



JOUR 523: Public Radio Reporting **2 Units**

Fall 2020 – Wednesdays – 9 a.m.-12:20 p.m.

Section: 21687D

Location: Zoom via Blackboard

Instructor: Willa Seidenberg

Office: ANN 205B

Zoom Student Office Hours: Wednesdays, 1-3 p.m.

Contact Info: seidenbe@usc.edu; 213-740-4301

I. Course Description

Audio content has become the go-to format for consuming news and information in this technological age. Even journalists who do not plan to work exclusively in audio fields must now be competent audio producers. This course will teach students how to listen with a practiced ear and to produce high-quality, journalistically sound audio content, whether it is for traditional radio or podcasts. Students will get practice writing, reporting, interviewing for audio, as well as audio editing and mixing. Students will learn by producing several different formats of audio stories that they will revise and polish to be professional quality.

II. Overall Learning Outcomes and Assessment

By the end of this course, students will:

- Research, identify and propose stories appropriate for audio storytelling through the pitching process
- Apply best practices when recording and editing audio interviews and ambient sound
- Conduct recorded audio interviews for use in narrative stories and as Q&As
- Research, report, write, produce and revise audio stories that demonstrate a grasp of writing for the ear and the use of narrative storytelling structure for audio through scene-setting and character development.

III. Course Notes

Be advised that per ADA (Americans with Disabilities Act) all Zoom classes will be recorded. If you have to miss a class or want to review the recording for any reason, please let me know and I will provide it to you.

Students enrolled in this course are encouraged to check out a recording kit for the entire semester. The kit includes: Tascam recorder, omni mic, shotgun mic, cables, headphones and other accessories. Although I will not require you to do any in-person recording, the recorders will be useful for other recording situations and so that you can get to know how to use professional equipment. Students will also be required to download Adobe Audition, which is included in the Adobe Creative Suite available to all Annenberg students. *If you are not an Annenberg student, please talk to me and I will arrange access to the software.*

The journalistic process requires revising stories until they are ready for publication. In this class you will revise your story until it is suitable to air on Annenberg Radio. Participation in class critiques is essential for giving fellow students constructive feedback on their stories.

IV. Description and Assessment of Assignments

- **Listening:** Each week I will assign at least one listening selection to which you must write a response.
- **Q&A:** One-on-one interview conducted and edited to air as an interview on Match Volume.
- **Audio shorts:**
 - **A Day in the Life collage:** Recording your day and editing it into a story
 - **Journey audio:** Using observation techniques to record a journey
 - **Audiogram:** Produce an audiogram based on your narrative feature
- **Narrative feature:** Feature story that uses scene-setting, character development, writing and sound. The subject of the story is open-ended but it must have a narrow focus and include journalistic rigor.

V. Grading

a. Breakdown of Grade

Assignment	% of Grade
Listening responses	5%
A Day in Life; Journey; audiogram	20%
Q&A	25%
Narrative feature (including pitch, draft and final)	35%
Participation	15%
TOTAL	100%

b. Grading Scale

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

c. Grading Standards

Journalism

All assignments will be edited on a professional basis and you will be judged first on the accuracy, fairness and objectivity of your stories. You will then be evaluated for broadcast style, editing, production value, originality and the ability to meet deadlines.

“A” stories are accurate, clear, comprehensive stories that are well written and require only minor copyediting (i.e., they would be aired or published). Audio work must also be recorded and edited creatively, be well paced and include good sound bites and natural sound that add flavor, color or emotion to the story.

“B” stories require more than minor editing and have a few style or spelling errors or one significant error of omission. For audio, there may be minor flaws in some of the clips or in the editing. Good use of available sound bites is required.

“C” stories need considerable editing or rewriting and/or have many spelling, style or omission errors. Recording work and editing techniques in audio stories are mediocre or unimaginative, but passable. Sound bites add little or no color - only information that could be better told in the reporter’s narration.

“D” stories require excessive rewriting, have numerous errors and should not have been submitted. Audio is unsatisfactory or fails to show important elements.

