



**ASCJ 420: The World of Podcasting
(Annenberg Collaboratory) 4 units**

Fall 2020 – Mondays – 5:00-7:50 pm

Section: 21930R

Location: on Zoom via Blackboard

Co-Instructor: Willa Seidenberg

Office: Virtual

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

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

Co-Instructor: Avishay Artsy

Office: Virtual

Office Hours: By appointment

Contact Info: artsy@usc.edu

I. Course Description

Over the past 15 years, podcasting has exploded in popularity. There are now some 700,000 podcasts featuring subjects that range from politics to entertainment to history and self-help. But as fast as podcasts debut, others are mothballed, known as “podfade.” Students in this course will become discriminating listeners of podcasts. The course will give students the theoretical and practical framework to produce a narrative podcast and gain enough skills for entry-level work in the growing podcast field. The class will focus on the essential skills for podcast production -- learning how to record and edit audio, write for the audio medium, interview, create narrative structures and incorporate sound design. By working with a new podcast in Annenberg Media, students will also explore how to identify an audience, distribute and market podcasts and get an understanding of analytics, metrics, and monetization practices, all within a framework of ethical production.

II. Student Learning Outcomes

By the end of this course students will be able to:

- Apply best practices in the recording and editing of high-quality audio
- Prepare for, conduct and edit audio interviews
- Produce a podcast trailer
- Write and produce a narrative episode

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, a recording of the class will be provided.

Each student in the class will produce an episode of Trojan Tales, a podcast of USC Annenberg Media. Students in this class may check out a recording kit from the Annenberg Equipment

Room. You will not be required (and, in fact, you will be discouraged) from doing in-person recording unless it's with a family member or someone you live with. However, the recorders may be useful for other recording situations. 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.*

Each student will produce their own narrative episode. The class will be split into groups to do other work, such as:

IV. Description and Assessment of Assignments

Listening Responses: Each week we will assign at least one listening and reading selection to which you must write a response.

Misc assignments: These assignments are designed to give you practice on elements of audio production, including recording, editing, writing and interviewing.

Group work: Each student will be part of a group that is assigned to perform various tasks related to podcasting, such as marketing.

Trailer: Produce a podcast trailer.

Narrative episode: Each student will produce a narrative episode of about 5-7 minutes in length.

Participation: Participation will include your contributions to class discussions.

V. Grading

a. Breakdown of Grade

Assignment	% of Grade
Listening/reading responses	10%
Misc. assignments, including group work	25%
Trailer	15%
Narrative Episode (including pitch and drafts)	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

Course Grading Policy:

You will receive details about each assignment separately.

Grades will be assigned as follows:

A/A-	outstanding, thoughtful and enthusiastic work
B+/B	above average work, demonstrating good insight into assignment
B-/C+	needs improvement on ideas, and follow through
C/C-	shows lack of understanding of some of the key concepts
D+/D	demonstrates poor understanding of the material
D-/F	no understanding of the material and no effort to engage

Each assignment will be given points and will be converted to a letter grade. The assignments will be weighted as detailed above.

If you have concerns regarding a grade on a given assignment, you must appeal it in writing, stating the reasons why you feel the grade is inaccurate, within one week of receiving the graded assignment.

d. Grading Timeline

Assignments will generally be reviewed within a week after they are due. 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 us. If you do not hand in your work on the due date, we cannot guarantee the same timely response.

VI. Assignment Rubrics

The criteria we will use to grade each assignment will be provided with the assignment instructions.

VII. Assignment Submission Policy

All assignments MUST be turned in ON THE DUE DATE. Make sure you check the assignment sheet to see details and where to upload your work. Assignments must be uploaded by 5 pm on the date it is due. If you have extenuating circumstances why you cannot turn in your work on the due date, **YOU MUST NOTIFY US IN ADVANCE.** Extenuating circumstances could include illness, internet problems, etc., but if you do not inform us of the reason ahead of time, a late assignment may be penalized half a grade. **If the assignment is more than a week late without informing us 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
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://ingscribe.com/>

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

<http://otranscribe.com/>

<https://www.temi.com>

<https://trint.com>

<https://otter.ai>

<https://www.descript.com>

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. You will enter the Zoom classroom through Blackboard. If we 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.

