

A SHORT HISTORY ABOUT  
THE JOURNALISM  
PROGRAM AT THE NEW  
SCHOOL



# THE S TORY BY

JOURNALISM AND DESIGN, AS TWO INDIVIDUAL FIELDS, MAY SEEM LIKE THEY DON'T BELONG TOGETHER. WHERE JOURNALISM HAS A HISTORY ROOTED IN READING, WRITING, AND EVENTS, DESIGN HAS A BACKGROUND THAT STEMS FROM ART, CONCEPTIONS OF BEAUTY, LAYOUT, AND AESTHETICS. THEY ARE CALLED HUMANITIES FOR A REASON. THEY REQUIRE MORE THAN ATOMS AND MATTER. THEY ARE IN NEED OF MORE THAN NUMBERS AND FACTS. THEY NEED HUMANS. IT'S EXISTENCE AND SUSTAINING IS DEPENDENT UPON US. ONE PLUS ONE WILL ALWAYS BE TWO, REGARDLESS OF IF I BELIEVE IT OR NOT— REGARDLESS OF WHETHER I COUNT TWO APPLES ON THE TABLE. BUT WHAT WILL BE OF EMOTIONS, TRUTH, AND FEELING IF SOMETHING IS NOT DONE WITH IT?; IF IT IS NOT WRITTEN ABOUT, TALKED ABOUT, OR DRAWN ABOUT?

THIS IS WHY JOURNALISM AND DESIGN IS DEFINED AS HUMAN-CENTERED JOURNALISM. IT IS THE MARRIAGE OF TWO DISTINCT KEYS THAT CREATE AWARENESS OF THE WORLD'S EVERY DAY EXPERIENCE IN A MORE IMMERSIVE AND EMPATHETIC WAY.

WHEN YOU RESEARCH THE TERM "JOURNALISM," IT IS OFTEN DEFINED AS "WRITTEN NEWS FOR PRESENTATION" OR DESCRIBED AS AN ACT OF WRITING DESIGNED FOR A PUBLICATION. WHEN YOU DO THE SAME FOR THE TERM, "DESIGN," IT SAID TO BE A PLAN OR DRAWING CREATED TO SHOW THE LOOK OR FUNCTION OF SOMETHING.

IN ORDER TO DESIGN SOMETHING, ONE MUST KNOW WHO THEIR AUDIENCE IS AND WHAT THEY ARE DESIGNING FOR. IN ORDER TO WRITE NEWS, ONE MUST KNOW THE TRUTH BEHIND WHAT IS HAPPENING AND HAVE A RELENTLESS DRIVE AND VIGOR TO UNCOVER IT AND SHARE THAT STORY. IT IS JOURNALISTS BEING ABLE TO WRITE STORIES FOR AN AUDIENCE BY UNDERSTANDING WHO THEY ARE, WHAT CONCERNS THEIR INDIVIDUAL NEEDS AND UTILIZING DEVELOPING TECHNOLOGICAL SKILLS TO CREATE THE SHARING OF THAT STORY INTO AN EXPERIENCE. IT IS GIVING NEWS A "LOOK" THROUGH DIFFERENT MEDIAS OF VIDEO, AUDIO, PHOTOS AND TEXT. IT IS LAYING OUT TEXT ON THE PAGE IN A CLEAR AND COHERENT WAY. IT IS TURNING THE CONSUMPTION OF NEWS AND EVENTS INTO AN EXPERIENTIAL PRESENTATION..

IT IS ALSO AN INTERDISCIPLINARY PROGRAM— THE ONLY ONE OF ITS KIND— THAT IS TAUGHT AT THE NEW SCHOOL THAT “MERGES DESIGN THINKING WITH TIME-TESTED JOURNALISTIC PRINCIPLES AND PRACTICE.” THE PROGRAM WAS INTRODUCED IN THE FALL OF 2014 THROUGH THE KNIGHT FOUNDATION, WITH A STARTING INVESTMENT GRANT OF \$250,000:

**“STUDENTS IN JOURNALISM + DESIGN WILL LEARN TRADITIONAL JOURNALISTIC VALUES AND PRACTICES WITHIN A FRAMEWORK OF DESIGN THINKING, AN APPROACH THAT INCORPORATES FEEDBACK FROM AUDIENCES WHEN DEVELOPING NEW IDEAS. AS SUCH, THE NEW PROGRAM WILL PREPARE STUDENTS FOR THE CHALLENGES OF A FAST-CHANGING MEDIA ENVIRONMENT, WHILE TEACHING THEM TO THINK CRITICALLY AND CONSTANTLY EXPERIMENT WITH NEW WAYS TO MEET COMMUNITY INFORMATION NEEDS.”**

THE PROGRAM IS LEAD BY LONG JOURNALISM VETERAN, HEATHER CHAPLIN, A FORMER WRITER FOR ALL THINGS CONSIDERED, THE NEW YORK TIMES, DETAILS, AND THE LA TIMES. ONE OF THE FIRST COURSES OFFERED THROUGH THE PROGRAM’S FIRST SEMESTER WAS NEWS, NARRATIVE & DESIGN I, ONE OF WHAT HAS GROWN TO BE A 3 COURSE THAT TEACHES THE BASICS OF JOURNALISTIC RESEARCH AND REPORTING.

THOUGH INTRODUCED ONLY A FEW YEARS AGO, JOURNALISM HAS LIVED AT THE NEW SCHOOL IN ITS OWN UNIQUE WAY FOR A NUMBER OF YEARS. DURING IT’S EARLY BEGINNINGS, WHEN THE NEW SCHOOL WAS KNOWN AS THE NEW SCHOOL FOR SOCIAL RESEARCH, DURING THE 1930’S AND 1940’S JOURNALISM WAS BEING TAUGHT AS EITHER A FORM OF PROFESSIONAL WRITING OR BEING UTILIZED AS A SOURCE FOR SUBJECT RESEARCH. AS THE YEARS PROGRESSED, SO DID THE SUBJECT’S DEPTH. COURSES BEGAN TO COVER MORE THAN JUST JOURNALISTIC WRITING, BUT PUT FOCUS ON OTHER ASPECTS OF THE JOURNALISTIC PROCESS SOME OFTEN FORGET SUCH AS JOURNALISTIC PHOTOGRAPHY, GRAPHIC DESIGN AND JOURNALISTIC LAYOUTS. THE TOPICS CONTINUE TO EXPAND OVER THE 1960’S AND 1970’S TO ENCOMPASS THE SKILLS AND ROLES JOURNALISM PLAYS WITHIN OTHER FIELDS SUCH AS PUBLIC RELATIONS, WRITING FOR MAGAZINES, POLITICS AND THE MEDIA.

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“... journalism and design is defined as human-centered journalism.”

