COMM 673: Public Intellectuals
4 units

Fall 2020 – Tuesdays – 12:30-3:20 p.m.
Section: 20900D
Location: https://blackboard.usc.edu/

Instructor: Henry Jenkins
Office: ASC-101C
Office Hours: Virtual office hours by appointment. Contact assistant. (Info below.)
Contact Info: hjenkins@usc.edu

Assistant: Amanda Ford
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I. Course Description

This class is designed to help promote the professional development of graduate students pursuing research in the fields of media and communication. The class was inspired by three primary concerns:

1. USC faculty engage in a broad range of public-facing professional practices which are expected and rewarded through promotion and merit raise practices, yet—for the most part—graduate students are trained with a primary focus on producing academic monographs and essays for peer-reviewed journals and without deep focus on this public-facing role.

2. The digital era has created a much broader range of opportunities for actively engaging as intellectuals in important political and cultural conversations outside of academia, yet there are still relatively few academics who are participating in these dialogues or reacting to arguments that are shaping other realms of professional activity (policy, law, business, education, etc.)

3. There is a growing range of different professions and industries seeking expertise in media and communication at a moment of profound technological and cultural change, yet, for the most part, graduate students are encouraged to think of these other opportunities as afterthoughts as they are being prepared almost entirely for careers as academics.

II. Student Learning Outcomes

My goals in this class are to expose you to the diversity of contemporary scholarly and intellectual practices, to encourage you to look closely at outstanding exemplars of work in these arenas, to create conversations with faculty members about their professional experiences, to help students think more deeply about their intellectual profile, and to offer some core advice and practical experiences. We will be exploring a broad range of theories of media and communication across the class, but the primary focus is going to be applied and practical, as students cultivate the skills and understanding required to make meaningful interventions as public intellectuals. For this reason, the class is structured around smaller, more focused assignments than would be typical for a more research-oriented PhD Seminar. Students who have completed the course will be exposed to core skills in writing op-eds and blog posts and doing a range of different kinds of interviews and public conversations; they will also be familiar with a broader range of genres of writing and consulting that scholars engage with today as they develop their careers.

III. Required Readings and Supplementary Materials

- Jessica Abel, *Out on the Wire: The Storytelling Secrets of the New Masters of Radio* (New York: Broadway, 2015).
- Lisa Patti (ed), *Writing About Screen Media* (New York: Routledge, 2019).
- All other readings will be via Blackboard.

IV. Description and Assessment of Assignments & Assignment Submission Policy

All assignments (except for Blackboard posts) should be submitted via email to the instructor by 5 pm on the due date.

Blackboard Posts: Each week, prior to the class meeting, students should submit a short comment or set of questions that emerge from the assigned materials for that week. Students are especially encouraged to reflect on the audiovisual materials, using some of the frameworks suggested by the readings and class discussions. The instructor will be using these responses to help shape the class discussion, so be kind and get them posted as far in advance of the class as possible if you want your input to help shape the class activities. For some of the weeks, specific kinds of responses are requested on the syllabus.

Assignment 1: Draft a 1-to-2-page description of your profile as an intellectual that includes your core background, your primary and secondary intellectual interests, your current online activities, the core conversations to which you wish to contribute, and the primary networks/communities within which you participate. Finally, try your hand at writing an author's blurb for who you want to be, circa 2025. (Due Sept. 1)

Assignment 2: Students will write an op-ed about some aspect of their research targeted for a specific publication; the op-ed piece should follow the core ideas about op-eds discussed in class. The piece should be 850 words (no more and not much less). (Due Sept. 25)

Assignment 3: Students will write a blog post appropriate for sharing via Confessions of an Aca-Fan or another academic blog. The post should present some aspect of your research in a format that would be engaging to a non-specialist audience. Try to take advantage of the unique features of the web, such as the ability to embed videos or to link to other materials. Students will be given a chance to revise based on instructor feedback, with the goal of having most of the blog posts published. (Due Oct. 1)

Assignment 4: Students will respond in writing to a series of interview questions posed to them by the instructor about their work and academic profile. As they do so, they will try to apply the lessons about personal narratives that we discuss in class. (Due Oct. 16)

Assignment 5: Students will be interviewed for audio by Henry Jenkins. Details to be announced closer to the time.

