California State University Long Beach

Journalism and Mass Communication Department

Literary Journalism

Jour 315 (4323)

Dr. Heloiza G. Herscovitz

Fall 2015

Meeting Times: Tu/Th, 9:30PM - 10:45PM

Room: LA 2 room 104

My Office: LA 4 room 206 D

My Office hours: Tuesdays, 11:00 am – 12:00 pm

Or by appointment

E-mail: [heloiza.herscovitz@csulb.edu](mailto:heloiza.herscovitz@csulb.edu)

(please include ‘Jour 315’ and your full name in the subject line)

Course Description:

This course is an introduction to literary journalism, a type of non-fiction that transcends the limits of daily news writing and reporting. It utilizes theoretical concepts and writing techniques to analyze and better appreciate journalistic literature. It focuses on the styles and methods employed by British pioneers, contemporary American, European and Latin American journalists. In addition, it provides a platform for discussion and application of ethical guidelines that keep literary journalists from crossing the line between fact and fiction. Finally, it will give you the opportunity to apply literary journalism style in reporting assignments.

Main Topics:

History of Literary journalism

Different Styles and Techniques

Criticism, Diversity and Ethical Dilemmas

Experimenting with Literary Journalism



Ernest Hemingway

Course Outcomes:

By the end of this course you will be able to

* Recognize the theoretical and factual intersections between literature and journalism.
* Develop critical thinking skills to evaluate classical and contemporary literary journalism writing.
* Explain and synthesize key relationships between form and content as well as the historical context and the topics chosen by literary journalists.
* Acknowledge gender and ethnic diversity in literary journalism.
* Follow ethical guidelines while interviewing subjects and writing long form pieces.
* Write clear, well-researched and organized analyses of works of literary journalists
* Employ writing techniques and literary devices used by nonfiction writers that can help you to move beyond the “who, what, where, when, why” to create a more detailed, vivid picture of real events.
* Feel inspired to read more and write better.

Assessment:

Research paper (midterm)

News story in literary journalism style (final project)

Mini proposal for research paper (in writing)

News story pitch for final project (in writing)

Quizzes

In-class writing assignments

Video/group presentations

Group discussions and individual participation

Modes of Instruction:

The course combines lectures, small and large group discussions, group assignments and class presentations, in-class readings and film/video clips. Above all, it involves class participation. This course will only be successful if you come to class prepared to participate in the discussions.

Required Textbooks:

1. Kramer, M and Call, W. (Eds.) (2007). *Telling True Stories, a Nonfiction Writers’ Guide from the Nieman Foundation at Harvard University*. New York, NY: Plume (Penguin Group).

2. Kerrane, K. and Yagoda, B. (Eds) (1998). *The Art of Fact, a Historical Anthology of Literary Journalism*. New York, NY: Simon & Schuster.

Bring them to every class.

(A copy of *Telling True Stories: A Nonfiction Writers' Guide from the Nieman Foundation at Harvard University* is available through eBooks on Reserve.The book can be found in COAST, the Library catalog, <http://coast.library.csulb.edu/>  or on the the library’s Reserve system <http://coast.library.csulb.edu/screens/reserves.html>. Students can electronically check out these titles for 24 hours at a time).

Websites you should consult frequently:

LA Times Affairs (Romance, Dating and Relationships (anyone can submit and they pay $300 a piece): http://www.latimes.com/style/laaffairs/

Kiosk: <http://www.humanities.uci.edu/kiosk/>

Go to <http://www.humanities.uci.edu/litjourn/publications/> and read stories by students who major in literary journalism at UCI