“F” stories have failed to meet the major criteria of the assignment, are late, have numerous errors or both. Your copy should not contain any errors in spelling, style, grammar and facts. Any misspelled or mispronounced proper noun will result in an automatic “F” on that assignment. Any factual error will also result in an automatic “F” on the assignment. Accuracy is the first law of journalism. The following are some other circumstances that would warrant a grade of “F” and potential USC/Annenberg disciplinary action:

- Fabricating a story or making up quotes or information.
- Plagiarizing a script/article, part of a script/article or information from any source.
- Staging video or audio, or telling interview subjects what to say.
- Using video shot by someone else or audio recorded by someone else and presenting it as original work.
- Recording audio in one location and presenting it as another location.
- Using equipment to intentionally intimidate, provoke or incite a person or a group of people to elicit more “dramatic” video.
- Promising, paying or giving someone something in exchange for doing an interview either on or off mic.
- Missing a deadline.

d. Grading Timeline

Assignments will generally be reviewed within a week after they are due. All story production assignments MUST be revised based on the instructor and classmates' feedback. The grades for all assignments will be entered on Blackboard. If you have not received a grade or email about your assignment in a timely manner, please email me. If you do not hand in your work on the due date, I cannot guarantee the same timely response.

Assignment Rubrics

The criteria I use to grade each assignment will be provided with the assignment instructions. An overall grading criteria is provided in the class handbook.

VI. Assignment Submission Policy

All assignments MUST be turned in ON THE DUE DATE. Assignments must be uploaded to the Google team drive by 9 am of the date in which it is due. If you have extenuating circumstances why you cannot turn in your work on the due date, **YOU MUST NOTIFY ME IN ADVANCE.** Extenuating circumstances could include illness, sources cancelling a scheduled interview at the last minute or other conflicts, but if you do not inform me of the reason ahead of time, a late assignment will be penalized half a grade. **If the assignment is more than a week late without informing me as to the reason, a full grade will be taken off the final grade.**

Specifics on what to turn in for your assignments and how to label them will be detailed on the assignment sheets. For any text assignments, such as essays or scripts, please submit in Microsoft Word format.

Assignments will be uploaded to our class Google team drive. For all audio assignments you must have:

1. Edited audio WAV file of your story. (See class packet for file labeling and other instructions)
2. Written script, including written host intro and sources of facts in your story. The host intro should be at the top of your script, not in a separate file. **NOTE: Host intros are ALWAYS written; never recorded.**
3. Log (transcript) of your audio. There are several transcription programs you can purchase (some are free or have free trials) to help with logging your audio. Here are a few:

<https://inqscribe.com>

<https://transcribe.wreally.com/>

<http://otranscribe.com/>

<https://www.temi.com>

<https://trint.com>

<https://otter.ai>

4. Web posting. Details will be given in class.

VII. Required Readings and Listening

You do not have to purchase a textbook for this class. Links to all materials are on the syllabus or on Blackboard. The readings help put the class lectures in context and give you some background. You are expected to do the readings assigned each week.

Listening:

Listening regularly to radio news and podcasts is essential for learning. I will assign a listening assignment each week for which you will write a short response.

In addition, students should become regular listeners to public radio news and podcasts. You can listen to NPR, Marketplace and local public radio programming on KCRW 89.9-FM or KPCC 89.3-FM. Podcasts such as The Daily, from the *New York Times* or It's Been A Minute from NPR are a few good journalistic podcasts. See Blackboard for a list of some of the popular podcasts and public radio shows, and feel free to add ones that you find.

VIII. Course Tools

We will use a few technology tools during the course of the semester.

Blackboard

Blackboard will be your one-stop for all of the information and resources you need for the course. If I assign anything that is not in the syllabus, or add any supplemental readings, they will be posted in Blackboard and you will be notified. It is imperative that you check Blackboard for weekly assignments, due dates and announcements. Blackboard will be more up-to-date than the syllabus.

Announcements: Anything posted in this queue will be sent to your USC email.

Weekly Modules: Information about what we will be discussing each week, plus homework for the following week and extra resources.

Assignments: This is where you post your final completed assignments.

Content: Readings, audio examples and other resources.

You will enter the Zoom class from the link above (far right) under CONTENT.

Any emails sent via Blackboard will go to your USC email address, so you must check that account regularly, or have it forwarded to another email client.

To log onto Blackboard:

1. Go to <http://blackboard.usc.edu>
2. You must use your USC login and password.
3. Click on the Jour 523 option.
4. If the course does not show up in your Blackboard account, please visit the Digital Lounge for help.