Assignment 6: Pairs of students will write a short dialogic essay in conversation with each other about the intersection between their work. Each student is responsible for providing at least 2k words. (Due Nov. 14)

Assignment 7: Students should give an in-class presentation on a public intellectual of their own choice, one appropriate for their area of research interest. The presentation should illustrate an understanding of which publics they spoke to, through what media and genres of expression and towards what ends. (Due Nov. 24)

Participation: Students are expected to come to class prepared and ready to participate in discussions around these materials. On most days, we have one or more guest speaker, so it is especially important to bring questions to gain maximum benefit from their experiences and expertise.

Each activity here builds on the previous ones, so it is important to meet deadlines in the class.

Unless specified otherwise, I expect to fill the designated class period with a mix of discussions, activities, and guest visitors, so students should plan, under normal circumstances, to stay for the class period.

V. Grading
a. Breakdown of Grade
Short Personal Profile 10%
Op-Ed 10%
Blog Post 10%
Written Interview 10%
Radio Interview 10%
Dialogic Essay 10%
Final Presentation 20%
Class Participation 10%
Blackboard Posts 10%

b. Grading Scale

94 to 100%: A	80% to 83%: B-	67% to 69%: D+
90% to 93%: 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

Letter Grade	Description
A	**Excellent; demonstrates extraordinarily high achievement; comprehensive knowledge and understanding of subject matter; all expectations met and exceeded.**
B	**Good; moderately broad knowledge and understanding of subject matter; explicitly or implicitly demonstrates good, if not thorough understanding; only minor substantive shortcomings.**
C	**Satisfactory/Fair; reasonable knowledge and understanding of subject matter; most expectations are met; despite any shortcomings, demonstrates basic level of understanding.**
D	**Marginal; minimal knowledge and understanding of subject matter; more than one significant shortcoming; deficiencies indicate only the most rudimentary level of understanding.**
F	**Failing; unacceptably low level of knowledge and understanding of subject matter; deficiencies indicate lack of understanding.**

d. Grading Timeline

Grading Timeframe and Missing or Inaccurate Score Inquiries/Disputes
For effective learning, students should receive timely feedback on assignments. Therefore, every attempt will be made to grade assignments/exams and post grades within a week. You are responsible for notifying me **within one (1) week** of a score posting if you think a score is missing or inaccurate. If you fail to inquire/notify me of any discrepancy or missing score, or to contest a score, within one week of the date the score is posted, no further changes will be made.

VI. Course Schedule: A Weekly Breakdown
Important note to students: Be advised that this syllabus is subject to change - and probably will change - based on the progress of the class, events, and/or guest speaker availability, where relevant. Students should consult the Registration Calendar for dates regarding add/drop deadlines, fees, grading options, etc.

WEEK ONE
USC and the Surrounding Community
Tuesday, Aug. 25
Guest Speakers: Francois Bar, Hector Almaya

Readings:
Hernan Galperin, Francois Bar, and Hoan Nguyen (2020), "The Power Divide: Mobile Communication in Los Angeles' Skid Row," *Mobile Media & Communication*

Alan Lightman and Stephen Pinker, "Some Remarks on Becoming a 'Public Intellectual'," MIT Communication Forum, December 2, 1999, http://www.mit.edu/~saleem/ivory/epil.htm.

David M. Perry, "But Does It Count?" *Chronicle of Higher Education*, June 23, 2014, https://www.chronicle.com/article/but-does-it-count/.

WEEK TWO
Which Voices Get Heard?
Tuesday, Sept. 1
Guest Speakers: Taj Frazier

Readings:
Cornel West, "The Dilemma of the Black Intellectual," in *The Cornel West Reader* (New York: Basic, 2000), pp. 302-315.

bell hooks, "Black Women Intellectuals," in Cornel West and bell hooks, *Breaking Bread: Insurgent Black Intellectual Life* (Boston: South End Press, 1991), pp. 147-164.

Cornel West, "Why I Left Harvard University," *The Journal of Blacks in Higher Education* 47 (Spring 2005), pp. 64-68.

