



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

**Spring 2025 – Mondays/Wednesdays – 12-1:40
p.m.**

Section: 21002R

Location: ASC 204

Instructor: Joe Saltzman

Office: ASC 102B

Office Hours: Monday & Wednesday, 11-11:30 a.m. By
appointment.

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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.

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 news 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

Students 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 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.

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 PowerPoint 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.

All USC students have access to the AP stylebook via the USC library (https://www-apstylebook-com.libproxy1.usc.edu/usc_edu/).

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

The following style guides will be available on Brightspace:

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://www.aaaja.org/news-and-resources/guidances/>

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://styleguide.transjournalists.org/>

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 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, elevASIAN 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

Description of assessments and corresponding points and percentage of grade.

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. The grade scale below was approved by USC Annenberg.

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 must be used with references quoted and added information (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

d. Grading Timeline

Papers and Examinations will be passed back within a reasonable timeline before the next assignment is due.

Assignment Submission Policy

All assignments are due on the dates listed in the syllabus – in the course schedule.

They must be written in a Word document. No links. No Google Docs. No Pages. No other media. The finished Word document or PDF must be sent as an electronic attachment to an email to the instructor and both TAs.

DO NOT submit anything to Brightspace.

Add/Drop Dates for Session 001

(15 weeks: 1/13/2025 – 5/2/2025; Final Exam Period: 5/7-14/2025)

Link: <https://classes.usc.edu/term-20251/registration-calendar/>

Last day to add: Friday, January 31, 2025

Last day to drop a class without a mark of “W,” except for Monday-only classes, and receive a refund: Friday, January 31, 2025

Last day to change enrollment option to Pass/No Pass or Audit: Friday, January 31, 2025 [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, February 4, 2025

Last day to withdraw without a “W” on transcript or change pass/no pass to letter grade: Friday, February 28, 2025 [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 11, 2025

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
<p>Week 1 Monday Date: 1/13</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 1/15 CLASS:</p> <p>Power-Point Presentation-Video No. 1-2: Introduction to Journalism. The History of Journalism Through the Prism of Popular Culture. Journalism of the late 19th-20th Centuries and the Silent Film. The Typewriter and the Telephone. Female Reporters and Stunt Journalism: <i>Escape From the Madhouse</i> (Nellie Bly) <i>Image of the Female Journalist in Silent Films: The Active Life of Dolly of the Dailies – How Molly Malone Made Good – Hold Your Breath.</i></p> <p>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 Brightspace 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 Brightspace Content)</p>	
<p>Week 1 Wednesday Dates: 1/15</p>	<p>DISCUSSION:</p> <p>PowerPoint Presentation-Video No. 1-2: Introduction Journalism of the late 19th-20th Centuries and the Silent Film. The Typewriter and the Telephone. 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 – How Molly Malone Made Good – Hold Your Breath.</i></p>	<p>FOR WEDNESDAY 1/22 CLASS:</p> <p>PowerPoint Presentation-Video No. 3. The Emergence of Modern Journalism. Popular Culture and the Birth of Modern Newspapers. Political and Editorial cartoonists/illustrators: <i>Park Row, Newsies, Citizen Kane, Dispatch From Reuters.</i> Political-Editorial cartoonist/illustrators.</p>	