Google Team Drive:

A Google Team Drive has been set up for our class so when you are doing your audio assignments we can easily edit together. You will upload your listening responses and audio files and scripts to your folder in the team drive. Instructions will be detailed on each assignment sheet. I will also upload key course documents to the Team Drive which will also be on Blackboard.

IX. Laptop Policy

All undergraduate and graduate Annenberg majors and minors are required to have a PC or Apple laptop that can be used in Annenberg classes. Please refer to the [Annenberg Digital](#)

[Lounge](#) for more information. To connect to USC’s Secure Wireless network, please visit USC’s [Information Technology Services](#) website.

X. Add/Drop Dates for Session 001 (13 weeks: 8/17/20 – 11/13/20)

Friday, September 4: Last day to register and add classes for Session 001

Friday, September 4: Last day to change enrollment option to Pass/No Pass or Audit for Session 001

Friday, September 4: Last day to drop a class and receive a refund to avoid a mark of “W” on student record and STARS report

Friday, September 4: Last day to purchase or waive tuition refund insurance for fall

Friday, October 2: Last day to drop a course without a mark of “W” on the transcript only. Mark of “W” will still appear on student record and STARS report and tuition charges still apply. [Please drop any course by the end of week three for session 001 (or the 20 percent mark of the session in which the course is offered) to avoid tuition charges.]

Friday, October 2: Last day to change a Pass/No Pass course to letter grade

Friday, November 6: Last day to drop a class with a mark of “W” for Session 001

XI. 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, news events, and/or guest speaker availability.

Due Dates	In-Class	Readings and Homework Please refer to Blackboard for full assignment details
<p>Week 1 August 19</p> <p>Due: Read through the syllabus and class packet carefully (both are on Blackboard) before class and bring any questions you have</p>	<ul style="list-style-type: none"> *Introductions *Review syllabus *Class expectations, Zoom etiquette and explanation of Blackboard and team drive *Brief history of public radio *Explanation of listening assignments and assignment of discussion leaders 	<p>Homework for next week</p> <p>Listen The Daily, “A Conversation With a Police Union Leader,” by Michael Barbaro. June 29, 2020. https://nyti.ms/3iuCzMS (Length: 48:15) and write your response following the assignment sheet.</p> <p>Read</p> <ol style="list-style-type: none"> 1. Chapter 1 “The Zen of Listening” in <i>Listening In</i> by Susan J. Douglas, pp. 22-39. On Blackboard. 2. Glance through the Radio and Podcasting Glossary on Blackboard.
<p>Week 2 August 26</p> <p>Due: Listening/reading response</p>	<ul style="list-style-type: none"> *Discussion of listening/reading assignment *How to be better listeners *Producing Q&As *Pitch writing for Q&As 	<p>Homework for next week</p> <ol style="list-style-type: none"> 1. Follow Step 1 of the Q&A assignment sheet by pre-interviewing two potential subjects and writing a pitch for the best one. Upload it to the Team Drive. 2. Download one of the following remote recording apps: Zencastr, CleanFeed, Ringr

		<p>3. Google Alex Cohen, Spectrum anchor and former public radio host and learn about her work.</p> <p>Listen Per the Q&A assignment sheet, listen to the links provided for an episode of Match Volume. Write your response in the Team Drive.</p> <p>Read 1. Airmidia.org, “Interviewing Tips” by Jay Allison: http://airmedia.org/interviewing-tips-jay-allison</p>
<p>Week 3 September 2</p> <p>Due today: Pitch for Q&A</p>	<p>*Discussion of listening/reading assignment *Explanation and demonstration of recording apps *Q&A pitch session *Guest speaker: Alex Cohen, anchor for Spectrum and former public radio host</p>	<p>Homework for next week 1. Conduct your interview following Steps 2 and 3 of the assignment sheet.</p> <p>Listen “My Grandfather, A Killer,” by Denise Guerra on NPR. August 18, 2019 https://www.npr.org/2019/08/18/749810572/my-grandfather-a-killer (Length: 8:00)</p> <p>Watch Video on editing with Adobe Audition. (Length: 15 minutes??)</p> <p>Read 1. <i>Sound Reporting</i>, Chapter 4 “Reporting” pp. 39-72. Posted on Blackboard.</p>
<p>Week 4 September 9</p> <p>Due today: Q&A raw interview</p>	<p>*Discussion of listening assignment with guest speaker Denise Guerra *Host intros *Adobe Audition practice session with Sebastian Grubaugh</p>	<p>Homework for next week Edit your Q&A following Step 4 of the assignment sheet. Upload to the Team Drive.</p> <p>Listen “South LA volunteer group delivers groceries to communities of color,” KCRW, Angel Carreras. https://www.kcrw.com/news/shows/greater-la/july-4-sports/people-for-people-grocery-delivery-covid-19 (Length: 8:00)</p> <p>Watch Video on best practices for audio recording: https://youtu.be/re9wm-UxEBM (Length: 16:30)</p>

