



**JOUR 375/COMM 372**  
**The Image of the Journalist in Popular Culture**  
**4 units**

**Spring 2020 – Tuesdays – 2-5:20 p.m.**

**Section:** 21207R

**Location:** ANN L116

**Instructor: Joe Saltzman**

**Professor of Journalism and Communication**

**Office:** ASC 120B or ANN by arrangement

**Office Hours:** Mondays, 11 a.m. to 4 p.m., by appointment

**Contact Info:** saltzman@usc.edu

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### **I. Course Description**

The course concerns the impact of conflicting images of the journalist in movies and television on the American public's perception of newsgatherers in the 20<sup>th</sup> and 21<sup>st</sup> centuries. The public takes its images wherever it sees and hears them and in the end, it really doesn't matter to the public 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 they 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 21<sup>st</sup> century.

### **II. Overall Learning Objectives and Assessment**

To gain an understanding of the various images of journalists in popular culture and how they influence the public's perception of its news media. You will learn why these images are important to our way of life, our very democracy, and study the ramifications of how the public perceives and judges the media and why this can have a profound effect on the success or failure of our American democracy (fake news, distorted information, lack of trust in government institutions including the news media). 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 American people have a love-hate relationship with the messengers who bring the important news and information to them.

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

### **III. Course Notes**

Regular information and class assignments will be regularly posted on Blackboard along with the syllabus and regular announcements. On the first day of class, we will set up your computer to be able to view the video homework, so please bring your laptops to the first class so you can view the required homework for the second week.

#### IV. Description and Assessment of Assignments

There are weekly quizzes on the reading and video assignments.

A Midterm take-home examination-paper and a final take-home examination-paper. The material covered in the examinations will be based on the lectures, readings and videos. You are expected to pay attention to themes and concepts.

A paper involving a novel featuring a journalist.

If a student is interested in doing an IJPC paper for publication, it is a possibility that an extensive term project can be substituted for the Midterm and final examinations. But this must be discussed with and approved by the professor. It is a far more difficult alternative only offered to those going on for a graduate degree and have a special interest in publishing in refereed journals. The commitment would also include final work and revision done during the summer months. In addition, the student must also do all of the assigned classwork: read the textbook, watch all of the required videos and pass the required quizzes (which still makes up 200 points of the final grade).

#### V. Grading

##### a. Breakdown of Grade

Assignment	Points	% of Grade
Class Participation	100	10%
Weekly Reading Quizzes	50	5%
Paper on Novel Featuring a Journalist	200	20%
Midterm Take-Home Examination-Paper	300	30%
Final Take-Home Examination-Paper	350	35%
<b>TOTAL</b>	<b>1,000</b>	<b>100%</b>

##### b. Grading Scale

95% to 100%: A	80% to 83%: B-	67% to 69%: D+
90% to 94%: A-	77% to 79%: C+	64% to 66%: D
87% to 89%: B+	74% to 76%: C	60% to 63%: D-
84% to 86%: B	70% to 73%: C-	0% to 59%: F

##### c. Grading Standards

In writing your Midterm and final take-home papers, **your primary sources will be the book, *Heroes and Scoundrels: The Image of the Journalism in Popular Culture*, the *Heroes and Scoundrels* video and the *Heroes and Scoundrels* Web site.** After that, class discussion and anything else you feel is useful to your essay (anything on the [ijpc.org](http://ijpc.org) website or on the Internet or in the library or from your experience).

Since these are take-home examination/papers, you are expected to write a first-rate, professional piece of work.

Each answer will be graded as to:

- \*Accuracy
- \*Credibility and originality
- \*References to reading and videos
- \*Examples to bolster your conclusions (from all aspects of popular culture)
- \*Writing (clarity and succinctness of prose)
- \*Basic style such as spelling, grammar and syntax.

