC has policies that prohibit recording and distribution of any synchronous and asynchronous course content outside of the
Recording a university class without the express permission of the instructor and announcement to the class, or unless conducted pursuant to an Office of Student Accessibility Services (OSAS) accommodation. Recording can inhibit free discussion in the future, and thus infringe on the academic freedom of other students as well as the instructor. (Living our Unifying Values: The USC Student Handbook, page 13).

Distribution or use of notes, recordings, exams, or other intellectual property, based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. This includes but is not limited to providing materials for distribution by services publishing course materials. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the internet, or via any other media. (Living our Unifying Values: The USC Student Handbook, page 13).

Statement on Academic Conduct and Support Systems

Academic Conduct


Academic Integrity

The University of Southern California is foremost a learning community committed to fostering successful scholars and researchers dedicated to the pursuit of knowledge and the transmission of ideas. Academic misconduct is in contrast to the university’s mission to educate students through a broad array of first-rank academic, professional, and extracurricular programs and includes any act of dishonesty in the submission of academic work (either in draft or final form).

This course will follow the expectations for academic integrity as stated in the USC Student Handbook. All students are expected to submit assignments that are original work and prepared specifically for the course/section in this academic term. You may not submit work written by others or “recycle” work prepared for other courses without obtaining written permission from the instructor(s). Students suspected of engaging in academic misconduct will be reported to the Office of Academic Integrity.

Other violations of academic misconduct include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see the student handbook or the Office of Academic Integrity’s website, and university policies on Research and Scholarship Misconduct.

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.

Generative AI Policy

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 or paragraph 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. If 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 57th 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.