		<p>Read</p> <p>1. Radio College, "Getting Good Ambient Sound," by Robin White: https://airmedia.org/archive-getting-good-ambient-sound/</p>
<p>Week 5 September 16</p> <p>Due today: Edited Q&A + host intro</p>	<ul style="list-style-type: none"> *Discussion of listening/reading *Best practices for audio recording *Demonstration of Tascam recorders *Recording and using ambient sound *Story forms *Non-narrated stories *Explanation of A Day in Your Life assignment 	<p>Homework for next week</p> <p>1. Make any revisions to your Q&A that I have suggested.</p> <p>2. Choose a day for your Day in Your Life collage and record following the assignment sheet. Your audio should be recorded by next week.</p> <p>Listen</p> <p>"Radio Writing With Alex Chadwick" on HowSound on transom.org. https://transom.org/wp-content/uploads/2015/04/Writing-for-Radio.mp3 (Length: 18:00)</p> <p>Read</p> <p><i>Sound Reporting</i>, Chapter 3 "Writing for Broadcast," p. 25-38</p>
<p>Week 6 September 23</p> <p>Due today:</p> <p>1. Revised Q&A 2. Recording only of your Day in the Life assignment</p>	<ul style="list-style-type: none"> *Discussion of listening/reading assignment *Writing for the ear *Writing practice *Advanced Adobe Audition with Sebastian Grubaugh 	<p>Homework for next week</p> <p>2. Edit your Day in Your Life collage. Upload your finished wav file to your folder in the Team Drive.</p> <p>Listen</p> <p>1. "Fighting for Home" by Nancy Guan, <i>The Listening Well</i>. https://thelisteningwell.simplecast.com/episodes/fighting-for-home (Length: 15:27)</p> <p>Read</p> <p>"Five Tips for Fact Checking Your Content" by Megan Cossey. http://bit.ly/2qFX8iS</p>
<p>Week 7 September 30</p> <p>Due: Edited Day in the Life collage</p>	<ul style="list-style-type: none"> *Discussion of listening/reading assignment *Fairness and accuracy in reporting *Observation techniques *Explanation of Journey assignment *Home studios 	<p>Homework for next week</p> <p>Journey observation recording per the assignment sheet</p> <p>Listen</p> <p>1. "Saving the Endangered Hawaiian Language" by Shereen Marisol Meraji of Code Switch. https://www.npr.org/2019/10/14/770133522/code-switch-saving-the-endangered-hawaiian-language (Length: 8:00)</p>

		<p>2. “Anatomy of a Scene” by Rob Rosenthal on Transom. https://transom.org/2018/anatomy-of-a-scene/ (Length 18:50)</p> <p>Read</p> <p>2. “Don't 'radiosplain' and other ways to report on communities that aren't your own” by Leila Day, NPR Training. https://n.pr/3exw5K1</p>
<p>Week 8 October 7</p> <p>Due: Journey observations</p>	<ul style="list-style-type: none"> *Discussion of listening/reading assignment *Journey assignment *Introduction to narrative stories *Pitching narrative stories *Guest speaker: Misha Euceph, podcast producer 	<p>Homework for next week</p> <p>Per the assignment sheet, prepare a pitch for your narrative story.</p> <p>Listen</p> <p>“The Crime,” Season 2, Episode 1 of <i>In The Dark</i> podcast. https://www.apmreports.org/episode/2018/05/01/in-the-dark-s2e1 (Length: 43:00)</p> <p>Read</p> <p>1. “Reading on the Air,” Chapter 8 in <i>Sound Reporting</i>. pp. 132-140</p> <p>2. <i>Overcoming Bias: A Journalist’s Guide to Culture & Context</i>, by Sue Ellen Christian. Chapter 1 “Context, Culture and Cognition” pp. 1-13 (on Blackboard)</p>
<p>Week 9 October 14</p> <p>Due: Narrative pitch</p>	<ul style="list-style-type: none"> *Discussion of listening/reading assignment *Narrative pitching *Voice delivery *Diversity, equity and inclusion in reporting 	<p>Homework for next week</p> <p>1. Once your pitch is approved, begin reporting and recording for your narrative story. Submit progress report per the assignment sheet.</p> <p>Listen</p> <p>1. “Taking Control of the Music” on How Sound. Jim Briggs/Fernando Arruda (of Reveal) https://transom.org/2019/taking-control-music/ (21 minutes)</p> <p>2. “Never meet your (super) heroes” on Reveal, Sept. 22, 2018. https://www.revealnews.org/episodes/never-meet-your-super-heroes/ (Length: about 50 min.)</p> <p>Read</p> <p>Chapter 5 “How to Tell a Story, aka Don’t Be Boring,” by Eric Nuzum in <i>Make Noise</i>:</p>