# 1932

**THE  
NEW  
SCHOOL**  
FOR SOCIAL RESEARCH, INC.

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**Writing for Writers—Alan Porter. 10 sessions. Mondays, 8:20-9:50 P.M., beginning February 15. \$12.50.**

This course will consist of lectures and discussion planned for those to whom writing is either an occupation or a chief interest. The following aspects of writing will be considered:

April 11 **The Thesis**

Expository writing, journalism, informatory writing. The means of rhetoric. Sophistics. Pamphleteering and the art of controversy. Middle speech and standard English. The polite art of falling. The Republic of letters. Tradition and innovation.

1932  
SPRING

# 1945

**NEW SCHOOL  
BULLETIN**

**161 PICTORIAL JOURNALISM** Kurt S. Safranski  
10 weeks. Mondays, 8:30-10:10 P.M. \$15.  
Beginning February 5.

SPRING  
SESSION

Vol. 2, No. 19  
January 8, 1945

# 1950

**NEW SCHOOL  
BULLETIN**

VOL. 7  
No. 18

**ART APPLIED TO GRAPHIC JOURNALISM:  
VISUAL COMMUNICATION**

12 weeks, \$75.

For beginners and advanced students. Round-table discussions, analysis and criticism of ideas and problems. Guest critics.

ALEXEY BRODOVITCH

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**401 DESIGN IN GRAPHIC JOURNALISM**

Tuesdays, 8:15-10:15 P.M.

Beginning February 7. Magazine make-up, art directing, editorial and advertising layout and design, illustration, typography, fashion illustration, graphic ideas, new directions, poster, package, product, display.

**402 PHOTOGRAPHS IN JOURNALISM**

Wednesdays, 8:15-10:15 P.M.

Beginning February 8. This section meets at Radkal Studio, 139 East 49th Street. Editorial, advertising, reportage, photo-story, photo-illustration, fashion photography, experimental photography.

The aim of the course is to help the student to discover his individuality, and crystallize his taste, by stimulating his sense of invention and perfecting his technical ability; also to develop his feeling for the contemporary trend and the realities of the market.

It is conducted as an experimental laboratory inspired by the ever changing tempo of life, by new directions, new techniques, new fields of operation, and in close contact with current problems of leading magazines, department stores, advertising agencies and manufacturers.

**342 SPECIAL PROBLEMS IN PICTORIAL JOURNALISM:  
A SEMINAR**

15 weeks. Fridays, 6:20-8:00 P.M. \$50. (N.S.)

KURT S. SAFRANSKI

Beginning February 10. The increasing and sometimes indiscriminate use of photographs as a non-verbal language in many fields has raised some baffling problems. Looking at pictures is not in itself such a simple process as may at first be supposed, but the questions become still more complicated if we try to answer such questions as these: What makes photographs impress and motivate people as strongly as they do? Is it the photographs, is it the people, is it both, and in what combination? Can we regulate these potential forces? Such questions are bewildering. Pictorial journalism is still so new that even the questions to be asked are not yet clearly formulated. The aim of the seminar is to clarify some of these problems by isolating them and making them the central topic of one session. Leaders in various fields, including psychologists, professional editors and photographers, are invited to deal with a given subject from the vantage point of their own experience, which is then

some light on certain darker, more neglected areas.

Makes familiarity with the subject necessary and requires active interest. Interested should write to Mr. Safranski, c/o The New School, at least one week before the first session.

the physical background of perception, understanding photographs — the psychological background, the phenomenon, the subject, the object, the observer — and what they see. (Influence of personality) in looking at pictures. Good or bad. Learn from artists. Solutions. The words under the picture. The artist's standpoint. The photographer's standpoint. From here to where? Magazines of today and tomorrow. Self-Expression—Joseph Breitenbach. See 379



# 1961

SPRING 1961

NEW SCHOOL BULLETIN

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**327 PUBLIC RELATIONS AND JOURNALISM: PRINCIPLES AND PRACTICE.** Fall and spring. Tuesdays, 6:20-8:00 P.M., beginning September 27. \$30 (Reg. fee: p. 6). RALPH OBER.

A comprehensive course for beginners and those in the field, covering public relations, publicity, press agency, advertising, speech writing and journalism. The course bridges the gap between the closely allied fields of publicity and journalism. It includes study of public relations in fundraising, industry, labor, government, education, domestic and international relations, politics, motion pictures, theaters, agencies, institutions and organizations, public opinion polls, sports, hotels, night clubs, restaurants and resorts. Special attention is given to community public relations.

Media, encompassing newspapers, columns, wire services, radio and television, magazines, trade papers, house organs, technical journals, exhibits, reports, etc., are studied in detail. Attention is given to the preparation and planting of news, feature and pictorial material. Students' preparation and writing of news releases, radio and television copy are critically analyzed, as is arranging and conducting interviews and press conferences, planning and carrying out successful public relations campaigns, developing and improving skills and techniques and the evaluation of publicity outlets.

**825 THE MAGAZINE EDITOR'S WORKSHOP.** Fall. Mondays, 6:20-8:00 P.M., beginning September 26. \$50 (Reg. fee: p. 6). HAROLD T. P. HAYES.

Major tasks of magazine journalism as the editor encounters them in professional practice. For purposes of consistency and the widest application of principles of general magazine editing, emphasis is directed toward the problems confronting a junior editor on the staff of a national general interest magazine. The course is open also to those interested in specialized publications. Principle requirement for the successful completion of the course is the preparation and execution of a magazine dummy.

The course develops through consideration of the following themes:

*An introduction to the magazine staff:* authority and responsibilities of the editor, managing editor, art director, associate editor, production editor.

*The story idea:* origin and development of magazine features from rough outline to publication.

*The editor as producer:* editing and developing articles and picture stories; problems of directing writers and photographers toward successful completion of assignments.

*The magazine as a visual image:* cover identification; visual consistency; story with an art director.

photographer, artist; standard publicity special techniques of some representa-

**829 NEWS WRITING, COPY READING, NEWS EDITING: A WORKSHOP.** Fall and spring. Wednesdays, 8:30-10:10 P.M., beginning September 28. \$50 (Reg. fee: p. 6). MARK SHERWIN.

Intensive training in news and feature writing, editing and producing publications. Classroom work in publishing a periodical, newspaper, clip sheet, journal, annual report, pamphlet, house organ, matted page, leaflet and picture layout. Editing copy, headline writing, gathering and correlating material, layout for magazine and newspaper. Discussions on the laws of libel and slander. Effective relations between editor and public. Working from actual press copy and field trips.

# 1970

**2295-2 Underground Journalism: a practical approach**

Thursdays, 8:10-9:50 P.M., beginning September 24. \$70 (Reg. fee: p. 7). ALLAN KATZMAN

An excursion into the world of underground journalism with actual field application under the auspices of and in the offices of New York's foremost underground newspaper, the East Village Other. Students cover events as well as directly participate in them. They also participate in the actual running of an underground newspaper, including being present on paste-up night.