Jeremy Scanhill, "The Radical Imagination of Eve Ewing," *The Intercept*, March 25, 2018, https://theintercept.com/2018/03/25/the-radical-imagination-of-eve-ewing/.

Joshua Rivera, "N. K. Jemisin Is Trying to Keep the World From Ending," *GQ*, November 28, 2018, https://www.gq.com/story/nk-jemisin-is-trying-to-keep-the-world-from-ending.

Audio-Visual Materials:
Cornel West on Travis Smiley
https://www.youtube.com/watch?v=PMhya8SIWmY (8:37)
https://www.youtube.com/watch?v=5kJpk60rFh4 (0-6:00)

Laverne Cox and bell hooks
https://www.youtube.com/watch?v=9oMmZlJijgY (Start at 7:40-38:20)

Eve Ewing on Colbert Show
http://www.cc.com/video-clips/va29l1/the-daily-show-with-trevor-noah-eve-l--ewing---breaking-down-structural-racism-with--ghosts-in-the-schoolyard- (7:18)
(cont.)

N. K,. Jemisin, *The Ezra Klein Show*
https://www.stitcher.com/podcast/the-ezra-klein-show/e/55964162.
(Listen to as much of the show as you can – it maps a thought process I hope to discuss in class.)

Special Blackboard Assignment:
Students should come to class ready to share one example of the ways a public intellectual responded to the events of this summer -- the pandemic, the Black Lives Matter protests, the 2020 elections, etc. Post it to the Blackboard forum and be ready to discuss it in class.

WEEK THREE
Defining Public Intellectuals
Tuesday, Sept. 8

Readings:
Mark Greif, "What's Wrong with Public Intellectuals?," *Chronicle of Higher Education*,
February 13 2015, http://chronicle.com/article/article-content/189921/.

Lili Loofbourow and Phillip Maciak, "The Time of the Semipublic Intellectual," *The Semipublic Intellectual Blog*, March 2015, https://scholcomm.mla.hcommons.org/semipublic-intellectual/introduction.

Stanley Fish, "The Digital Humanities and the Transcending of Mortality," *The New York Times*, January 9, 2012, https://opinionator.blogs.nytimes.com/2012/01/09/the-digital-humanities-and-the-transcending-of-mortality/.

Joshua Rothman, "Why is Academic Writing So Academic?" *The New Yorker*, February 20, 2014, https://www.newyorker.com/books/page-turner/why-is-academic-writing-so-academic.

Amitai Etzioni, "Reflections of a Sometimes-Public Intellectual," *PS*, October 2010,
https://www.researchgate.net/publication/231747452_Reflections_of_a_Sometime-Public_Intellectual.

Kenneth W. Stikkers, "John Dewey on the Public Responsibility of Intellectuals," *Ethics and Politics*, 2010,
http://www2.units.it/etica/2010_1/STIKKERS.pdf.

Audiovisual Materials:
Reza Aslan on Fox News
https://www.youtube.com/watch?v=P5f7fRtnasg (3:35)

Melissa Click, *CBS This Morning*
https://www.youtube.com/watch?v=J4MTMyxcjNU (4:25)

Alissa Richardson and Mark Neal, "Bearing Witness While Black"
https://www.youtube.com/watch?v=rHmTLVpUG5g (3:30-21:05)

Gore Vidal and William S. Buckley
https://www.youtube.com/watch?v=jy68qXMcGn8 (15:01)

Special Blackboard Assignment:
Write about how one or more of these public intellectuals use their voice to address controversial subject matters. Consider the different formats deployed here and how they shape the choices they make about how to address their audience. Draw on the readings to frame different understandings of what makes one a public intellectual.

WEEK FOUR
Writing Op-Eds
Tuesday, Sept. 15
Guest Speaker: Ian Bogost

Readings:
Ian Bogost and Alexis C. Madrigal, "How Facebook Works for Trump," *The Natio*n, April 17, 2020,
https://www.theatlantic.com/technology/archive/2020/04/how-facebooks-ad-technology-helps-trump-win/606403/.