Salon: <http://www.salon.com>

The Nieman Narrative Digest: <http://www.nieman.harvard.edu/digest/index.html>

Harper’s Magazine: <http://www.harpers.org/>

The Atlantic: <http://www.theatlantic.com/>

The New Yorker: <http://www.newyorker.com/>

Esquire: <http://www.esquire.com/>

The Nation: <http://www.thenation.com/>

Granta: <http://www.granta.com/>

Creative Nonfiction: <http://www.creativenonfiction.org/index.htm>

Rolling Stone: <http://www.rollingstone.com/>

The New Republic: <http://www.tnr.com/>

Vanity Fair: <http://www.vanityfair.com/>

The New York Review of Books: <http://www.nybooks.com/>

[](http://images.google.com/imgres?imgurl=http://www.zwirnerandwirth.com/exhibitions/2006/0406AW/images/Truman%20Capote.jpg&imgrefurl=http://www.zwirnerandwirth.com/exhibitions/2006/0406AW/truman.html&usg=__FctMzcFYtql7K3CsvmNoITmtmqk=&h=600&w=476&sz=124&hl=en&start=11&tbnid=tlLXfN9NoGQfBM:&tbnh=135&tbnw=107&prev=/images?q=truman+capote&hl=en&rlz=1T4GPEA_enUS304US304)[[](http://images.google.com/imgres?imgurl=http://www.achievement.org/achievers/wol0/photos/wol0-005a.gif&imgrefurl=http://www.achievement.org/autodoc/page/wol0gal-1&usg=__dsFqqSI5Uos3Mwq6DkpEctpnaEs=&h=350&w=306&sz=49&hl=en&start=48&tbnid=pJ_BPpdmgA9zyM:&tbnh=120&tbnw=105&prev=/images?q=tom+wolfe&start=40&gbv=2&ndsp=20&hl=en&sa=N)](http://images.google.com/imgres?imgurl=http://homesteadbook.com/store/images/gonzo_hunter_s_thompson_biog.jpg&imgrefurl=http://homesteadbook.com/store/product_info.php/products_id/196&usg=__Btue5IEr8p7CEZxSvDsRSkoyxdA=&h=500&w=500&sz=52&hl=en&start=59&tbnid=8niVmLbQA7jTiM:&tbnh=130&tbnw=130&prev=/images%3Fq%3Dhunther%2Bthompson%26start%3D40%26gbv%3D2%26ndsp%3D20%26hl%3Den%26sa%3DN)[](http://images.google.com/imgres?imgurl=http://files.list.co.uk/images/2007/08/09/norman.mailer.jpg&imgrefurl=http://www.list.co.uk/article/3661-norman-mailer/&usg=__gvTyBKoiULEphupfAHSqdko73TQ=&h=291&w=620&sz=25&hl=en&start=6&tbnid=-h-tjCAcBp9wEM:&tbnh=64&tbnw=136&prev=/images?q=norman+mailer&gbv=2&hl=en)

Norman Mailer

Truman Capote

Tom Wolfe

Additional bibliography if you want to know more about the subject:

Weber, R. (1980). *The Literature of Fact: Literary Nonfiction in American Writing*. Athens, OH: Ohio University Press*.*

Bak, J. and Reynolds, B. (Eds.). (2011). *Literary Journalism Across the Globe: Journalistic Traditions and Transnational Influences*. Boston, MA: University of Massachusetts Press.

Weingarten, M. (2005) *The Gang that wouldn’t write straight*: *Wolfe, Thompson, Didion, and the New Journalism Revolution*. New York, NY: Three Rivers Press.

Gutkind, L. (2012). *You Can't Make This Stuff Up: The Complete Guide to Writing Creative Nonfiction--from Memoir to Literary Journalism and Everything in Between*. Philadelphia, PA: Da Capo Press Books

Hartsock, J. C. (2000). *A History of American Literary Journalism, the Emergence of a Narrative Form.* Amherst: University of Massachusetts.

Hall, O. (2001). *How Fiction Works*. Cincinnati, OH: Story Press.

Keeble, R. L. & Tulloch, J. (Eds.) (2012). *Global Literary Journalism*: *Exploring the Journalistic Imagination.* New York, NY: Peter Lang.