<p>Week 2 Monday Date: 1/20</p>	<p>HOLIDAY – NO CLASS</p>	<p>FOR WEDNESDAY 1/22 through 1/29 Reading: Book: <i>Heroes and Scoundrels</i>: Chapter One: History</p> <p>HOMEWORK: TV Documentary History Presentation. <u>PAPER DUE: 2/19 - Wednesday</u></p>	<p>[Martin Luther King Day: Monday, January 20]</p>
<p>Week 2 Wednesday Dats: 1/22</p>	<p>DISCUSSION: PowerPoint Presentation-Video No. 3. The Emergence of Modern Journalism. Popular Culture and the Birth of Modern Newspapers. Political and Editorial cartoonists/illustrators: Park Row, Newsies, Citizen Kane, Dispatch From Reuters. Political-Editorial cartoonist/illustrators.</p>	<p>FOR MONDAY 1/27 CLASS: PowerPoint Presentation-Video No. 4. 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>FOR WEDNESDAY 1/29 CLASS: PowerPoint Presentation-Video No. 5. Freedom of the Press. Popular Culture and Freedom of the Press: II era: 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>Week 3 Monday Date: 1/27</p>	<p>DISCUSSION: PowerPoint Presentation-Video No. 4. 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: 1/29</p>	<p>DISCUSSION: PowerPoint Presentation-Video No. 5. Freedom of the Press. Popular Culture and Freedom of the Press: II era: 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 2/3 CLASS: PowerPoint Presentation-Video No. 6. 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 2/5 CLASS: PowerPoint Presentation-Video No. 7. Rise of Professionalism. Journalism Education. Cub Reporters. Power of the Press - Picture Snatcher – Behind the News & Headline Hunters – 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: 2/3</p>	<p>DISCUSSION:</p> <p>PowerPoint Presentation-Video No. 6. Censorship. Bad and Good Journalists: <i>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.</i></p> <p>DISCUSSION: TV DOC PAPER</p>	<p>FOR MONDAY 2/5 through 3/3</p> <p>Reading:</p> <p>Book: <i>Heroes and Scoundrels:</i> Chapter Two: Professionalism</p>	
<p>Week 4 Wednesday Date: 2/5</p>	<p>DISCUSSION:</p> <p>PowerPoint Presentation-Video No. 7. Rise of Professionalism. Journalism Education. Cub Reporters. <i>Power of the Press - Picture Snatcher – Behind the News & Headline Hunters – Nancy Drew, Reporter – Jimmy Olsen of the Daily Plant Montage – Teacher’s Pet – State of Play.</i></p>	<p>FOR MONDAY 2/10 CLASS:</p> <p>PowerPoint Presentation-Video No. 8. Positive Images of the Investigative Reporter. <i>Clark Kent – Call Northside 777 – The Captive City – The Turning Point – The Pelican Brief – Cloud Atlas – Scandal – The Lives of Jenny Dolan – All the President’s Men – The Post – Spotlight – She Said</i></p> <p>FOR WEDNESDAY 2/12 CLASS:</p> <p>PowerPoint Presentation-Video No. 9. Negative Images of the Investigative Reporter: <i>True Crime – The Girl With the Dragon Tattoo (Millennium Series) – Fletch. 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</i></p>	
<p>Week 5 Monday Date: 2/10</p>	<p>DISCUSSION:</p> <p>PowerPoint Presentation-Video No. 8. Positive Images of the Investigative Reporter. <i>Clark Kent – Call Northside 777 – The Captive City – The Turning Point – The Pelican Brief – Cloud Atlas – Scandal – The Lives of Jenny Dolan – All the President’s Men – The Post – Spotlight – She Said</i></p>		

<p>Week 5 Wednesday Date: 2/12</p>	<p>DISCUSSION:</p> <p>PowerPoint Presentation-Video No. 9. Negative Images of the Investigative Reporter: <i>True Crime – The Girl With the Dragon Tattoo (Millennium Series) – Fletch.</i></p> <p>History of Editors. Popular Culture and the Editor I: Negative Images: <i>The Front Page (Walter Burns) – Nothing Sacred – True Crime – Spider-Man: J. Jonah Jameson of the Daily Bugle</i></p>	<p>FOR WEDNESDAY 2/19 CLASS:</p> <p>PowerPoint Presentation-Video 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>Week 6 Monday Date: 2/17</p>	<p>PRESIDENTS’ DAY NO CLASS</p>	<p>PRESIDENTS’ DAY NO CLASS</p>	<p>[Presidents’ Day: Monday, February 17]</p>
<p>Week 6 Wednesday Date: 2/19</p>	<p>DISCUSSION:</p> <p>PowerPoint Presentation-Video 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 MONDAY 2/24 CLASS:</p> <p>PowerPoint 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</i>. The Journalist and Personal Relationships. Work Family as a Substitute for the Nuclear Family: <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 2/26 CLASS:</p> <p>PowerPoint Presentation-Video No. 12. 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><u>TV Documentary</u> <u>Paper Due</u> <u>2/19/2024</u></p>