Ian Bogost, "The Quiet Revolution of Animal Crossing," *The Nation*, April 18, 2020,
https://www.theatlantic.com/family/archive/2020/04/animal-crossing-isnt-escapist-its-political/610012/.

Ian Bogost, "I Tried to Limit My Screen Time," *The Nation*, September 5, 2019,
https://www.theatlantic.com/technology/archive/2019/09/why-apple-screen-time-mostly-makes-things-worse/597397/**.**

WEEK FIVE
Stuart Hall and the Court of Public Opinion
Tuesday, September 22
Guest Speaker: Ben Carrington

Readings:
John Michael, "Fundamental Confusion" and "Publicity: Black Intellectuals as
Inorganic Representatives," *Anxious Intellects: Academic Professionals, Public Intellectuals, and Enlightenment Values* (Durham: Duke University Press, 2000), pp. 1-43.

Maria Konnikova, "Why Grad Schools Should Require Students to Blog," *Scientific American*, April 12, 2013, https://blogs.scientificamerican.com/literally-psyched/why-grad-schools-should-require-students-to-blog/.

Henry Jenkins, "Professor Jenkins Goes to Washington," in *Fans, Bloggers and Gamers: Understanding Participatory Culture* (New York: New York University Press, 2006), pp. 187-197.

Henry Jenkins, "Confessions of an Academic Blogger" in Lisa Patti, *Writing About Screen Media* (New York: Routledge, 2019), pp. 211-215.

Zoe Williams, "The Saturday Interview: Stuart Hall," *The* Guardian, 10 February 2012,
https://www.theguardian.com/theguardian/2012/feb/11/saturday-interview-stuart-hall.

Ben Carrington, "Living the Crisis through Ten Moments", *Soundings*, 64, Winter 2017, pp. 162-173, co-published online by *New Formations*, https://www.lwbooks.co.uk/sites/default/files/s64_09carrington.pdf.

Ben Carrington, "Improbable Grounds: The Emergence of the Black British Intellectual," *South Atlantic Quarterly*, 109(2), Spring 2010, pp. 369-389.

Audiovisual Materials:
Ben Carrington, Stuart Hall in Conversations, Ep. 8 "The Documentary"
https://www.npr.org/podcasts/513929538/stuart-hall-in-conversations

Henry Jenkins, Testimony Before U.S. Senate Commerce Committee
https://www.c-span.org/video/?123015-1/marketing-violence-children (3:00:19-3:07:30)

WEEK SIX
The Interview and the Podcast
Tuesday, September 29

Henry Jenkins, "Coming Up Next! Ambushed on Donahue," *in Fans, Bloggers, and Gamers: Understanding Participatory Culture* (New York: New York University Press, 2006), pp. 198-207.

Select and read three interviews from *Confessions of an Aca-Fan*, https://www.henryjenkins.org

Jessica Abel, *Out on the Wire: The Storytelling Secrets of the New Masters of Radio* (New York: Broadway, 2015).

Peter Boghossian, "When Conversations Seem Impossible" and "The Seven Fundamentals of a Good Conversation," *How to Have Impossible Conversations: A Very Practical Guide* (New York: DaCapo, 2019), pp. 1-32.

Christine Becker and Kyle Wrather, "Best Practices for Screen Media Podcasts," in Lisa Patti (ed) *Writing About Screen Media* (New York: Routledge, 2019), pp. 206-210.

Audiovisual Materials:
Samantha Close, Rukmini Pande, Joan Miller, and Stitch, Challenging Fan Racism, *ThreePatch*, https://three-patch.com/2020/08/01/episode-107/, (2:34:46-3:07:07).

Karen Tongson, "American Uprising," *Waiting to X-Hale,* https://podcasts.apple.com/us/podcast/ep-37-american-uprising/id1472529148?i=1000477199010, (Listen to the opening and the first 25 minutes).

Rebecca Wanzo, "Visibility and African American Comics," *Imagine Otherwise* https://ideasonfire.net/106-rebecca-wanzo/ (20:31)

Kishonna Grey, "On Woke Gaming," *How Do You Like It So Far?* https://www.howdoyoulikeitsofar.org/episode-44-kishonna-l-gray/ (First 31 minutes)

Special Blackboard Post: Compare and contrast at least two of the podcast interviews identified above in terms of the blending of personal narratives and professional insights. How does each speaker construct their identity and position themselves in relation to their audiences? Draw insights from Jessica Abel and the other readings for today to frame the choices made in the production of these podcasts.