Please, **leave all electronic devices in your backpack**, **including your laptop, iPad, iPod and cell phone (with the ringer turned off, please).** I favor traditional note taking. Bring pencils, pens and paper pads. For your benefit, I will post power point presentations on Beachboard after the classes. I will let you know when you can use your laptop in class for reading and research.

Course Rules

Style: Everything you write in this course needs to have a creative title. I expect your work to be well-written and well-edited. Essays and papers should be double-spaced, with paragraph indents and without extra spacing between paragraphs. Use Times New Roman 12 point-font. Pay attention to spelling, accuracy, clarity and grammar. Poorly written assignments will be penalized. Number your pages. Any instance of plagiarism, fabrication of sources or other information will be grounds for failure in this course.

Rewrite policy: you may rewrite one designated assignment to try to improve its grade. If you rewrite it, the grade recorded for that assignment will be the average of the grades on both versions (attach the earlier version to the new one). You are not guaranteed a better grade on a rewrite—your material must be revised, and include additional information instead of merely corrected one. Consult me if you are unsure about what you need to do. Rewrites must be submitted within one week after receiving a grade. This policy does not cover your final assignment.

Plagiarism: Any student caught cheating or plagiarizing at any time and on any type of assignment, exam, quiz or homework risks receiving an “F” for the course or some component of the course at the instructor’s discretion. Additionally, a copy of the offense may be forwarded to the Office of Judicial Affairs for review and potentially action on your permanent school record. Ignorance of what constitutes plagiarism or cheating is not a valid excuse. We will use Turnitin for the some assignments.

Read more about it: <http://www.mantex.co.uk/samples/plgrsm.htm>

Deadlines and Policy on Late Work: Assignments submitted via Beachboard have a cutoff time to be uploaded to Beachboard, which is 6:00 am on the day they are due. Plan accordingly because technical difficulties do happen and they won’t concern me. Please, do not ask for cancellation of penalties if you submit late work. Any assignment turned in one the same day but after the deadline will be marked down 10 points (they need to be printed and stamped by a department office assistant). On the second day it will be marked down 20 points. On the third day it will be marked down 30 points. On the fourth day it will be marked down 40 points. On the fifth day it will receive a zero. Late work may be accepted if you have adequate supporting documentation in strict accordance with CSULB policy (read below) such injury, illness, jury duty, etc. and my consent. Do not send assignments by email unless instructed by me.

There are no make-ups for in-class assignments and quizzes.

Class Participation & Attendance

☺☺☺ Interacting with students is my passion. My office is always open to you. Feel free to stop by and/or email me. If you feel confused, bored, unchallenged, or distressed, please talk to me. If you are facing a problem that affects your class performance, talk to me. Don’t wait until the end of the semester to tell me something serious. I will go out of my way to help you and make sure you get back on track and do not drop the course.

Please, read CSULB policy on attendance, late assignments and missed exams:

<http://www.csulb.edu/divisions/aa/grad_undergra/senate/documents/policy/2001/01>

Participation: It is part of your grade. Students who do not volunteer to speak will be called on at random making sure that everyone has had roughly equal chances to contribute to class discussion.

Attendance: It is mandatory. After TWO unexcused absences during the semester, each additional absence will lead to a 5-point penalty for each one. I will excuse only legitimate absences as defined by CSULB policy (see link above) with adequate supporting document and my consent.

****Perpetual tardiness:** It**is disruptive and will be affect your grade. After the second one, every tardy one will lead to a 1–point penalty.

Missed points related to absences and tardies will lower your final grade. Your attendance will be registered on Beachboard.

Check Course Schedule (subject to change) in a separate document.

Always bring your textbooks to class!

Grading

You work will be judged on your ability to understand, apply, analyze, synthesize, and evaluate evidence and conclusions. Originality, quality of writing, creativity, adherence to journalistic principles, grammar, punctuation and style also count. “Because students operate on different levels and will not all catch on at the same time” as explained by Ken Bain, p. 44, in “What the Best Colleges Teachers Do”, I do my best to take a developmental view of learning and challenge your knowledge and curiosity through different assignments. Your grade will be based on your overall performance by adding the sum of your points and my own input.