**6120-3 Creative journalism: a writing workshop**

Mondays, 8:10-9:50 P.M., beginning September 28. \$80 (Reg. fee: p. 7). ROBERT PHILLIPS

A workshop primarily, but one that constantly inquires into the meaning of community, and especially of what is involved when one First Person undertakes a piece of writing addressed to innumerable other First Persons he does not know. By journalism is meant not necessarily reportage, but all of those maverick literary forms usually dismissed as ephemeral or secondary, yet by which a surprising number of first-rate writers have expressed their most personal visions: Auden as a book reviewer, Agate as a film commentator; Shaw or Virgil Thomson as music critics; Colette or Truman Capote as crime reporters; Robert Graves, Forster, Cocteau as masters of what is called the "free lance." Class discussions proceed from regular writing assignments in reviewing or reporting, but the emphasis is always pragmatic: how can the writer (novice or veteran) who aims at professional achievement adapt "journalism" and its current marketplace to his own creative needs?

**313 The press and New York politics**

8 sessions. Thursdays, 8:10-9:50 P.M., beginning September 24. \$40 (No reg. fee).

GABE PRESSMAN

The government and politics of New York City as seen through the eyes of a veteran reporter. New techniques of television and journalism. Freedom of the press in the face of restrictions inherent in City and State administration. Changes in politics and government wrought by the media.

**1698-2 The press: problems, ethics and techniques**

Thursdays, 8:10-9:50 P.M., beginning September 24. \$70 (Reg. fee: p. 7). LOU SHAINMARK

This course analyzes the newest trends in coverage and presentation of news, and encourages students to report and write for the press and broadcast media. It deals critically with the ethical standards of news handling and the danger to the free press in the expanding monolithization of newspaper ownership. Topics include: the six basic components of news coverage; patterns of reporting—, objective, interpretive, and in-depth; reportorial enterprise versus the corporate, political and institutional handout; the technique of the Scoop and its impact on the public (a subject generally omitted in Schools of Journalism); ethical standards of news getting and news editing in the press and broadcast media; news coverage of dissent; language usage; the declining influence of the editorial; libel laws and their evasions by character assassins; the credibility gap between media and audience; monolithic ownership and its peril to the free press; and revolutionary technologies in news dissemination that may restore multiple, individually owned, low-cost newspapers in the U.S.A.



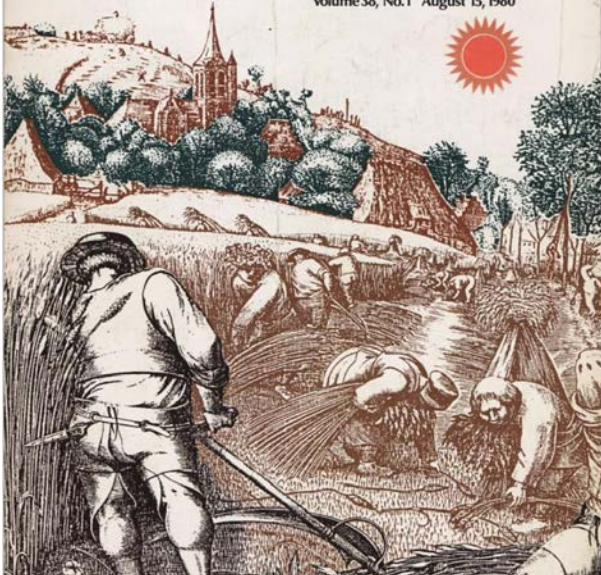
FALL 1970 NEW SCHOOL BULLETIN



# 1980

## NEW SCHOOL BULLETIN FALL 1980

Volume 38, No. 1 August 15, 1980



### 540 Investigative Reporting

7 sessions. Thurs., 7:45-9:15 pm, beg. Sept. 25. \$75.

JACK NEWFIELD and WAYNE BARRETT, *Village Voice*

An inquiry into the techniques, methods, psychology and problems of investigative reporters, the class discusses the accomplishments and limitations of investigative journalism; how to keep files and research complex financial stories; the balancing requirements of civil liberties and the due process rights of public officials; the ethics of using leaks; how to obtain public records and use the Freedom of Information Act. Guest speakers include Jeff Gerth of the *New York Times*, and author Nat Hentoff.

### 8464 Political Journalism

MICHAEL VOLLEN

This course focuses on a collection of writings authored by persons who were participants in the events they observed and wrote about. Journals, articles in magazines and newspapers, pamphlets, letters and speeches form a large part of this literature in which the authors share a double commitment: on the one hand, to the achievement of their ideals; on the other hand, to rendering a true and factual account of the situations in which they were involved. It is precisely this tension which gives these works a power which transcends the occasion and purposes for which they were written. Our attempt is to relate the facts discovered, the feelings expressed and the truths justified in these works to each other and to more general questions of politics and political inquiry. Authors read include: George Orwell; Randolph Bourne; The Federalists; Martin Luther King Jr.; Gandhi; selected writings and speeches.

### 4308-2 Television News Reporting

Tues., 7:45-9:15 pm, beg. Sept. 23. \$160; video fee \$25 payable at registration.

STEPHAN COHEN

Limited to 20. The television reporter is totally responsible for the story he or she is covering for his station. This course examines those responsibilities including research, point of view, directing the interview, and supervision of editing. Each student learns how to analyze a story idea to see whether it is acceptable as a television story. Does the idea need to be researched? What interviews and visual elements are needed? Is the pacing right? Will it hold a viewer's interest? Does the editing combine the best copy with the best pictures? Do you have enough cover shots? Current television reporting styles are discussed. Students are given assignments to develop a television news story. When possible, classes are held in a television newsroom.

### 4310-2 Local News Production

Wed., 7:45-9:15 pm, beg. Sept. 24. \$160; video fee \$25 payable at registration.

HARDIE MINTZER

Limited to 20. This course looks at the nuts and bolts of putting together a local television news broadcast. Not a full-fledged journalism course, but a comprehensive introduction to every aspect of the field. The course examines the techniques of assigning a story, reporting, filming, writing, film editing, producing a newscast and television studio operations. Emphasis is on behind the scenes decision makers, the anonymous professionals who do most of the day-to-day work in TV journalism. There are several guest lecturers. Some of the classes are held in the offices of NBC News.

### 8834 Developing and Evaluating Media Presentations

LISE LIEPMANN

Designed as an overview to the field of nonprint informational and educational media, this course provides various approaches to the preparation and evaluation of scripts for film, slide/tape and video presentations. Students view a variety of representative materials produced for education, government, business and industry and analyze the message, overall concept, and execution including practical production problems. Written assignments sharpen skills required for preliminary media proposals. Readings from the fields of sociology, journalism and interpersonal communications are assigned and discussed. Lectures by guest professionals supplement class activities.