<p>Week 7 Monday Date: 2/24</p>	<p>DISCUSSION:</p> <p>PowerPoint 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</i>. The Journalist and Personal Relationships. Work Family as a Substitute for the Nuclear Family: <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 MONDAY 2/24 through 3/12 Reading: Book: <i>Heroes and Scoundrels</i>: Chapter Three: Gender</p>	
<p>Week 7 Wednesday Date: 2/26</p>	<p>DISCUSSION:</p> <p>PowerPoint Presentation-Video No. 12. 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>FOR MONDAY 3/3 CLASS: PowerPoint Presentation-Video No. 13. Gender III: Well-Known Female Journalists. Popular Culture and the Female Journalist II: <i>The China Syndrome – The Devil Wears Prada – Sex and the City</i> TV series – <i>The Mary Tyler Moore Show</i> (Mary Richards) – Murphy Brown</p> <p>FOR WEDNESDAY 3/5 CLASS: PowerPoint Presentation No. 14. Gender IV: <i>Sleeping With Sources and Journalists and Sexual Harassment and Abuse: Thank You for Smoking – Political Animals – House of Cards</i> (American & British versions) – Richard Jewell – <i>The Loudest Voice & Bombshell</i> (Roger Ailes) – <i>The Morning Show</i>.</p>	
<p>Week 8 Monday Date: 3/3</p>	<p>DISCUSSION:</p> <p>PowerPoint Presentation-Video No. 13. Gender III: Well-Known Female Journalists. Popular Culture and the Female Journalist II: <i>The China Syndrome – The Devil Wears Prada – Sex and the City</i> TV series – <i>The Mary Tyler Moore Show</i> (Mary Richards) – Murphy Brown</p> <p>DISCUSSION: ETHNIC PAPER DUE 4/7</p>		

<p>Week 8 Wednesday Date: 3/5</p>	<p>DISCUSSION:</p> <p>PowerPoint Presentation-Video No. 14. Gender iV: Sleeping With Sources and Journalists and Sexual Harassment and Abuse: Thank You for Smoking – Political Animals – House of Cards (American & British versions) – Richard Jewell – The Loudest Voice & Bombshell (Roger Ailes) – The Morning Show.</p> <p>DISCUSSION: MIDTERM EXAMINATION EXPLANATION-QUESTIONS</p>	<p>FOR MONDAY 3/10 CLASS: PowerPoint Presentation-Video No. 15. Difference: Gay-LGBTQ+ Journalists. Popular Culture and the LGBTQ+ Journalist. 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.</p> <p>FOR WEDNESDAY 3/12 CLASS: PowerPoint Presentation-Video No. 16. Race I. Black Journalists and Publications. Journalists of Color: The Image of the Black Journalist in Popular Culture: Eleven PM -- 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.</p>	<p>PASS OUT TAKE-HOME MIDTERM EXAMINATION</p> <p>DUE 3/24 WEDNESDAY</p>
<p>Week 9 Monday Date: 3/10</p>	<p>DISCUSSION:</p> <p>PowerPoint Presentation-Video No. 15. Difference: Gay-LGBTQ+ Journalists. Popular Culture and the LGBTQ+ Journalist. 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.</p>		