Content: Readings, audio examples and other resources.

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 [20203_ascj_420_21930: Annenberg Collaboratory](#) 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 working on your episode we can easily edit together. Instructions will be detailed on each assignment sheet. We will also upload key course documents to the team drive which will also be on Blackboard.

VIII. Required Readings and Supplementary Materials

You do not have to purchase a textbook for this class. Links to all materials are on the syllabus and 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. You are expected to listen to a variety of podcasts throughout the semester. You should broaden your listening to include a wide variety of podcasts themes and types. We will begin each class with a discussion of what you listened to the previous week. Podcasts can be downloaded from any number of sources such as Apple Podcasts, Stitcher, Google, Castbox or Spotify.

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 Topics	Readings and Homework Please refer to Blackboard for full assignment details
Week 1 August 17	Class Welcome and Intros *Introductions	Homework for next week 1. Watch video on best practices for audio recording . (Length: 16:30)

	<ul style="list-style-type: none"> *Class expectations, Zoom etiquette and explanation of Blackboard and team drive *Review syllabus *Overview of Trojan Tales *Podcast landscape *Explanation of listening assignments 	<ol style="list-style-type: none"> 2. Download Adobe Audition from the Adobe Creative Cloud. 3. Record your response to the listening and reading per the assignment sheet. <p>Listen</p> <p>“Prologue” (Length: 11:15) and “Scared Straight” (Length 38:34) <i>California Love</i></p> <p>Read</p> <ol style="list-style-type: none"> 1. “How Podcasts Learned to Speak,” by Adam Sternbergh, <i>Vulture</i>, March 18, 2019. 2. Glance through the Radio and Podcasting Glossary on Blackboard.
<p>Week 2 August 24</p> <p>Due:</p> <ul style="list-style-type: none"> -Listening/reading response -Have Audition downloaded 	<p>Podcasting Landscape</p> <ul style="list-style-type: none"> *Guest speaker: Megan Tan, Senior Producer at LAist Studios/KPCC and producer of California Love *Intro to storytelling with sound *Review of best practices for audio recording *Recording on your phone *In-class exercise 	<p>Homework for next week</p> <ol style="list-style-type: none"> 1. Watch and complete the exercise on the Adobe Audition editing training video by Sebastian Grubaugh. (23 minutes) 2. Record the “About You” audio exercise. See here for assignment description. 3. Listening/reading response. <p>Listen</p> <p>“Season 2 Episode 1: Back Again” on <i>Hear to Slay</i> (54 minutes)</p> <p>Read</p> <ol style="list-style-type: none"> 1. “After a Dim First Year, Luminary is Still Chasing the Podcasting Zeitgeist,” by Gerry Smith, <i>Bloomberg News</i>. April 24, 2020. “Six Tips to Improve Your Radio and Podcast Interviews” by Damian Radcliffe, <i>Medium</i>, Nov. 25, 2019
<p>Week 3 August 31</p> <p>Due:</p> <ul style="list-style-type: none"> -Listening/reading response 	<p>Audio Editing</p> <ul style="list-style-type: none"> *Guest speaker: Matt Sacks, Co-founder and Executive Chairman of Luminary *Adobe Audition review with Sebastian Grubaugh *Using recording apps 	<p>Homework for September 14</p> <ol style="list-style-type: none"> 1. Edit the recording for the “About You” assignment. Upload to the team drive. Due Week 5. 2. Conduct your practice interview with one of the apps with your assigned classmate. See assignment sheet. 3. Fill out the survey on group work.