		<i>A Creator's Guide to Podcasting and Great Audio Storytelling.</i> p. 106-148.
<p>Week 10 October 21</p> <p>Due: Progress report on narrative</p>	<p>*Discussion of listening/reading assignment</p> <p>*Narrative structures</p> <p>*Sound Design</p> <p>Guest speaker: Fernando Arruda, sound designer for Reveal</p>	<p>Homework for next week</p> <p>1. Continue work on your narrative feature. You should have a first draft done by next week.</p> <p>Listen</p> <p>"Avoiding Cheesy Sound Design" by Rob Rosenthal with Jad Abumrad on Transom. https://transom.org/2017/avoiding-cheesy-sound-design/ (Length: 21:00)</p> <p>Read</p> <p>1. "Story Editing," Chapter 6, <i>Sound Reporting</i>, pp. 92-119</p>
<p>Week 11 October 28</p> <p>Due:</p> <p>1. First draft of your narrative story</p> <p>2. Questions about sound design</p>	<p>*Discussion of listening/reading assignment</p> <p>*Content editing</p> <p>*Guest speaker: Jason DeRose, Western Bureau Chief, NPR</p> <p>*In-class work on narrative script</p>	<p>Homework for next week</p> <p>1. Sign up for an account with Headliner and become familiar with how it works. https://www.headliner.app/</p> <p>2. Per the assignment sheet, identify elements in your story to use in an audiogram.</p> <p>3. Make revisions to your narrative based on feedback in class.</p> <p>Listen</p> <p>Listen to the examples on Blackboard of audio pieces that used creative audio techniques.</p> <p>Read</p> <p>1. "10 Ways Not to Start a Radio Story," by Erika Lantz. http://blog.prx.org/2015/07/10-ways-not-to-start-a-radio-story</p> <p>2. "What ethnography can teach us about better reporting" by Mandy Jenkins. http://bit.ly/33DZ9L6</p>
<p>Week 12 November 4</p> <p>Due:</p> <p>Elements of your narrative to use for the audiogram</p>	<p>*Discussion of listening/reading assignment</p> <p>*Podcasting: (guest speaker TBA)</p> <p>*Audiograms</p>	<p>Homework for next week</p> <p>Produce an audiogram from your story per the assignment sheet.</p> <p>Listen</p> <p>"Hearing Music for the First Time" by Aaron Schrank. https://drive.google.com/file/d/0B77k0UL</p>

		AzB1AMVNGLWNmOVdWbVk/view?usp=s haring (Length: 7:10) Read “Manifesto by Ira Glass” on Transom. http://transom.org/2004/ira-glass/
Week 13 November 11 Due: Produced audiogram	* Discussion of listening/reading *Listening session for audiograms *In-class work on narrative feature *Sign up for one-on-one final edits *Class evaluation	Homework for next week 1. Meet with me one-on-one via Zoom to go over your final version. The final audio file, script and web post MUST be completed by the date of the final, November 23.
Finals Week November 23 11 am -1 pm	We will meet during the exam period to listen to the final versions of your stories.	Note: THIS IS THE FINAL DATE TO SUBMIT YOUR STORY. ANY ASSIGNMENTS SUBMITTED AFTER THIS DATE WILL BE GIVEN A GRADE OF F.

XII. Policies and Procedures

Additional Policies

Attendance

You should make every effort to attend class sessions. Please do not schedule interviews or other appointments during class time. If you have an unavoidable reason why you cannot join class please notify me ahead of time. If you miss class, you are responsible for finding out what you missed.