<p>Week 9 Wednesday Date: 3/12</p>	<p>DISCUSSION:</p> <p>PowerPoint Presentation-Video No. 16. Race I. Black Journalists and Publications. Journalists of Color: The Image of the Black Journalist in Popular Culture: <i>Eleven PM -- 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>FOR MONDAY 2/24 CLASS: PowerPoint 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 3/26 CLASS: PowerPoint Presentation-Video No. 18. Race III: Journalists of Color: Native American Journalists. Alaska Daily Asian-American Journalists. Popular Culture and the Asian-American Journalist: <i>Year of the Dragon – Family Guy (Tricia Takanawa) – RoboCop – Mass Effect – Dead Rising – Hallmark Film Montage (It’s Christmas, Carol, The Christmas Ring, Nature of Love) – Young Rock.</i> Indian Journalists. Popular Culture and Indian Journalists: <i>Page 3.</i></p>	
<p>Spring Break Dates: 3/17-3/21</p>	<p>SPRING BREAK No Classes</p>	<p>SPRING BREAK No Classes</p>	<p>SPRING BREAK No Classes</p>
<p>Week 10 Monday Date: 3/24</p>	<p>DISCUSSION:</p> <p>PowerPoint 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>TAKE-HOME MIDTERM EXAMINATION DUE 3/24</p>

<p>Week 10 Wednesday Date: 3/26</p>	<p>PowerPoint Presentation-Video No. 18. Race III: Journalists of Color: Native American Journalists. <i>Alaska Daily</i> Asian-American Journalists. Popular Culture and the Asian-American Journalist: <i>Year of the Dragon – Family Guy (Tricia Takanawa) – RoboCop – Mass Effect – Dead Rising – Hallmark Film Montage (It’s Christmas, Carol, The Christmas Ring, Nature of Love) – Young Rock.</i> Indian Journalists. Popular Culture and Indian Journalists: <i>Page 3.</i></p>	<p>FOR MONDAY 3/31 CLASS: PowerPoint Presentation-Video No. 19. 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: <i>Deadline U.S.A. – Good night, and good luck – State of Play – The Hour – Millennium Films.</i> The Anonymous Journalist: <i>Anonymous Journalist Montage – The Right Stuff.</i> Journalists who do not serve the public interest: <i>Absence of Malice – Scandal Sheet – Ace in the Hole – Mad City.</i> The Columnists I: <i>Washington Story.</i> Advice Columnists: <i>Take My Advice: The Ann and Abby Story.</i></p> <p>FOR WEDNESDAY 4/2 CLASS: PowerPoint Presentation-Video No. 20. Power II. The Columnists II. Bloggers and Podcasters. The Gossip Columnists: Walter Winchell: <i>Wake Up and Live – Is My Face Red – Love Is a Racket – Okay, America – Broadway Melody of 1936 – Blessed Event – Winchell – Sweet Smell of Success.</i> The Gossip Columnists: <i>Louella Parsons and Hedda Hopper: 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>Week 11 Monday Date: 3/31-</p>	<p>DISCUSSION: PowerPoint Presentation-Video No. 19. 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: <i>Deadline U.S.A. – Good night, and good luck – State of Play – The Hour – Millennium Films.</i> The Anonymous Journalist: <i>Anonymous Journalist Montage – The Right Stuff.</i> Journalists who do not serve the public interest: <i>Absence of Malice – Scandal Sheet – Ace in the Hole – Mad City.</i> The Columnists I: <i>Washington Story.</i> Advice Columnists: <i>Take My Advice: The Ann and Abby Story.</i></p>	<p>FOR WEDNESDAY 4/2 through 4/14 Reading: Book: <i>Heroes and Scoundrels</i>: Chapter Four: Power</p>	