WEEK SEVEN
New Modes of Academic Publishing
Tuesday, Oct. 6

Readings:

Tara McPherson (ed.), "In Focus: Digital Scholarship and Pedagogy," *Cinema Journa*l, Winter 2009, pp. 119-159.

Tara McPherson, "Scaling *Vectors*: Thoughts on the Future of Scholarly Communication," *The Journal of Electronic Publishing* 13(2), Fall 2010, http://dx.doi.org/10.3998/3336451.0013.208.

Steve Anderson and Tara McPherson, "Engaging Digital Scholarship: Thoughts on Evaluating Multimedia Scholarship," *Profession,* 2011, pp. 136-151.

Check out Critical Commons, https://criticalcommons.org.

"Ephemera," *Vectors*, Fall 2006 http://vectors.usc.edu/archive/?issue=3.

WEEK EIGHT
The Policy White Paper
Tuesday, October 13
Guest Speaker: Mimi Ito

Readings:
Mizuko Ito, et al., *Connected Learning: An Agenda for Research and Design* (MacArthur Foundation white paper), January 2013, https://dmlhub.net/publications/connected-learning-agenda-for-research-and-design/index.html.

Cathy J. Cohen & Joe Kahne, *Participatory Politics. New Media and Youth Political Action*. Oakland: YPP Research Network, 2011, https://ypp.dmlcentral.net/sites/default/files/publications/Participatory_Politics_New_Media_and_Youth_Political_Action.2012.pdf.

Danielle Allen et al., *Our Common Purpose: Reinventing American Democracy for the 21st Century*, June 2020, https://www.amacad.org/ourcommonpurpose/report.

Audiovisual Materials:
Danielle Allen, U.S. Library of Congress
https://www.youtube.com/watch?v=MCnGXCmLKkw, (27:48)

Black Youth Project 100 Responds to George Zimmerman Verdict
https://www.youtube.com/watch?time_continue=6&v=DUxKJXK5WAc&feature=emb_logo (3:24)

Sonia Livingstone, "Parenting in the Digital Age," *TED*,
https://www.ted.com/talks/sonia_livingstone_parenting_in_the_digital_age (12:04)

WEEK NINE
The Dialogic Essay
Tuesday, October 20
Guest Speakers: Sam Ford, Frederic Luis Aldama

Readings:
Henry Jenkins, danah boyd, and Mizuko Ito, excerpts, *Participatory Culture in the Networked Era* (London: Polity, 2016).

Frederic Luis Aldama and William Anthony Nericcio, excerpt, *Talking #browntv: Latinas and Latinos on the Screen* (Columbus, OH: The Ohio State University Press, 2019).

Sam Ford, "Listening and Empathizing: Advocating for New Management Logics in Marketing and Corporate Communications," Derek Kompare, Avi Santo, and Derek Johnson, *Intermediaries: Management of Culture and Cultures of Management* (New York: NYU Press, 2014), pp. 275-294.

Henry Jenkins, Sam Ford, and Joshua Green, "How to Read This Book," *Spreadable Media: Creating Meaning and Value in a Networked Culture* (New York: New York University Press, 2013), pp. ix-xv.

WEEK TEN
Beyond the Academy
Tuesday, October 27
Guest Speaker: Caty Borum Chattoo

Readings:
Grant McCracken, "How to Be a Self-Supporting Anthropologist," Riall Nolan, *A Handbook of Practicing Anthropology* (New York: Wiley-Blackwell, 2013), pp. 104-113.

Caty Borum Chattoo, "'It's Like Taking Your Vodka with a Chaser': Creativity and Comedy for Social Justice in the Participatory Media Age," "'Maybe They Think Beauty Can't Come from Here': Resilience and Power in the Climate Crisis," *The Revolution Will Be Hilarious: Creativity, Comedy and Civic Power*.