Grading Breakdown:

Mini memoir 10 points

Mini proposal for midterm paper 10 points

Fun Quiz (2) 20 points

News story pitch (profile) 10 points

In-class assignments (4) 40 points

Consistent Class Participation \* 30 points

Video/Group Presentation 100 points

Midterm Paper (research) 100 points

Final Paper (profile) 100 points

Written mini responses to key questions posed to the class will be added to the grading breakdown. Each one will be worth 5 points.

Total 420 points

\*Class Participation is distinct from Class Attendance. It is based on the amount and quality of your comments in class plus your online comments when required. I record your class participation in class and transfer it to a spreadsheet. Each time you offer a substantial comment you may receive from 1 to 5 points at my discretion. Simple comments such as “yes, no” or “I agree or disagree” don’t count. Explain your ideas and the reasoning behind them.

Calculate your grade based on the total points (420 points). Adjustments on number of assignments may me made before the end of the semester. Check attendance on BB so you know ahead of time whether missed classes/tardiness will impact your grade.

A = + 378 points (outstanding performance)

B = 377 - 336 points (superior performance)

C = 335 - 294 points (adequate performance)

D = 293 - 252 points (marginal performance)

F = Below 250 points (unacceptable performance)

If, at the end of the semester, you miss the cutoff by one point, I will automatically move your final grade up to the next grade.

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| “To write is to write is to write is to write is to write is to write is to write is to write."(Gertrude Stein)  "The secret of getting ahead is getting started. The secret of getting started is breaking your complex overwhelming tasks into small manageable tasks, and then starting on the first one." (Mark Twain). |

Assignments

* The Mini Memoir: Everyone Has a Story to Tell (not to be shared in class if you choose so):

Memoirs are a common type of nonfiction. Often, they contain traumatic or heartbreaking personal experiences that reveal personal universal truths and offer elements that help readers to examine their own lives and experiences. Memoirs can also focus on great adventures, rites of passage, key travels or bonding experiences. They work better when they focus on one time period of your life that helped to define who you are now.

A memoir is a process of researching your own life. You will travel backward in time to discover what a certain moment in the past meant to you. You may choose an event from your past from which you may have a collection of photographs and write your mini memoir using the pictures to recreate the scene. Also, you may talk to someone else that was present at the event to compare/contrast the two experiences. Your reader does not know a thing about you so you must insert background information swiftly and casually. Use your journalistic training (Jour 120, 311 or other writing course) on deadline reporting to get to the top of the story as soon as possible in your essay. Think of character development. Age, gender, ethnic/religious background, class, city, set of habits/ shortcomings/traits, strengths/peculiarities helps you to sketch your character. The readers will bond with you if they find you enough amusing, interesting, etc. The readers won’t like you if you show self-dislike neither if you seem too pleased with yourself. Don’t fall into traps such as the “I am right and the other others are wrong.” Humor or remorse attracts sympathy, especially when you show you made hard choices under pressure. In addition, try to contextualize that moment but bringing in what was happening around in the larger world (key news in your city, region, country, etc.). This is the only assignment in this class that you will write in the first person. However, it is not a biography. Write 600-words in a double- spaced article. Include a creative title. Post it on Beachboard by the deadline. Check the course schedule for deadline. This assignment is worth 10 points.

Check the textbook “Telling True Stories” pages 78-83 on personal essays.

Here are some memoir prompters (focus on the ones that matters to you):

1. What happened to you in that particular moment?
2. What was the context?
3. What characters were involved?
4. What’s the most frightening thing if any? What’s the happiest thing if any?
5. What images, sounds or smells come to mind when you cast your memory back to those days?
6. Describe what happened and how it turned out; include your feelings. Re-examine the situation, your decisions and choices. What have you learned from it?