**“A” examination-papers** have writing near professional quality; one or no mistakes; clearly proofread and edited material. Excellent organization and flow. The paper not only includes many references to the book, video and website, but also other examples to bolster your conclusions from all aspects of popular culture.

**“B” examination-papers** have two to five spelling, grammar or AP Style mistakes. One or more required criteria missing or poorly displayed. The paper includes references to the book, video and website, but few other examples from other aspects of popular culture.

**“C” examination-papers** have more than five errors (spelling, grammar, AP style). Poorly edited and/or proofread. The paper includes basic references to the book, video and website and little else.

**“D” examination-papers** have more than 10 errors (spelling, grammar). The paper is filled with conclusions and opinions that are not backed up by references to the book, video and website. Poorly researched and written.

**“F” examination-papers** have failed to meet the major criteria of the assignment, are late, have numerous errors 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.

#### **d. Grading Timeline**

All quizzes, papers and examination (papers) will be returned the week after they are turned in.

#### **VI. Assignment Rubrics**

See above information

#### **VII. Assignment Submission Policy**

All assignments are due on the dates specified. Lacking prior discussion and agreement with the instructor, late assignments will automatically be marked down.

Assignments must be submitted by email ([saltzman@usc.edu](mailto:saltzman@usc.edu)) by the required deadline unless special arrangements are made with the instructor.

The class will begin promptly at 2 p.m. Since each section of the class will include video, it is important that we start on time if you want to get out on time. Tardiness will affect your participation grade. If you have to be miss class, you MUST email or telephone before class begins explaining why you will not be in the class. Unexcused absences will not be tolerated.

### **VIII. Required Readings and Supplementary Materials**

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

**Required Viewing:** The 54-Hour Video Companion to *Heroes and Scoundrels: The Image of the Journalist in Popular Culture*. Weekly assignments will be available to students, approximately three to four hours of viewing outside of class a week.

**Required Web Site:** The *Heroes and Scoundrels* Web Site available at [www.ijpc.org](http://www.ijpc.org)  
Be familiar with the contents and supplementary materials to the book, especially the IJPC Database.

In addition, these books are recommended:

Ehrlich, Matthew C, *Journalism in the Movies*, University of Illinois Press, 2004.

Good, Howard, *Girl Reporter: Gender, Journalism and Movies*, Scarecrow Press. Published: May, 1998.

Ness, Richard R., *From Headline Hunter to Superman: A Journalism Filmography*, Scarecrow Press. Published: October 7, 1997. A guide to more than 2,100 feature films dealing with journalism. An excellent resource.

### **IX. Laptop Policy**

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.

### **X. Add/Drop Dates for Session 001 (15 weeks: 1/13/20 – 5/1/20)**

**Friday, January 31:** Last day to register and add classes for Session 001

**Friday, January 31:** Last day to drop a class without a mark of "W," except for Monday-only classes, and receive a refund for Session 001

**Tuesday, February 4:** Last day to drop a Monday-only class without a mark of "W" and receive a refund for Session 001

**Friday, February 28:** Last day to drop a course without a mark of "W" on the transcript for Session 001. [Please drop any course by the end of week three (or the 20 percent mark of the session) to avoid tuition charges.]

**Friday, February 28:** Last day to change pass/no pass to letter grade for Session 001. [All major and minor courses must be taken for a letter grade.]