IT WASN'T UNTIL 1985, WHEN EUGENE LANG COLLEGE WAS FOUNDED AS AN OFFICIAL LIBERAL ARTS COLLEGE (PRIOR TO THIS, IT WAS KNOWN AS THE FRESHMAN YEAR PROGRAM AS A PRE-COLLEGE PROGRAM FOR HIGH SCHOOL GRADUATES) THAT JOURNALISM BEGAN TO FIND ITS HOME AT AN UNDERGRADUATE DEGREE-GIVING INSTITUTION. JOURNALISM-SPECIFIC SUBJECT COURSES WERE HOUSED WITHIN THE WRITING AND TELEVISION STUDIES CURRICULUM. AS TIME PROGRESSED AND DEGREE PROGRAMS AT EUGENE LANG BECAME MORE FINITE AND SPECIFIC, STUDENTS WERE ABLE TO RECEIVE A DEGREE IN LITERARY STUDIES WITH A CONCENTRATION IN EITHER LITERATURE OR WRITING. WITHIN THE WRITING CONCENTRATION, STUDENTS WERE ABLE TO TAKE JOURNALISM-SPECIFIC SUBJECT COURSES.

# 2005

## LCST 3005 History of Journalism (MH, DM)

This course aims to provide an historical overview of the institution of journalism in the United States as an industry as well as a cultural and political phenomenon. We will consider what has qualified as news, whom it is aimed at, and who counts as journalists. We will also focus on the relationship between journalism and emerging media technologies including telegraphy, radio, television, and the Internet. In providing historical background, the course will sharpen the student's ability to analyze the current context of U.S. journalism. We will consider the role of Fox News, the historical context of *Fahrenheit 9/11* and *Super-size Me*; the role of professionalism in relationship to the rise of blogging; and how well embedded journalists fulfill their responsibility as the Fourth Estate. *Prerequisite: Introduction to Media Studies.*

## LCST 2110 The Journalist as Hero? Comparative Perspectives (MH)

In this course we will compare different attitudes towards journalists in various countries, considering such issues as how journalists become heroes; when and where journalists and the press have been cast as anti-hero or, worse, the enemy; whether the journalist-as-hero is primarily a U.S. construct; the roles class, race, and gender play in representations of journalism culture; the state's role in controlling journalism in other cultures and the commercial sector's

## LWRT WRITING

### Introductory courses

Introductory courses cover the basic vocabulary and skills of each genre, focusing on the study of foundational texts as well as the practice of elements of craft. Examples of previous courses include Introduction to Fiction: What is Fiction, Introduction to Nonfiction: Creative Nonfiction.

LWRT 2010 Introduction to Nonfiction

LWRT 2020 Introduction to Fiction

LWRT 2030 Introduction to Poetry

LWRT 2505 Introduction to Journalism: Foundations of Research

### Reading for Writers courses

Reading for Writers courses introduce writing students to key texts in their genres and allow them to experience the ways in which writers learn from the essential act of reading. Examples of previous courses include Reading for Writers Fiction: Changing Stories; Reading for Writers Nonfiction: Reading Vietnam; Reading for Writers Poetry: Experiments in Poetry Since WWII.

LWRT 2100 Reading for Writers Fiction

LWRT 2100 Reading for Writers Fiction: The Short Novel

LWRT 2110 Reading for Writers Nonfiction: Queer Theory

LWRT 2110 Reading for Writers: Nonfiction

LWRT 2120 Reading for Writers: Poetry

### Intermediate courses

Intermediate courses allow students to build on their foundational skills in writing and reading and to undertake larger writing projects. Examples of previous courses include: Intermediate Fiction: Writing Out of the Self; Intermediate Journalism: The Art of the Review; Intermediate Nonfiction: Imagining Reality; Intermediate Poetry: The Architecture of Meaning.

LWRT 3500 Intermediate Fiction

LWRT 3505 Intermediate Journalism: Music Criticism

LWRT 3510 Intermediate Nonfiction

LWRT 3520 Intermediate Poetry

### Advanced courses

Advanced courses are writing intensive seminars in which students, while still focusing on key texts in their genres, work on craft and content with a view to advancing their mastery of their form. Examples of previous courses include Advanced Fictions: Masters of Short Stories; Advanced Nonfiction: The Literary Essay; Advanced Poetry: Poetry as a Public Act.

LWRT 4000 Advanced Fiction

LWRT 4020 Advanced Poetry

LWRT 4025 Advanced Nonfiction

LWRT 4030 Advanced Journalism

### LWRT 2000 Public Readings

2 credits

Students attend a specified number of literary lectures and readings throughout the city and at the New School MFA Program.

*This Out-and-About course is graded pass/unsatisfactory.*

### LWRT 3046 Release Literary Magazine

Students work on the Lang College arts magazine, *Release*. *The activity-related course is repeatable. The course is graded pass/unsatisfactory. The combined total number of credits a student can take of activity-related courses is 24.*

### LWRT 3525 Innovative Fiction

This course will approach each assignment as if reinventing the short story or other prose forms, with a new look at language, structure, image, character, and any other elements of fiction. In each original experiment we'll question our concepts of reality, perception, and values. Along with several assignments and one long project generated by the students, we'll be reading a variety of authors who play with existing forms, invent new ones, and create forms that satirize form itself. Note: This course will be a year-long course in which the first semester will count as intermediate fiction and the second as advanced fiction. Students are encouraged but not required to take the semesters in order. *Prerequisite: Introduction to Fiction.*

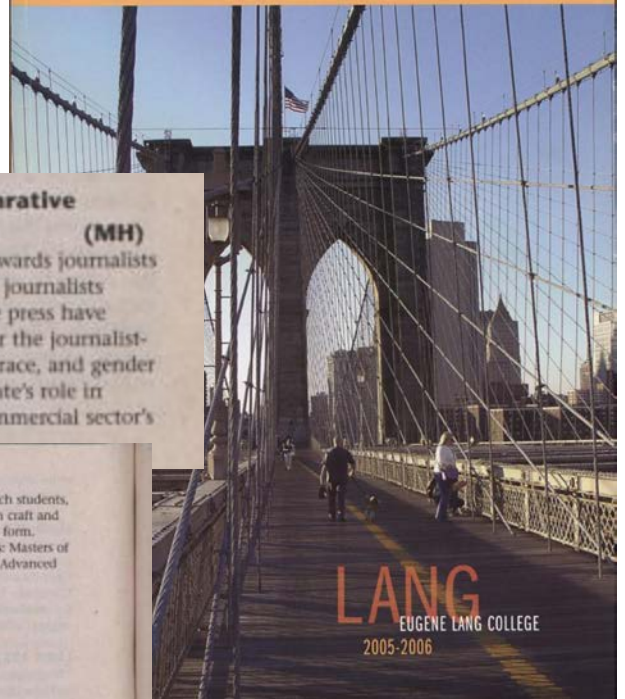
### LWRT 3999 Student Newspaper, *Inprint*