Class/Zoom Etiquette

Remote classes can be challenging so it is important for us to follow some basic guidelines:

1. Log-in to the class session via the link on Blackboard.
2. Be respectful of your classmates and me by not joining class late.
3. I encourage you to keep your video on during class. It’s a much nicer experience for everyone to see our faces rather than just your name, but if there is a reason you prefer not to be “on camera,” let me know privately. You may use a virtual background, but try to make it one that is not too busy. If your internet connection becomes unstable, there may be times when you need to disable the video.
4. Keep your audio muted when you are not speaking to minimize background noise. You can raise your digital hand on Zoom or unmute yourself if you want to ask a question or comment.
5. Find a comfortable and non-distracting place from which to join the class.
6. It can be difficult to pay attention during a Zoom class, but please avoid checking your mail or other distractions during class time. We will take frequent short breaks throughout the class session, so there will be times when you can use the restroom, get food or check your email or social media.

8. Feel free to have food or drinks during class.

Discussion Etiquette

1. Class critiques are a crucial part of learning and making your audio stories the best they can be. Please listen attentively to your classmates' stories when they are played in class and offer constructive comments.

2. You all bring a unique perspective to the class and I urge all of you to participate in class discussions and critiques with honest, yet respectful comments. Class discussions are much more interesting and robust when everyone contributes.

3. Always ask questions if you don't understand something or need more clarification, but please make sure you don't dominate the discussion and you allow others the opportunity to speak.

Technical problems

4. If you experience problems with Zoom or your internet connection OR if you need help with recording and editing, you can visit the Zoom audio help room: usc.zoom.us/my/mcaudiohelp.

Reporting Etiquette

It is your decision whether you want to do any in-person reporting in this class. I don't encourage it, given the dangers of the Covid-19 virus, but I recognize that some of you may want to do it. Guidelines for best practices reporting in-person during the pandemic are included in the class packet. If you do choose to report on-the-ground, you should act professionally and ethically. See the [RTNDA Code of Ethics](#) and the Annenberg Media Code of Conduct, including appropriate dress code when you are reporting.

Communication

You are welcome and **encouraged** to contact me outside of class if you have questions, concerns or suggestions. If you want to meet with me in person outside of Zoom student office hours, email me some suggested days and times. Email is the best form of communication for me and I usually respond within a day. If you do not hear from me promptly, please email me again. I will also provide my cell phone number, but please only text or call at night or on weekends if it's urgent and can't wait.

Internships

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

Statement on Academic Conduct and Support Systems

a. Academic Conduct

Plagiarism

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 Section 11, *Behavior Violating University Standards* (<https://policy.usc.edu/scampus-part-b/>). Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct (<http://policy.usc.edu/scientific-misconduct/>).

USC School of Journalism Policy on Academic Integrity

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

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

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

b. Support Systems

Student Health Counseling Services - (213) 740-7711 – 24/7 on call

engemannshc.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) 740-4900 – 24/7 on call

engemannshc.usc.edu/rsvp

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

Office of Equity and Diversity (OED) | Title IX - (213) 740-5086

equity.usc.edu, titleix.usc.edu

Information about how to get help or help a survivor of harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations.

Bias Assessment Response and Support - (213) 740-2421

studentaffairs.usc.edu/bias-assessment-response-support

Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation 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 Support and Advocacy - (213) 821-4710

studentaffairs.usc.edu/ssa

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.

XII. About Your Instructor

I have worked in broadcast journalism for ... let's just say a lot of years. Like many journalists, I began my career on the college newspaper, but quickly discovered my true passion was public radio. I worked at community radio station WYSO-FM in Yellow Springs, Ohio; WBUR-FM and WGBH-FM in Boston and as a freelance radio reporter. In Boston, I made the switch to television news at WBZ-TV. At the same time I worked on an independent project with my husband, photographer William Short. We published the oral history/photography book, *A Matter of Conscience: GI Resistance During the Vietnam War* in 1992. We followed that up with another oral history/photo project called *Memories of the American War: Stories From Viet Nam*. I moved to Los Angeles in 1992 and worked at KCAL-TV. I came to USC in 2000 as Associate Director of Annenberg TV News. I launched Annenberg Radio News in the fall of 2007, and in 2008, I co-founded *Intersections South LA*.

Please see Blackboard for a copy of my Teaching Philosophy.