Examples of contemporary memoirs:

Hanna Jansen’s *Over a Thousand Hills I Walk*: about her adopted-daughter survival during the 1994 Tutsi-Hutu genocide in Rwanda. Excerpt: <https://books.google.com/books?id=3YpXBAAAQBAJ&pg=PT1&lpg=PT1&dq=Hanna+Jansen+Over+a+Thousand+Hills+I+Walk&source=bl&ots=9IT7QQLE2w&sig=RkG_YLEy3EXydcuC1n258p855TQ&hl=en&sa=X&ved=0CCcQ6AEwAjgKahUKEwjrwfSypbHHAhUUKogKHeEmAWY#v=onepage&q=Hanna%20Jansen%20Over%20a%20Thousand%20Hills%20I%20Walk&f=false>

Joan Didion’s *The Year of Magical Thinking:* about the death of her husband and daughter’s ilness and how she coped with them. Excerpt: <http://www.npr.org/templates/story/story.php?storyId=4956088>

**Be truthful:** DO NOT ADD THINGS THAT DID NOT HAPPEN; DO NOT DECEIVE YOUR READERS.

* **The Fun Quiz**: For quiz 1, you will need three disparate key objects selected at random from your purse, backpack or pockets. For quiz 2, you will need to know the four main elements of literary journalism plus a few others discussed in our textbook *True Stories* in order to apply them to a specific author’s piece.
* Mini Proposal for Midterm Paper: Explain who your author is and the two pieces you will analyze including their title and year of publication (make sure they are years apart). Include your reasoning behind your choice. Minimum Length: 100 words. Post on BB by the deadline.
* Midterm Paper: Choose a writer from out textbook *The Art of Fact*. Using his/her story or excerpt published in our textbook plus another article or book excerpt published at another time period, preferably years apart, compare and contrast the two pieces written by the same author at different points in time by looking, for example, at story structure and pace, narrative style, plot and points of story change, use of scene by scene construction, full dialogue or quotations (the first is considered better), third-person point-of-view (author presents scenes through the eyes of particular characters instead of only the invisible narrator), everyday detail also known as status life (characters’ behavior, possessions, friends and family, anything that indicate who the character really is), and character development. Give examples for the aspects you focus on (you do not need to examine all the aspects above). Plan your paper around a main argument (your thesis), supporting evidence through examples and a conclusion. Research what’s being written about your author and also your author’s life (please do not write a biography). However, you can mention aspects of your author’s life that can relate to the work you are analyzing.
* Use APA style (<https://owl.english.purdue.edu/owl/section/2/10/>) to cite at least three different sources that discuss your author in the text and in the bibliography. KEY REQUIREMENT: DO NOT SIMPLY REPRODUCE OTHER PEOPLE’S IDEAS OR WEBSITES (do not use Wikipedia). WHEN INCLUDING OTHER PEOPLE’S IDEAS MAKE SURE YOU PARAPHRASE THEM OR OFFER SHORT QUOTES ACKNOWLEDGING THE ORIGINAL AUTHORS TO AVOID PLAGIARISM such as in (Herscovitz, 2015) or (Herscovitz, 2015, p. X) when using direct quotes). Include other people’s ideas if they are part of your argument; however, if your paper contains mostly ideas from other sources it will lack your own contribution and affect your grade. Add a creative title and number the pages. No need of cover page. When using another printed article or excerpt by your author, upload a copy of it along with your essay on Beachboard in a separate document. If you use an online story or excerpt, include the URL to it in a separate link. Length: 1,000 words. Post on BB by the deadline.

Check these links on how to write a research paper:

* <https://owl.english.purdue.edu/owl/resource/658/01/>
* <http://www.aresearchguide.com/1steps.html>

A full rubric for this assignment is posted on Beachboard.