<p>Week 11 Wednesday Date: 4/2</p>	<p>DISCUSSION:</p> <p>PowerPoint Presentation-Video No. 20. Power II. The Columnists II. Bloggers and Podcasters. The Gossip Columnists: Walter Winchell: <i>Wake Up and Live – Is My Face Red – Love Is a Racket – Okay, America – Broadway Melody of 1936 – Blessed Event – Winchell – Sweet Smell of Success.</i></p> <p>The Gossip Columnists: Louella Parsons and Hedda Hopper: <i>Louella Parsons-Hedda Hopper Montage – Malice in Wonderland – RKO 281 – The Cat’s Meow – Harry Potter: Rita Skeeter Montage.</i></p> <p>Bloggers and Podcasters.</p> <p>DISCUSSION: ETHNIC PAPER DUE 4/7</p>	<p>FOR MONDAY 4/7 CLASS: PowerPoint Presentation-Video No. 21. 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 4/9 CLASS: PowerPoint 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: <i>V for Vendetta – Mr. Smith Goes to Washington. Media Owners and Publishers: Citizen Kane – Meet John Doe – State of the Union – 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>	
<p>Week 12 Monday Date: 4/7</p>	<p>DISCUSSION:</p> <p>PowerPoint Presentation-Video No. 21. 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 Monday 4/14 through 4/23 Reading: Book: <i>Heroes and Scoundrels</i>: Chapter Five: Image</p>	<p>ETHNIC-LGBTQ+ NEWS PAPER DUE</p>

<p>Week 12 Wednesday Date: 4/9</p>	<p>DISCUSSION:</p> <p>PowerPoint 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: <i>V for Vendetta – Mr. Smith Goes to Washington. Media Owners and Publishers: Citizen Kane – Meet John Doe – State of the Union – 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>	<p>FOR MONDAY 4/14 CLASS: PowerPoint Presentation-Video No. 23. 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 Club – Margaret Bourke-White – Violets Are Blue</i></p> <p>FOR WEDNESDAY 4/16 CLASS PowerPoint 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. Radio Journalists. Video History of Radio. Covering Live News Events on Radio. Popular Culture and the Radio Journalist: Behind the Headlines – Two Against the World – A Face in the Crowd</i></p>	
<p>Week 13 Monday Date: 4/14</p>	<p>DISCUSSION:</p> <p>PowerPoint Presentation-Video No. 23. 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 Club – Margaret Bourke-White – Violets Are Blue</i></p>		

<p>Week 13 Wednesday Date: 4/16</p>	<p>DISCUSSION:</p> <p>PowerPoint Presentation No. 24 and video compilation: 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> Radio Journalists. Video History of Radio. Covering Live News Events on Radio. Popular Culture and the Radio Journalist: <i>Behind the Headlines – Two Against the World – A Face in the Crowd</i></p>	<p>FOR MONDAY 4/21 CLASS: PowerPoint 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>FOR WEDNESDAY 4/23 CLASS PowerPoint 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>Week 14 Monday Date: 4/21</p>	<p>DISCUSSION</p> <p>PowerPoint 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>

<p>Week 14 Wednesday Date: 4/23</p>	<p>DISCUSSION:</p> <p>PowerPoint 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. Women of Color and Broadcast Journalism. Women and Sports Journalism.</i></p>	<p>FOR MONDAY 4/28 CLASS</p> <p>PowerPoint 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.</i></p> <p>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 4/30 CLASS:</p> <p>PowerPoint Presentation-Video No. 28. 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: 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: 4/28</p>	<p>DISCUSSION:</p> <p>PowerPoint Presentation-Video No. 27. Chapter Six: War. The War Correspondent. The Image of the War Correspondent in Popular Culture:</p> <p>Pre-World War II: <i>Floyd Gibbons – Clear All Wires – Scoop – Viva Villa – Espionage Agent.</i> World War II and Vietnam: <i>Foreign Correspondent – Arise, My Love – The Story of G.I. Joe (Ernie Pyle) – Objective, Burma – Guadalcanal Diary – Once Upon a Honeymoon – Someday I’ll Find You – Hemingway & Gellhorn – M*A*S*H*: The Interview and Our Finest Hour – The Bedford Incident – The Green Berets – Full Metal Jacket.</i></p> <p>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>Week 15 Wednesday Date: 4/30</p>	<p>DISCUSSION:</p> <p>PowerPoint Presentation-Video No. 28.</p> <p>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.</i> Hackers and Bloggers: <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.</i> Video Games: <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> <p>FINAL WORDS</p>		
<p>Final Exam Date: Friday, 5/9, 1 p.m.</p>	<p>Final Exam Deadline Friday, May 9 1 p.m. NO EXCEPTIONS</p>	<p>Final Exam Deadline Friday, May 9 1 p.m. NO EXCEPTIONS</p>	<p>Final Exam Deadline Friday, May 9 1 p.m. NO EXCEPTIONS</p>

TELEVISION DOCUMENTARY PAPER

Due on Wednesday, February 19, 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, the major influences of the television documentary (less than one page)?