Students work on the Lang College student newspaper, *Inprint*, as reporters, editors, layout designers, photographers, and publicists. Credits range from 1 to 4 credits, depending on level of responsibility and workload. *The course is graded pass/unsatisfactory and is repeatable to a maximum of 18 credits.*

### LWRT 4050 Writing for Publication

This course will offer advanced, self-directed writing students a chance to work one-on-one with a professional editor or writer. Over the course of the semester, students will complete a writing project in proposal, draft, and final version, meeting with their assigned editor at each stage for comments. *Prerequisite: Junior or senior standing; Intermediate Fiction or Nonfiction; permission of the chair.*

New School University  
Eugene Lang College  
Block E3 Suite 1



## LCST 3055 Journalism and Race (MH, REPS)

This course critically examines the representation of race in the media. It will explore the framing and agenda-setting of particular media outlets; how certain groups have been represented in the

“It was the perfect time to redefine what we call and how we ‘do’ news.”

DURING THE EARLY 2000'S, THE APPROACH TO JOURNALISM AT EUGENE LANG COLLEGE WAS AS STANDARD AS THAT OF OTHER WRITING COURSES. IT INCLUDED AN INTRODUCTION, INTERMEDIATE, AND ADVANCED COURSE WITH ONLY ONE OR TWO ELECTIVES—ONE OF THEM BEING THE STUDENT-RUN NEWSPAPER, FORMERLY INPRINT, NOW KNOWN AS THE NEW SCHOOL FREE PRESS. JOURNALISM WOULD SURFACE WITHIN OTHER DEGREE PROGRAMS AS A COURSE-SPECIFIC SUBJECT OR AN ELECTIVE, BUT NONE WERE AS CONSISTENT AS THOSE OF THE 3-COURSE SEQUENCE IN THE WRITING PROGRAM.

IT TOOK, TO WHAT SOME WOULD SEEM, QUITE A FEW YEARS FOR A SCHOOL SUCH AS THE NEW SCHOOL TO FULLY CREATE AND IMPLEMENT A JOURNALISM PROGRAM. EVERY GENERATION HAS A SERIES OF EVENTS AND THEREFORE, NEEDS JOURNALISTS TO SHARE AND TELL THOSE STORIES. HOWEVER, 2014 COULDN'T HAVE BEEN A BETTER YEAR AND TIME FOR A PROGRAM SUCH AS JOURNALISM AND DESIGN. TECHNOLOGY IS SMARTER, FASTER AND MORE CAPABLE. ATTENTION SPANS ARE SHORTER AND CONSUMERS ARE LOOKING TO DIGEST MATERIAL WITHIN THE TIME IT TAKES TO STAND ON A LINE FOR COFFEE. PEN AND PAPER IS NO LONGER ENOUGH. IT WAS THE PERFECT TIME TO REDEFINE WHAT WE CALL AND HOW WE “DO” NEWS.



# “...a flagship of an awesome program”



NSFP

*THE NEW SCHOOL FREE PRESS (NSFP) HAS BEEN THE PILLAR OF JOURNALISM AT THE NEW SCHOOL. IT HAS HELPED FOSTER AN ENVIRONMENT THAT INVITES STUDENTS TO EXPERIENCE THE LIFE AND ACTIVITIES OF REAL-WORKING NEWSROOM. I SPOKE WITH FORMER NEW SCHOOL STUDENT AND NSFP EDITOR, AIDAN GARDINER ON HOW NSFP HAS PLAYED AN INTEGRAL ROLE IN THE J+D PROGRAM AND THE NEW SCHOOL AS A WHOLE, IN PREPARING STUDENTS FOR THE FIELD.*

**WHAT'S YOUR NAME?**

Aidan Joseph Gardner

**WHAT DO YOU DO HERE AT THE NEW SCHOOL?**

I'm the faculty advisor for The New School Free Press

**WHAT DOES THAT ENTAIL EXACTLY?**

It's a lot of things. I am one of the professorial leaders of the class. I sit in on the class and give feedback. There's a strict separation in my role. I'm not a normal professor in a journalism class here or at any other institution really. The students run the show. I'm just there saying things in the back of the room, basically heckling them. It's essentially there's to run. They make all of the decisions and they decide what stories they want to write and report on and pursue and invest their time in. When those are in shape, they send them to me and I give them a look over and make sure they're sound. If there are any lessons that I can impart on them, I do, and make sure there's no legal problems; make sure they're not going to slander anybody. I like to think of it as being a step back from the students.

### **YOU ALSO WORK AT DNAINFO?**

I am a reporter/producer at DNAinfo. I'm what's called a "re-write man." It's never a re-write woman. I don't know why. Re-write women do exist but the term comes from a time when women didn't really exist in the newsroom. I open up the newsroom in the morning, I scan over the events that happened during the night: a car crash, someone who was murdered or a fire broke out and then I determine where our reporters go in the morning. And then while reporters are going to those scenes, I will be calling city officials and building stories throughout the day.

### **IS IT A TOUGH JOB?**

Yeah, sort of. It is, but it's fun. You're sort of at the center of all the action. The editors are sort of over my shoulders yelling at me while I'm on the phone with police. Reporters are filing this to me so everything is sort of converging towards me and I have to type it very fast

### **YOU ALSO WENT TO THE NEW SCHOOL: WHEN DID YOU GO TO SCHOOL HERE? WHAT DID YOU STUDY? WHY NEW SCHOOL?**

I came here in 2007. I really wanted to be in NYC and I have terrible test scores so The New School was the only place that accepted me. \*laughs\* But I had such an amazing first year and then founded the Free Press right after that and it just hooked me in and dispelled all hopes or desires of wanting to transfer. I was a writing major in high school. I went to San Francisco School of the Arts. For some sort of arrogant reason I suppose, I wanted to forego all writing. I never wanted to use that skill. I wanted to go into politics. I tried out for the New School debate team and I was on it, but I was terrible at it. And there was no political program here. They only had it at the graduate level. So I ended up cherry picking a whole bunch of different sort of classes. I did boat building. I learned how to write comedy. I tried a whole bunch of odd things and one of those odd things was the Free Press and it just sort of stuck. It made sense to me. I was working with people who seemed to speak my language and had the same sense of urgency and desire to know stuff but in a really vigorous way. While I was doing that, I also became an Urban Studies major and it was sort of like a hedge. It was sort of like Politics. I spent most of my time in this room, doing the Free Press.

### **AT THE TIME, WAS THERE A J+D PROGRAM FOR YOU?**

Not in the way that there is now. There were journalism classes and very talented journalism faculty members who were very wise, accomplished and inspiring. There wasn't a journalism major. There were a lot of kids who were Literary Studies major and they had some sort of specialty or concentration and they would do journalism. But I was not apart of that. I took a lot of those classes, but I was never on that track.