* News Story Pitch for Final Project (Profile): Explain who your subject is and in what sense he/she is part of a subculture, group, trend or worldview. Make sure you have direct access to your subject and your story involves action, preferably action that you can observe directly. Why do you believe you have a good story to write? Read our textbook *Telling True Stories* pages 20-22 before preparing your news pitch. Think of a plan B as well. Minimum Length: 100 words. Post on BB by the deadline.
* Final Project (Profile): You will employ the techniques prescribed by the textbook “Telling True Stories” pages 30-35 and other aspects discussed in class. Based on what you get from your subject through a couple of meetings (one meeting is never enough) and, if applicable, through an Internet search and/or conversations with other people who knows your subject, write a profile of him/her. Add a photo caption of your subject if he/she agrees. By the way, the subject needs to agree to revealing his/her real name. To know more about profiles, check the textbook “Telling True Stories” pages 66 - 74. Make an effort to include dialogue instead of mere quotations. Your profile should be more sociological and less psychological. Your subject should represent a subculture, group, tend or worldview (the world in which this person lives). So pick your subject carefully and based on what he/she represents so you know there will be a lot to explore in your interactions with him/her in his/her environment.

Also: Use AP style (<https://owl.english.purdue.edu/owl/resource/735/02/>), which is

different from APA style. APA is for academic writing while AP style is for

journalistic writing. Post on BB by the deadline and bring a printed copy to class.

Examples of subjects for profile: a war veteran; an MMA fighter, a Parkour practitioner; a LGBTQ activist; an illegal immigrant; living with a critical health problem (cancer, Aids, Down syndrome, Autism, etc.); a homeless person/family; a prostitute (male, female), a drug addict; a chef/food stylist; a body painter; an embalmer; a crime scene cleaner; a hacker; a security guard; etc. You will rely heavily on your own observations and listen carefully to people’s stories, and will use some of the literary techniques your will learn in this course to construct your narrative.

* Video /Group Presentation (pairs of students): Select one literary journalist from a list posted on Beachboard (get my approval ahead of time), research his/her life and read his/her pieces. I will keep track of the list of authors selected by students. Select one short piece/excerpt authored by him/her long enough to understand the author’s topic and style and email it to me and your classmates one week before your presentation so everyone has enough time to read it. I suggest you choose contemporary authors. You and your partner will produce a short video about your author and his/her work. Plan a video that is about 2-3 min. Feel free to be creative: You can talk to the camera for a short period of time, read a short passage from the excerpt you sent us that illustrate your point, use Prezi software presentation with voice over, pictures and short videos captured online (author saying something important on a television interview; author walking in the streets, etc.). Include brief information on his/her career, historical context (what was happening when he/she published his/her work, if it seems relevant), Try to find out a quintessential aspect of both his/her writing style and/or his/her worldview. Because it is impossible to talk about all these aspects in your video, you will do a supplemental 10- minute oral presentation about your author.

Tech issues: You can edit your work in iMovie or Windows Movie Maker. As long as you post it on YouTube, it will run on my computer (I have a MAC). I will give you further instructions on this assignment.

* In- Class Assignments (4): You will work in groups or pairs on selected content. There are no make -ups for these assignments. Each one is worth 10 points (40 total). Always bring your textbooks.
* Class Participation: It is measured by the quality and the frequency of your comments and questions offered in class throughout the semester. Only insightful comments and well-elaborated questions will receive points for participation. Please see rubric for participation on Beachboard. Points for each time you participate vary from 1 to 5 at my discretion. I will keep a record of your class participation in every class and transfer this record to an Excel spreadsheet. You can receive up to 30 points in class participation. If you do not participate in class, you will get zero points on this item. This grade is not directly associated to class attendance.