*Discuss and compare the following documentaries. Which are more effective and why (about three pages)? Compare and contrast the documentaries in each of the three groups.

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*).

3. 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 ONLY 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 OR PDF ONLY

DON'TS:

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

SUBMIT YOUR PAPER AS AN ELECTRONIC ATTACHMENT TO AN EMAIL.

TURN IN YOUR PAPER ELECTRONICALLY TO:

saltzman@usc.edu kwoksama@usc.edu alexadav@usc.edu

THE PAPER: ETHNIC OR LGBTQ+/Intersectional NEWS MEDIA

Due on Monday, April 7, 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. Much of this work has been done for you in four of the PowerPoint Presentations in the class and you can look them over before we do them in class to find a subject you want to do: #16 – LGBTQ+. #17. – Black Journalists and Publications. #18. Hispanic/a/x Journalists. #19 – Native American, Asian American and Indian (India) journalists. Read them over to find a publication you want to emphasize in this paper. They all have historical segments you can use with references in the first two pages of your paper (in addition to other sources).

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

There is a sample ethnic/LGBTQ+ newspaper in Brightspace.

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.

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 OR PDF ONLY

DON'TS:

DO NOT USE GOOGLE DOCS. NO LINKS WHATSOEVER. DO NOT USE PAGES.

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saltzman@usc.edu kwoksama@usc.edu alexadav@usc.edu

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 be 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 learning environment.

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, is prohibited. 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

The USC Student Handbook (<https://policy.usc.edu/studenthandbook/>)

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.

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

- The submission of material authored by another person or entity (such as an AI tool – see below) 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, articles 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, articles or assignments that another student submits as their own work.
- The USC Annenberg Journalism program views generative AI as an addition to USC's digital literacy tools that students are encouraged to experiment with and use inside and outside the classroom. In this course, students may use generative AI tools to brainstorm, search for sources, aid in reporting, etc. but must disclose that use in a note that is included with the assignment when it is turned in. Students MAY NOT use any form of AI to structure or write an assignment in the classroom, for homework, or during their Media Center shift. Doing so, will be considered as

presenting someone else's work as your own (since AI are trained on libraries of previous pieces of journalism) or some other entity's work as your own (the AI-generated text) and will be treated as acts of plagiarism. Students should also be aware of the danger of false information created by AI as students are solely responsible for the accuracy of their documents and stories, regardless of whether they were completed with the aid of generative AI. An error created or introduced by an AI is grounds for an "F" on the assignment (as stated in the above grading rubric). A finding of plagiarism may be also result in an "F" in the course and potential academic program dismissal.

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. 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.

Student Financial Aid and Satisfactory Academic Progress:

To be eligible for certain kinds of financial aid, students are required to maintain Satisfactory Academic Progress (SAP) toward their degree objectives. Visit the Financial Aid Office webpage for undergraduate- and graduate-level SAP eligibility requirements and the appeals process.

Support Systems:

USC Annenberg has an embedded student health counselor, Dr. Kelly Greco. Dr. Greco helps students prioritize their mental health and emotional well-being. In this video, she shares a few tips for how to "Fight On" every day. Students may schedule sessions with her through MySHR or by calling (213) 740-9355 (WELL). USC Student Health services are also available to support student's mental health journey by visiting: <https://sites.usc.edu/counselingandmentalhealth/>

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 consists 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) 740-2500

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 more than 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 in 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.