### **DID YOU EVER WANT THERE TO BE ONE?**

I kind of could've gave two shits. I didn't really care. What I was really invested in was the Free Press. I thought that was more than enough of an education in how to be a journalist and how to be a reporter and how to work in a collaborative way. As far as I was concerned, I was like this is great. I don't need anything more. I'm just having the time of my life. I don't think it ever really occurred to me like 'Hey, why isn't there a journalism program?' And I think the kids who were here were satisfied with the level of education they were getting in their journalism classes. That said, what J+D is is something more advanced. Its one of those things where kids couldn't even fathom what the possibility was because they were so content with the thing they had in front of them. And when people tell me about J+D it sounds so cool— the marriage of design and journalism, coding and web stuff. Ugh, I wish they had that when it was here. If they did I probably would've majored in it.

**HOW DID YOUR TIME SPENDING IN NSFP PREP YOU FOR DNAINFO? DO YOU THINK J+D IS NECESSARY?**

Yeah I don't think they conflict. I think J+D and NSFP perform different and overlapping functions. What distinguishes the Free Press is that it's a production learning experience. You have to work around deadlines; you have to work collaboratively with people; you get rejections; you get harsh edits and you have to deal with it and turn copy around within a matter of hours. You get woken up in the middle of the night to go do a story.

A lot of those things don't necessarily happen in a classroom. A classroom is like 'alright, I think my story is ready. I'm gonna turn it in now.' And then you wait for the professor to read it and then they give you a grade. Maybe you'll do a revision but honestly, I'm onto the next thing in my head. I know that's sort of a cynical view, but that's been my understanding of a lot of journalism programs. That said, they can revolutionize the way you see the world and operate. After The New School I went to Columbia and I had experiences there that I think are happening here now. I got to work with very accomplished professors in the journalism field and they blew me away and introduced me to new ways of working and moving in the world. I think as an undergrad that would've been really freaking cool.

The Free Press gave me a lot of confidence in the way I approach my work. I think that's really important, especially for a young reporter in such a weird industry where often times it feels like you're doing battles with your brain and it's easy to not have full confidence in that. If you manage to enter into the field with a foot higher of confidence, it makes all the world of a difference. And I know when I walked into a newsroom at DNAinfo, I knew I could handle myself. I didn't think I was the best. I knew I wasn't the best, probably because I had been beaten up before. I knew there were things I didn't know how to do. I knew my weak spots. I knew what to look out for. I knew I could turn around copy really quickly. I knew what a story was supposed to look like and I could build it fast. I knew how to have a phone conversation with a city official and get exactly what they were saying.

“The Free Press gave me a lot of confidence.”

**WHEN DID YOU START WORKING WITH NSFP AS A PROFESSOR?**

I think that was the spring of 2015.

**HOW WOULD YOU SAY IT'S CHANGED OVER THE PAST COUPLE OF YEARS, INCLUDING THE YEARS YOU'VE BEEN IN IT? DO YOU THINK J+D HAD ANYTHING TO DO WITH THAT?**

Big change is internet savvy and a general sense of design which is great. It's amazing. When I was here we had a lot of very talented writers; they were great. You had some feverish reporters; they were great. They just wanted to get the scoop and that was amazing, but when it came to actually figuring out how to make it all look good, there were maybe 3 people per semester who knew how to do that. Nowadays it's very different. You've got sort of a cadre of folks here who know how to code, page layout, know how to make something look good. We have people who are doing it and then we have people who are taking on writing and editing positions but they're Parsons too and we know that if in a pinch we needed it, they could hop in the saddle and start working and doing layout. That's a huge difference.

It was officially founded in 2007 but it wasn't professional looking.

Fall of 2014 is when they brought me in and they were like, 'we want to bring this thing back.' And there were a lot of different other things happening at that same time like J+D. J+D was founded and Free Press fit into that as in, 'let's make Free Press this founding star— this flagship— of this new awesome program.' All of these kids are going to start learning these skills and they they're going to start feeding them into the Free Press. That's where they're really going to shine.



## **DO YOU THINK A J+D STUDENT IS NECESSARY. DO THEY HAVE TO KNOW BOTH?**

It doesn't hurt, certainly. What's really tricky is that we don't know what the industry is going to look like six months from now. There's so much tumult and change that it's hard to say. There's no secret recipe that's going to fix everything, but I do think students who have at their disposal an arsenal of skills are better equipped to stand out to snag a job than almost any other people. If you go through any other journalism program, it's like 'yeah I know what a lede is, hire me.' Even if you do get hired you're going to sink.

I have a friend named Sarah who when she was here she did photography and she coded on her spare time. Now she codes full time at The New York Times. This hobby of hers became this full time job. I think that is indicative of the ways you can get pulled into the industry from the side if you have different skills. She's working because she can do more.

It's not just a series of journalism courses. Its workshops, embedded professors.

## **WHAT'S THE POINT OF JOURNALISM. WHY SHOULD ANYONE CARE?**

We are social creatures. We have a natural predisposition to tell and hear stories. What's the first question that somebody asks you, 'how's it going? what's up?' That's just a request for news. All I'm doing is a professional form of that question. It's just a vital human experience. But there is that deep moral purpose, the purpose of being a good citizen, a good human being, the quest and campaign for truth. I think a society is better when things are talked about and things are debated; when mistakes are shown to other people and those mistakes can be by the press itself. I think there should be freedom for us to fail and held accountable. It's necessary to have a functioning and good society. Otherwise, we're just going to take someone else's word for something. That doesn't nobody any good, not even the person we are trusting. If you're sick, don't you want someone to tell you you're sick?

# DESIGNS

WITH THE BURGEONING RISE OF TECHNOLOGY, THE WAY IN WHICH THE WORLD CONSUMES NEWS HAS GROWN TO BE VASTLY DIFFERENT WITHIN A MATTER OF A FEW YEARS, LET ALONE MONTHS. BECAUSE OF SOCIAL MEDIA AND ADVANCING TECHNOLOGICAL DEVELOPMENTS AND PLATFORMS, NEWSPAPERS AND MAGAZINES ARE NO LONGER THE ONLY CONVENTIONS TO RECEIVE NEWS. FURTHERMORE, WITH THESE ADVANCES THE PUBLIC'S INTEREST AND CONCEPTION OF NEWS ALTERS AS WELL. CONSUMERS ARE NOW LOOKING TO BECOME AWARE ABOUT INTERNATIONAL EVENTS ALONG WITH LISTENING TO A PODCAST EPISODES ON NPR AND CATCHING UP ON THEIR FAVORITE YOUTUBE POLITICS CHANNEL. THE GAME IS SWIFTLY CHANGING WITH REGARDS TO CONTENT AND PLATFORMS.