**Friday, April 10:** Last day to drop a class with a mark of "W" for Session 001

## XI. Course Schedule: A Weekly Breakdown.

	Topics/Daily Activities	Readings and Homework	Deliverable/Due Dates
<b>Week 1</b> <b>Date: 1/14</b>	Introduction to course	<p>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>  <a href="http://www.ijpc.org/uploads/files/AEJMC%20Paper%20San%20Antonio%20Saltzman%202005.pdf">http://www.ijpc.org/uploads/files/AEJMC%20Paper%20San%20Antonio%20Saltzman%202005.pdf</a></p> <p>Article: Research Report: <i>The Image of the Journalist in Silent Film, 1890 to 1929, Part One: 1890 to 1919</i> as well as scan over <i>Appendices One to Eleven</i>  <a href="http://ijpc.uscannenberg.org/journal/index.php/ijpcjournal/issue/current">http://ijpc.uscannenberg.org/journal/index.php/ijpcjournal/issue/current</a></p> <p>Viewing: Video: "The Image of the Journalist in Silent Film" (6:37:00 – Excerpts from 56 films)</p>	Come up with an idea for which novel you will use in your paper
<b>Week 2</b> <b>Date: 1/21</b>	History: Part One	<p>Finish:            Research Report, "The Image of the Journalist in Silent Film and video            Book: <i>Heroes and Scoundrels</i>: Chapter One: History            Viewing: Video: <i>Heroes and Scoundrels</i>: Chapter One (3:31:31)</p>	
<b>Week 3</b> <b>Date: 1/28</b>	History: Part Two	<p>Finish:            Book: <i>Heroes and Scoundrels</i>: Chapter One: History            Viewing: Video: <i>Heroes and Scoundrels</i>: Chapter One (3:31:31)</p>	Weekly Quiz One Final Day to pick novel for your paper
<b>Week 4</b> <b>Date: 2/4</b>	History: Part Three	<p>Book: <i>Heroes and Scoundrels</i>: Chapter Two: Professionalism            Video: <i>Heroes and Scoundrels</i> Video: Chapter Two (5:35:43)</p>	Approval of Paper on Novel
<b>Week 5</b> <b>Date: 2/11</b>	Professionalism: Part One	<p>Finish:            Book: <i>Heroes and Scoundrels</i>: Chapter Two: Professionalism            Video: <i>Heroes and Scoundrels</i> Video: Chapter Two (5:35:43)</p>	Weekly Quiz Two
<b>Week 6</b> <b>Date: 2/18</b>	Professionalism: Part Two	<p>Book: <i>Heroes and Scoundrels</i>: Chapter Three: Gender            Viewing: Video Chapter Three: Gender</p>	<b>PASS OUT TAKE-HOME MID-TERM EXAMINATION</b>
<b>Week 7</b> <b>Date: 2/25</b>	Difference: Part One: Gender	<p>Book: <i>Heroes and Scoundrels</i>: Chapter Three: Race            Viewing: Video Chapter Three: Race</p>	Weekly Quiz Three

<b>Week 8</b> <b>Date: 3/3</b>	Difference: Part Two: Race	Book: <i>Heroes and Scoundrels</i> : Chapter Three: The Gay Journalist Viewing: Video Chapter Three: The Gay Journalist (Total Video: Gender, Race, The Gay Journalist (7:29:38)	<b>MID-TERM EXAMINATION DUE</b>
<b>Week 9</b> <b>Date: 3/10</b>	Difference: Part Three: The Gay Journalist	Book: <i>Heroes and Scoundrels</i> : Chapter Four: Power Viewing: Video Chapter Four: Power (7:01:58)	
<b>Spring Break</b> <b>Date: 3/16-3/20</b>	<b>No Class</b>	<b>No Class</b>	
<b>Week 10</b> <b>Date: 3/24</b>	Power: Part One	Finish: Book: <i>Heroes and Scoundrels</i> : Chapter Four: Power Viewing: Video Chapter Four: Power (7:01:58)	
<b>Week 11</b> <b>Date: 3/31</b>	Power: Part Two	Book: <i>Heroes and Scoundrels</i> : Chapter Five: Image Viewing: Video Chapter Five: Image (6:47:03)	Weekly Quiz Four
<b>Week 12</b> <b>Date: 4/7</b>	Image: Part One	Finish: Book: <i>Heroes and Scoundrels</i> : Chapter Five: Image Viewing: Video Chapter Five: Image (6:47:03)	<b>PAPER ON NOVEL DUE</b>
<b>Week 13</b> <b>Date: 4/14</b>	Image: Part Two	Book: <i>Heroes and Scoundrels</i> : Chapter Six: War Viewing: Video Chapter Six: War (4:22:21)	Weekly Quiz Five
<b>Week 14</b> <b>Date: 4/21</b>	War	Book: <i>Heroes and Scoundrels</i> : Conclusion: The Future Viewing: Video Conclusion: The Future (3:02:54)	
<b>Week 15</b> <b>Date: 4/28</b>	Discussion of Conclusion: The Future		<b>TAKE-HOME FINAL EXAMINATION PASSED OUT</b> <b>Do Course Evaluations</b>
<b>FINAL EXAM PERIOD</b> <b>Date:</b> <b>5/7 to 2-4 p.m.</b>	<b>Summative Experience</b>	<b>Send your Take-Home Final Examination-Paper electronically to saltzman@usc.edu</b>	<b>TAKE-HOME FINAL EXAMINATION DUE ON Friday, May 1, at 6 p.m.</b> <b>No papers will be accepted after that final deadline</b>