Helpful tips:

The research paper: <https://owl.english.purdue.edu/owl/owlprint/658/>

<https://owl.english.purdue.edu/owl/owlprint/724/>

<https://owl.english.purdue.edu/owl/resource/728/1/>

<https://owl.english.purdue.edu/owl/resource/724/01/>

APA style: <https://owl.english.purdue.edu/owl/resource/560/08/>

AP style: <https://owl.english.purdue.edu/owl/resource/735/02/>

Clichés to avoid: <http://users.tns.net/~pamrider/list2>

Grammar: <http://dyslexiamylife.org/grammar.htm>

Editing: <http://www.angelfire.com/wi/writingprocess/editing.html>

Narrative & Descriptive:

<http://grammar.ccc.commnet.edu/grammar/composition/narrative.htm>

More on how to:

Take notes: <http://www.mantex.co.uk/samples/note.htm>

Summarize: <http://www.mantex.co.uk/samples/summary.htm>

Style: <http://www.unc.edu/depts/wcweb/handouts/style.html>

Do a good class presentation: <http://www.mantex.co.uk/ou/a811/a811-01.htm>

Punctuate: <http://www.harmonize.com/PROBE/Aids/manual/punctuate.htm>

Improve your grammar: <http://grammar.ccc.commnet.edu/grammar/runons.htm>

<http://owl.english.purdue.edu/owl/resource/574/01/>

Please note: Just because a student completes an assignment doesn’t necessarily mean the student will receive an A, or even a B. Students who complete an assignment satisfactorily (a good job on it) will receive a C; for a B, students should do a very good job on the assignment. An A is awarded to those who not only follow the steps listed above, but do an extraordinary job at the assignment. Therefore, students who receive As in assignments should be proud of their work, and will be setting the bar for what others are/were expected to do.

University Memo: Students are expected to spend, on the average, two hours of preparation and study for each hour of class time. Thus, a three-unit lecture or discussion course normally demands a commitment of nine hours per week averaged over the semester, with the class meeting for three hours a week. This may be considered sufficient time to enable a student to do satisfactory work. Students who desire to achieve "A" or "B" grades may wish to spend proportionately more time in their studies (<http://web.csulb.edu/divisions/aa/catalog/current/academic_information/student_unit_load.html>)

Make-up Policies: Will be accepted only in special situations and in agreement with University policy and allowed by me. Make-ups usually are granted in strict accordance with CSULB policy, which defines excused absences as (1) illness or injury to the student; (2) death, injury or serious illness of an immediate family member or the like; (3) religious reasons; (4) jury duty or government obligation; (5) CSULB-sanctioned or approved activities [2002-03 Catalog, p.75]. *All requests for an excused absence must be documented*. Always keep backup copies of your assignments as you do them to avoid computer problems. Do not come up with lies to explain your late work or absence from exams – we all know the excuses, and I can tell you bad stories that came from those. Excused absences must be supported by proper documentation proving the allegations.

Other Important Observations:

Grading: The grading policies and practices in this class are explained elsewhere in the syllabus. It is the student’s responsibility to read them and to seek clarification if necessary. The student should be fully aware of what is required for success in the course, such as group participation, writing, speaking, completing assigned.

Seat in Class: An enrolled student may lose his/her seat in class if he/she misses the first class meeting without notifying the instructor. At the instructor’s discretion, a student who attends the first class but not subsequent classes may also be dropped from the course.

Withdrawal from Class: Students may withdraw from a class from the third to the 12th week for “serious and compelling reasons.” Normally these are defined as anything of importance that is beyond the control of the student. This includes, but is not necessarily limited to, death or serious illness in a student’s immediate family or a documented change in a student’s work schedule. Poor performance, tardiness and unexcused absences are not considered serious or compelling reasons beyond the student’s control for purposes of withdrawing.

Absences from Class: Grades in a course may be adversely affected by absences, and students should seek clarification from the instructor regarding the course absence policy. Make-ups usually are granted in strict accordance with CSULB policy, which defines excused absences as (1) illness or injury to the student; (2) death, injury or serious illness of an immediate family member or the like; (3) religious reasons; (4) jury duty or government obligation; (5) CSULB-sanctioned or approved activities [2002-03 Catalog, p.75]. *These and any other requests for an excused absence must be documented*.