BLOGS, PODCASTS, NEWSPAPERS, MAGAZINES, JOURNALS, FACEBOOKLIVE, FACEBOOK POST, TWITTER TWEETS, SNAPCHAT STORIES, INSTAGRAM POSTS, PUBLICATION NEWSLETTERS, TELEVISION BROADCASTING..

WE ARE NOT ONLY REPORTING, RESEARCHING AND WRITING ANYMORE. NOW WE ARE PRESENTING. WE ARE CREATING CONTENT FOR AN AUDIENCE. ALL ASPECTS OF THE JOURNALISTIC PROCESS ARE NOW BEING DONE WITH SAID AUDIENCE IN MIND. WE ARE CONSTANTLY KEEPING OUR EYES AND EARS OPEN FOR, NOT ONLY WHAT NEWS IS OCCURRING, BUT ALSO FOR WHAT CONSUMERS WANT TO TALK ABOUT, HEAR ABOUT, EXPERIENCE AND HOW THEY WOULD LIKE TO OBTAIN THE INFORMATION THEY ARE SEEKING. THIS IS WHY DESIGN HAS GROWN TO BECOME SUCH A CRUCIAL COMPONENT TO THE INDUSTRY. THE WAY DESIGNERS THINK AND OPERATE ALLOW FOR A SOUND, HOLISTIC PROCESS THAT HARMONIZES WHAT PEOPLE WANT AND WHAT JOURNALISTS HAVE TO GIVE THEM.

HEATHER CHAPLIN, THE CHAIR OF THE JOURNALISM AND DESIGN DEPARTMENT AT THE NEW SCHOOL WROTE IN A GUIDE TO JOURNALISM AND DESIGN EIGHT KEY ASPECTS TO HOW DESIGN WORKS WITHIN THE CONTEXT OF JOURNALISM...

- 1.** IT ALLOWS JOURNALISTS TO THINK, WRITE AND PRESENT NEWS STORIES WITH THE UNDERSTANDING THAT THE INDUSTRY AND JOURNALISTIC ORGANIZATIONS LIVE WITHIN LARGER SOCIAL ECOSYSTEMS
- 2.** IT PUTS HUMAN BEINGS AT THE CENTER OF THE WRITING AND FOCUSES INNOVATION AT THE CORE OF STORIES RATHER THAN TECHNOLOGY
- 3.** THROUGH DESIGN THINKING WE ARE ABLE TO IDENTIFY TRUE ISSUES AND THEREFORE, PREPARE AND CREATE SOLUTIONS TO POTENTIAL RISKS
- 4.** WE ARE ABLE TO UTILIZE EMPATHY TO UNDERSTAND WHAT OUR USERS WANT
- 5.** IT KEEPS JOURNALISTS OPEN TO NEW IDEAS AND WAYS OF PRESENTING A NEWS STORY
- 6.** IT HELPS CONSOLIDATE AND TEST IDEAS
- 7.** IT ALLOWS JOURNALISTS TO PROTOTYPE AND ITERATE THE PROCESS TO ENSURE THE GOALS AND FOCUS OF THE PRODUCT
- 8.** LASTLY, IT ENCOURAGES JOURNALISTS TO TEST THOSE PROTOTYPES WITH REAL HUMANS IN ORDER TO PROVIDE THE BEST EXPERIENCE OF WHAT USERS WANT

DESIGN THINKING IS NOT ONLY A CRUCIAL ASPECT OF JOURNALISM, BUT A CORE VALUE AND FOUNDATION OF WHAT THE JOURNALISM AND DESIGN PROGRAM WAS BUILT UPON, AND CONTINUES TO BE UTILIZED THROUGHOUT ALL J+D CLASSES. IDEO, A GLOBAL CONSULTING FIRM POPULARIZED THE TERM AND ITS FIVE-STEP PROCESS. THE PROCESS HAS THREE PHASES...

**1. INSPIRATION:** "YOU'LL LEARN HOW TO BETTER UNDERSTAND PEOPLE. YOU'LL OBSERVE THEIR LIVES, HEAR THEIR HOPES AND DESIRES, AND GET SMART ON YOUR CHALLENGE."

**2. IDEATION:** "HERE YOU'LL MAKE SENSE OF EVERYTHING THAT YOU'VE HEAR, GENERATE TONS OF IDEAS, IDENTIFY OPPORTUNITIES FOR DESIGN, AND TEST AND REFINE YOUR SOLUTIONS"

**3. IMPLEMENTATION** "NOW IS YOUR CHANCE TO BRING YOUR SOLUTION TO LIFE. YOU'LL FIGURE OUT HOW TO GET YOUR IDEA TO MARKET AND HOW TO MAXIMIZE ITS IMPACT IN THE WORLD"



DESIGN THINKING DOES NOT SOLVE ALL PROBLEMS AND THE PROCESS DOES NOT ENSURE THAT IT WILL HELP FIND SOLUTIONS FOR ANYTHING SOMEONE IS TESTING. HOWEVER, IT DOES ALLOW FOR A SYSTEMATIC WAY TO HOLISTICALLY VIEW A STORY AND THINK OF THE BEST WAY TO PRESENT IT.

THE JOURNALISM + DESIGN PROGRAM AT THE NEW SCHOOL TACKLES THIS IN UNIQUE WAYS OF ITS OWN THAT SETS IT APART FROM OTHER JOURNALISM PROGRAMS AT OTHER UNDERGRADUATE INSTITUTIONS.

**1.** They hire industry professionals to act as embed professors to teach courses in their area of expertise

Refocus the purpose of classes on prototyping and brainstorming new ideas; it's about the process and NOT the end product **2.**

**3.** Adding studio design courses to the curriculum to help supplement all writing classes

THOUGH THE JOURNALISM AND DESIGN PROGRAM IS ONLY— OFFICIALLY— TWO YEARS OLD, IT HAS BEEN GAINING MOMENTUM AND SUPPORT. IT CONTINUES TO RECEIVE FUNDING FROM THE KNIGHT FOUNDATION AND ENROLLS MORE STUDENTS EACH SEMESTER THAN THE LAST. AS OF THE SPRING SEMESTER IN THEIR SECOND YEAR OPERATING, 164 STUDENTS WERE REGISTERED FOR 16 COURSES— A LARGE JUMP FROM IT'S 94 STUDENTS IN IT'S STARTING SEMESTER. IT HOLDS CLASSES WITH THE BEST OF THE INDUSTRY, INCLUDING ANDREW MEIER (WRITER AT NYTIMES MAGAZINE), ALLISON LICHTER (FORMER WRITER AT THE WALL STREET JOURNAL), KEVIN DUGAN (A WALL STREET REPORT AT THE NEW YORK POST), AND MORE. IT'S YOUNG, BUT IT'S GROWING AND CONTINUES TO REVAMP, BRAINSTORM, AND WORK TO HELP COLLECTIVELY ANSWER, WHAT IS JOURNALISM AND HOW ARE WE GOING TO DO IT?"