### THE PAPER

**Paper Due: May 1 at 6 p.m.**

The paper assignment is a review of a novel of your own choosing that must be approved by the instructor. Approval will be given on a first come, first served basis. Novels featuring journalists can be found in the IJPC Database.

The review must include the following:

- \*A summary of the image of the journalist(s) as depicted in the novel
- \*A summary of the way the news media are depicted in the novel
- \*Pros and cons of the image of the journalist as depicted in the novel

\*How the image of the journalist and news media in this novel fits into the films and TV programs seen in class up to March 20, 2018. Similarities and differences.

Do not emphasize plot unless it directly relates to the image of the journalist and news media. This is not a “book review.” It is an analysis of the image of the journalist and the news media as depicted in the chosen novel. If a person’s perception of journalism was only based on the novel you read, what would that person think about journalism and the news media.

Length: Not less than five pages, no more than 10 pages double-spaced, one-inch margins.

## **XII. Policies and Procedures**

### **Additional Policies**

\*Students who are late to class or are planning to miss class, must email the instructor at least an hour before class begins.

\*Students should check Blackboard periodically for announcements and new information.

\*Students are responsible for viewing the assigned video outside of class. During the first class, a technician will explain how to view the video homework. It is the student’s responsibility to get this information from either a technician or a fellow student. There will be no excuse for not viewing the video in a timely manner.

NOTE: Laptops will be allowed in class to take notes and review videos. BUT NO SMART-PHONES CAN BE USED DURING CLASS. Also, when a video is screened in class, you may keep your laptop open to take notes, but all eyes must be on the screen watching the video, not just listening to it.

### **Communication**

Students are encouraged to email the professor any time for any reason. Phone calls should be preserved for emergencies. Emails are usually answered within 15 minutes unless the professor is in class or in conference.

The professor is in the classroom about an hour before class begins if any student wants to meet before class. Meetings outside of class can be set up by appointment via email.

### **Internships**

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

## **Statement on Academic Conduct and Support Systems**

### **a. Academic Conduct**

#### *Plagiarism*

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, “Behavior Violating University Standards” [policy.usc.edu/scampus-part-b](https://policy.usc.edu/scampus-part-b). Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, [policy.usc.edu/scientific-misconduct](https://policy.usc.edu/scientific-misconduct).

#### *USC School of Journalism Policy on Academic Integrity*

The following is the USC Annenberg School of Journalism’s policy on academic integrity and repeated in the syllabus for every course in the school:

“Since its founding, the USC School of Journalism has maintained a commitment to the highest standards of ethical conduct and academic excellence. Any student found plagiarizing, fabricating, cheating on examinations, and/or purchasing papers or other assignments faces sanctions ranging from an ‘F’ on the assignment to dismissal from the School of Journalism. All academic integrity violations will be reported to the office of Student Judicial Affairs & Community Standards (SJACS), as per university policy, as well as journalism school administrators.”