CSULB Cheating/Plagiarism/Fabrication Policy: CSULB takes issues of academic dishonesty very seriously. If you use any deceptive or dishonest method to complete an assignment, take an exam, or gain credit in a course in any other way, or if you help someone else to do so, you are guilty of cheating. Making something up constitutes fabrication. If you use someone else’s ideas or work and represent it as your own without giving credit to the source, you are guilty of plagiarism. This does not apply if the ideas are recognized as common knowledge, or if you can show that you honestly developed the ideas through your own work. Any instructor can show you the correct ways of citing your sources, and you should use quotation marks, footnotes or endnotes and bibliographic references to give credit to your sources according to the format recommended by your instructor. The Department of Journalism has a zero-tolerance policy in these areas, and any instance of academic dishonesty -- cheating, plagiarism and/or fabrication -- may result in your failing of the assignment, immediate removal from class with a failing grade, removal from the College of Liberal Arts, expulsion from the university and/or other sanctions as the instructor deems appropriate.

Responses, Penalties and Student Rights: Students should consult the appropriate sections of the Catalog for examples of cheating, fabrication and plagiarism, and instructor and/or CSULB response options in such circumstances. The Catalog also outlines student rights.

**Students with Disabilities**:

Students with disabilities who need assistance or accommodation to participate in the course should inform the instructor and then contact Disabled Student Services within the first week of class. In addition, students should establish their eligibility for assistance by contacting the Disabled Student Services Office (Brotman Hall 270) at 562-985-5401.

Students are to provide the instructor verification of their disability from Disabled Student Services. If the service offered is insufficient or inadequate, the student should confer with the instructor and the director of Disabled Student Services. If these efforts are unsuccessful, students have the option of directing their concerns to the Office of Equity and Diversity (University Student Union 301) at 562-985-8256. Responsibility for oversight and implementation of the Americans with Disabilities Act and the Rehabilitation Act has been delegated to the campus director for disability support and accommodation.

University Emergency:

<http://emergency.csulb.edu/pdf/emergency-procedures2.pdf>

University Police: (562) 985-4101

Additional Student Learning Assessment

The Department of Journalism and Mass Communication at California State University, Long Beach is accredited by the Accrediting Council on Education in Journalism and Mass Communications (ACEJMC).

ACEJMC has established educational requirements and standards and provides a process of voluntary program review by professionals and educators, awarding accredited status to programs that meet its standards. Through this process, the Council assures students, parents, journalism and mass communications professionals, and the public that accredited programs meet rigorous standards for professional education.

Accreditation by ACEJMC is an assurance of quality in professional education in journalism and mass communications. Students in an accredited program can expect to find a challenging curriculum, appropriate resources and facilities, and a competent faculty.

ACEJMC lists 12 professional values and competencies that must be part of the education of all journalism, public relations, and mass communication students. Therefore, our graduates who major in journalism and public relations should be able to do the following:

* understand and apply the principles and laws of freedom of speech and press, for the country in which the institution that invites ACEJMC is located, as well as receive instruction in and understand the range of systems of freedom of expression around the world, including the right to dissent, to monitor and criticize power, and to assemble and petition for redress of grievances;
* demonstrate an understanding of the history and role of professionals and institutions in shaping communications;
* demonstrate an understanding of gender, race, ethnicity, sexual orientation and, as appropriate, other forms of diversity in domestic society in relation to mass communications;
* demonstrate an understanding of the diversity of peoples and cultures and of the significance and impact of mass communications in a global society;
* understand concepts and apply theories in the use and presentation of images and information;
* demonstrate an understanding of professional ethical principles and work ethically in pursuit of truth, accuracy, fairness and diversity;
* think critically, creatively and independently;
* conduct research and evaluate information by methods appropriate to the communications professions in which they work;
* write correctly and clearly in forms and styles appropriate for the communications professions, audiences and purposes they serve;
* critically evaluate their own work and that of others for accuracy and fairness, clarity, appropriate style and grammatical correctness;
* apply basic numerical and statistical concepts;
* apply tools and technologies appropriate for the communications professions in which they work.