WEEK ELEVEN
Risks and Rewards of Academia-Industry Relations
Tuesday, Nov. 3
Guest Speaker: Robert Kozinets

Readings:
The 2020 Relevance Report, USC Center for Public Relations, 2020,
https://uscannenberg.formstack.com/forms/relevancereport2020.

WEEK TWELVE
Visual Arguments and Academic Performance
Tuesday, November 10
Guest Speaker: Lauren Sowa

Readings:
Henry Jenkins, "Comics and Popular Science: An Interview with Clifford Johnson," *Confessions of an Aca-Fan*, 15-20 November 2017,
http://henryjenkins.org/blog/2017/10/29/an-interview-with-clifford-v-johnson-part-one
http://henryjenkins.org/blog/2017/10/29/an-interview-with-clifford-v-johnson-part-two
http://henryjenkins.org/blog/2017/10/29/an-interview-with-clifford-v-johnson-part-three.

Henry Jenkins, "Geeking Out about the Comics Medium with Unflattening's Nick Sousanis," *Confessions of an Aca-Fan*, 21-28 September 2015,
http://henryjenkins.org/blog/2015/09/geeking-out-about-the-comics-medium-with-unflattenings-nick-sousanis-part-one.html
http://henryjenkins.org/blog/2015/09/geeking-out-about-the-comics-medium-with-unflattenings-nick-sousanis-part-two.html
http://henryjenkins.org/blog/2015/09/geeking-out-about-the-comics-medium-with-unflattenings-nick-sousanis-part-three.html
http://henryjenkins.org/blog/2015/09/geeking-out-about-the-comics-medium-with-unflattenings-nick-sousanis-part-four.html.

Jeffrey Middens, "The Research and the Remix: Video Essays as Creative Criticism," in Lisa Patti, *Writing About Screen Media* (New York: Routledge, 2019), pp. 216-220.

Jason Mittell, "Videographic Criticism as a Digital Humanities Method," *Debates in the Digital Humanities*, 2019, https://dhdebates.gc.cuny.edu/read/untitled-f2acf72c-a469-49d8-be35-67f9ac1e3a60/section/b6dea70a-9940-497e-b7c5-930126fbd180.

Audiovisual Materials:
Jonathan MacIntosh, "Stranger Things, Belligerent Romance, and The Danger of Nostalgia," *Pop Culture Detective,* https://www.youtube.com/watch?v=R3cBJBhrpok (24:34)

Jonathan MacIntosh, "The Subversive Boyhood of Steven Universe," *Pop Culture Detective*, https://www.youtube.com/watch?v=Gvj9ebIePIM, (16:26)

WEEK THIRTEEN
TUESDAY, NOVEMBER 17
Revisiting the Public Intellectual (Part 1)
Student Presentations

WEEK FOURTEEN
Tuesday, November 24
No Class – Thanksgiving Week

WEEK FIFTEEN
Tuesday, December 1
Revisiting the Public Intellectual (Part 2)
Student Presentations

VII. Policies and Procedures

Communication
Please reach out to me if you encounter any issues, have any questions I can clarify, seek advice on your projects, or otherwise want to engage. I am best reached via email at hjenkins@usc.edu. Appointments are best arranged through my assistant, Amanda Ford, at amandafo@usc.edu. I do my best to respond to emails within the first 24 hours, though more substantive requests, such as reading drafts, may take me until the following weekend to be able to process.

Statement on Academic Conduct and Support Systems

Academic Integrity Policy:
The School of Communication maintains a commitment to the highest standards of ethical conduct and academic excellence. Any student found responsible for plagiarism, fabrication, cheating on examinations, or purchasing papers or other assignments will be reported to the Office of Student Judicial Affairs and Community Standards and may be dismissed from the School of Communication. There are no exceptions to the school's policy.

Academic Conduct:

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. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

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, without approval of the instructor.

Emergency Preparedness/Course Continuity in a Crisis
In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies. See the university's site on **Campus Safety and Emergency Preparedness**.

Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call
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
suicidepreventionlifeline.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 Services (RSVP) - (213) 740-9355(WELL), press "0" after hours – 24/7 on call 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, 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.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298
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
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 Campus Support and Intervention - (213) 821-4710
campussupport.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
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, 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
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.