### LLSJ 2601 - Visual Storytelling for the Digital Age

Digital technology may have radically altered the way photojournalists make and distribute their images. But the importance of effective visual story telling is more crucial than ever. This course will expose students to the history of photojournalism, the basics of professional photographic technique, and the foundations of narrative structure. New and developing platforms for news distribution will be explored, as will various methods of production including Photoshop, slide shows, and the inclusion of audio production. In class assignments will be coordinated with the Journalism + Design department enabling students to incorporate and expand ongoing projects. While traditional 35mm cameras are ideal for this class, they are not required. A high quality camera phone or small digital camera is all that's needed.

2.000 Credit hours  
2.000 Lecture hours

Levels: Undergraduate  
Schedule Types: Studio

### LLSJ 2242 - Data Journalism Bootcamp

Learn how to investigate data-driven stories that catalyze change without knowing how to code. This hands-on lab course will start with the basics by honing students BS detector before covering the building blocks of data journalism through presenting findings for publication – be it in text, graphic or other form. Students will learn the basic math and spreadsheet skills needed to verify data and spot outliers that make a great story. Extracting and cleaning data and how to format findings for publication will also be covered. Students will leave knowing how to make spreadsheets and do the dirty work of great journalism. Throughout the course, students will learn from published stories that changed lives and law and see how those journalists got their numbers.

2.000 Credit hours  
2.000 Lecture hours

Levels: Undergraduate  
Schedule Types: Studio

### LLSJ 2241 - Web Coding for Interactive Design

Interactives and news apps are changing the way we process media, and the expectations for media producers in newsrooms globally. Data journalism departments and newsrooms like Vox, the NYTimes, ProPublica, and 538 build narrative and newsworthy tools around code, and the participatory nature of their media output involves new languages and web fluencies. This course will introduce web development for newsroom interactives, including an introduction to web scripting languages, version control for collaborative coding, and the authorship of interactive narrative on the web. The goal of the course is to compliment student's existing coursework and interests with some essential coding skills, by course completion, helping them design, build, and deploy a data-driven, or news-inspired interactive. Students will workshop a news interactive of their own design throughout the course, punctuated by smaller exercises and lecture pairings on the topics of HTML5/CSS3, javascript and contemporary development in data journalism.

2.000 Credit hours  
2.000 Lecture hours

### LLSJ 2602 - Hearing News: WNSR's Radio/Audiojournalism Course

WNSR NEW SCHOOL RADIO is The New School's Internet-based radio station. Students in this course will function as the station's newsroom, learning hands-on techniques for titling and reporting news relevant to the New School community in its unique New York City context. Emphasis will be on dynamic engagement with the real-world environment of New York City and in developing reporting, storytelling, and production skills for today's public media environment. Students will learn to identify and research stories; interview subjects and sources; radio/audio journalism protocols and ethics; record in the studio and in the field; write good radio/audio scripts; basic audio production. After an initial workshoping period, students will become part of the WNSR news cycle, will be assigned a "beat" and contribute individual stories that will be regularly featured on the station site. Participants will work with editors and producers from the New School Media Studies department who are also part of the station's staff.

2.000 Credit hours  
2.000 Lecture hours

Levels: Undergraduate  
Schedule Types: Studio

### LLSJ 2243 - Expanding Your Audience: Designing For Accessibility

[Elective] This course will look at how to utilize new (and old) technology to make news content – whether it's static or interactive, on the web, in the form of words or a video – accessible to as many people as possible. Topics covered include web accessibility, accessible graphics, closed captioning, and methods for engaging with different communities. For the final project, students will create a prototype and detailed plan for producing a piece of content or platform (e.g. an article page with a graphic, an interactive video, a telephone-based communication system) that would make stories more accessible to a particular community. You should be comfortable with managing files and folders on your computer, learning new software, and experimenting with social media. Experience creating prototypes (either digitally or on paper), coding or editing video is useful, but not necessary to succeed in the course.

2.000 Credit hours  
2.000 Lecture hours

Levels: Undergraduate  
Schedule Types: Studio

Select the Course Number to get further detail on the course. Select the desired Schedule Type to find available classes for the course.

### LLSJ 2001 - News, Narrative & Design I

This is the first course in a 3-course sequence that focuses on research, reporting and expressing the news. All practice is framed in the historical context of journalism as a crucial part of the Democratic checks-and-balances system. Students gain a grounding in the basic history of the free press and the idea that there are core principles of journalism no matter what the medium or delivery. Students should finish the class knowing what those principles are and able to ask themselves (and answer) with every story: Am I doing journalism?

4.000 Credit hours  
4.000 Lecture hours

Levels: Undergraduate  
Schedule Types: Seminar

Literary Studies Department

Course Attributes:  
Liberal Arts, Open to Non Majors

TO RECEIVE A BACHELORS IN JOURNALISM AND DESIGN, A STUDENT MUST TAKE THE 3-SEQUENCE NEWS, NARRATIVE, AND DESIGN COURSES, A ETHICS AND HISTORY OF JOURNALISM CLASS, VISUALIZING DATA, TWO CLASSES THAT EXPLORE DIFFERENT MEDIUMS OF JOURNALISM, 2 COURSES BASIC LIBERAL ARTS CLASSES, AND THREE ELECTIVES – A HEALTHY MIX TO CREATE A WELL ROUNDED JOURNALIST.

## ETHICS AND HISTORY OF JOURNALISM

FALL 2016

TAUGHT BY: GOLWAY, TERRENCE

SECTION: BX

CRN: 7074

Credits: 4

### Course Description:

This course situates contemporary journalism in its historical context and grounds students in the fundamental ethical principles of the discipline. The course will introduce the concept of journalism as a system by which a society shares information, and an integral part of the democratic checks and balances system. History will extend back to the oral tradition in ancient Rome to the 17th century coffeehouses of London to the birth of the first newspapers, and look at disruptive technologies like the printing press, radio, television and the Internet. The class will examine the effects on society of government-controlled press and consider ideas of the effect of corporate control in contemporary journalism, as well as look at different contemporary models like the American notion of neutrality versus the European system of Liberal and Conservative outlets. Emphasis will be placed on changing notions of what it has meant historically to be a good journalist, and establishing the guiding ethics of telling the truth, transparency, independence and serving the public good.

Designing Workflow

Collaborative Journalism

Design for Journalists I

Design for Journalists II

Designing News Games

Interaction Design News Apps

Journalism for the Future

Killing the Article

Motion Design 101

New School Free Press

News, Narrative & Design III

Newsroom Video Production 101

Podcasting

Product Design for Newsrooms

RFW: Journalism

Reporting for Visuals

Senior Capstone

Transmedia Skills 101

Virtual Reality Journalism