In addition, it is assumed that the work you submit for this course is work you have produced entirely by yourself, and has not been previously produced by you for submission in another course or Learning Lab, without approval of the instructor.

### **b. Support Systems**

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

[studenthealth.usc.edu/counseling](https://studenthealth.usc.edu/counseling)

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

*National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call*

[suicidpreventionlifeline.org](https://suicidpreventionlifeline.org)

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

*Relationship and Sexual Violence Prevention and Services (RSVP) - (213) 740-9355(WELL), press “0” after hours – 24/7 on call*

[studenthealth.usc.edu/sexual-assault](https://studenthealth.usc.edu/sexual-assault)

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

*Office of Equity and Diversity (OED)- (213) 740-5086 | Title IX – (213) 821-8298*

[equity.usc.edu](https://equity.usc.edu), [titleix.usc.edu](https://titleix.usc.edu)

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following *protected*



*characteristics:* race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations. The university also prohibits sexual assault, non-consensual sexual contact, sexual misconduct, intimate partner violence, stalking, malicious dissuasion, retaliation, and violation of interim measures.

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

[usc-advocate.symplicity.com/care\\_report](https://usc-advocate.symplicity.com/care_report)

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

*The Office of Disability Services and Programs - (213) 740-0776*

[dsp.usc.edu](https://dsp.usc.edu)

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

*USC Support and Advocacy - (213) 821-4710*

[uscsa.usc.edu](https://uscsa.usc.edu)

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

*Diversity at USC - (213) 740-2101*

[diversity.usc.edu](https://diversity.usc.edu)

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

*USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call*

[dps.usc.edu](https://dps.usc.edu), [emergency.usc.edu](https://emergency.usc.edu)

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

*USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call*

[dps.usc.edu](https://dps.usc.edu)

Non-emergency assistance or information.

*Annenberg Student Success Fund*

<https://annenberg.usc.edu/current-students/resources/additional-funding-resources>

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.

*Breaking Bread Program [undergraduate students only]*

<https://undergrad.usc.edu/faculty/bread/>

The Breaking Bread Program is designed to provide individual undergraduate students with an opportunity to meet and have scholarly discussions with faculty members outside of the normal

classroom setting. Through this program, students and faculty enjoy good company and great conversation by literally “breaking bread” over a meal together and USC will pick up the tab! Your meal event can take place anywhere outside of the normal classroom setting. Your venue can be a restaurant or eatery on or off-campus.

### **XIII. About Your Instructor**

Joe Saltzman, professor of journalism and communication at USC Annenberg, is in his 51<sup>st</sup> year of consecutive teaching at USC Annenberg and has been a prolific print and electronic journalist for 60 years. He created the broadcasting sequence for the School of Journalism at the University of Southern California in 1974. He is a tenured professor at USC and the winner of several teaching awards, including the Scripps-Howard National Journalism and Mass Communications Professor of the Year and the USC Associates Teaching Excellence Award. He is currently the Director of the Image of the Journalist in Popular Culture (IJPC), a project of the Norman Lear Center, USC Annenberg, and a former associate dean of the USC Annenberg School for Communication and Journalism.

Before coming to USC, Saltzman was a senior writer-producer at CBS, Channel 2, in Los Angeles, a senior producer of medical documentaries and news shows, and the head of an investigative unit for Entertainment Tonight. 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. Saltzman, who founded the Image of the Journalist in Popular Culture project and is considered the top expert in the field, supervises the [ijpc.org](http://ijpc.org) Web Site, IJPC Database and the peer-reviewed IJPC Journal, all considered the worldwide authorities on the subject. He is the author of “Frank Capra and the Image of Journalist in America,” and, with Professor Matt Ehrlich of the University of Illinois, “Heroes and Scoundrels: The Image of the Journalist in Popular Culture,” the only book written covering all aspects of popular culture including film, television, novels, comics and video games.