<p>-Recording from the "About You" exercise</p>		<p>4. Listening/reading response.</p> <p>Listen "Clairo" on <i>Song Exploder</i> (23 minutes) "PJ Vogt and Alex Goldman" on <i>Partners</i> (15 minutes)</p> <p>Read Chapter 5 "How to Tell a Story, aka Don't Be Boring." by Eric Nuzum in <i>Make Noise: A Creator's Guide to Podcasting and Great Audio Storytelling</i>. p. 106-148. On Blackboard</p>
<p>Week 4 September 7</p>	<p>LABOR DAY: NO CLASS</p>	
<p>Week 5 September 14</p> <p>Due today: -Listening/reading response -Recorded interview w/classmate</p>	<p>Intro to Narrative Episodes *Guest speaker: Hrishikesh Hirway, creator of Partners / Song Exploder / Home Cooking / West Wing Weekly *Interviewing techniques *Choosing actualities *Episode topic brainstorming and pitching ideas *Form working groups</p>	<p>Homework for next week</p> <ol style="list-style-type: none"> Following the assignment sheet, re-interview your partner on the same subject, getting more detail. Do transcripts of both interviews, choose actualities, write and record your script and edit the interview. Upload mixdown audio file to the team drive. Bring to class next week a list of THREE potential ideas for your Trojan Tales episode. Listening/reading response <p>Listen</p> <ol style="list-style-type: none"> "America's Dad" on <i>Chasing Cosby</i> (36 minutes) "They Keep Coming" on <i>This is California: The Battle of 187</i> (21 minutes) <p>Read "Inside the Podcast Brain: Why Do Audio Stories Captivate?" by Tiffanie Wen. <i>The Atlantic</i>, April 16, 2015.</p>
<p>Week 6 September 21</p> <p>Due today: -Listening/reading response</p>	<p>Pitching/Group Work *Guest speaker: Abbie Swanson, executive producer of podcasts and audio at the L.A. Times</p>	<p>Homework for next week</p> <ol style="list-style-type: none"> Write a pitch for your episode idea using this form. Upload it to the team drive. Work on your group's task. Listening/reading response.

<p>-Story about your classmate -Three potential TT ideas</p>	<p>*Review of practice interview/stories *Pitching and in-class exercise *In-Class group work</p>	<p>Listen “Little Manila, Part 1” on <i>Long Distance</i> (37 minutes) Reading In lieu of a reading this week, listen to “Radio Writing With Alex Chadwick” on HowSound on transom.org. (18 minutes)</p>
<p>Week 7 September 28</p> <p>Due today: -Listening/reading response -Pitch for episode</p>	<p>Writing *Guest speaker: Paola Mardo, creator and host of Long Distance and producer for Pushkin Industries *Writing for the ear *In-class writing practice *Finalize episode topics and explanation of production plan</p>	<p>Homework for next week . Once we have approved your episode, begin working on gathering sound. Update your production plan in your folder each week. 2. Group work. 3. Listening/reading response. Listen “What’s Ours” on <i>Welcome to LA</i> (34 minutes) “Living with John Fahey aka A Room Full of Flowers” on <i>Lost Notes</i> (38 minutes) Read “Campfire tales: The essentials of writing for radio” from NPR Training</p>
<p>Week 8 October 5</p> <p>Due today: -Listening/reading response -Updated production plan</p>	<p>Sound Devices *Using scenes, ambient sound, archival sound, music *Guest speaker: Nick White, podcast producer at KCRW *Advanced Audition workshop</p>	<p>Homework for next week 1. Continue work on your episode; update your production plan. 2. Group work. 3. Listening/reading response. Listen Episode 1 of <i>Smoke Screen: Fake Priest</i> Read “6 Things You Need to Know About IP in Podcasting” by Juliana Clark in Bello Collective, Jul 20, 2020</p>
<p>Week 9 October 12</p> <p>Due today: -Listening/reading response -Updated production plan</p>	<p>Ethics/Marketing *Ethics, legalities, copyright, fair use, fact-checking *In-class group work. *Guest speaker: Jonathan Hirsch, Founder and CEO of Neon Hum</p>	<p>Homework for next week 1. Continue work on your episode. 2. Identify one strong piece of audio you have gathered so far. Bring in next week. 3. Listening/reading response. Listen “Soy Andres, a Tus Pies” Ep. 1 <i>Scattered</i>. (30 minutes)</p>

		<p>Read</p> <ol style="list-style-type: none"> 1. “6 Strategies for Building Your Podcast” by Carli van Heerden on <i>We Edit Podcasts</i>. 2. “Why You Need to Create a Podcast Trailer” by Aaron Corkin on Podcast.co
<p>Week 10 October 19</p> <p>Due today: -Listening/reading response -Updated production plan</p>	<p>Trailers *Producing trailers. *In-class group work</p>	<p>Homework for next week</p> <ol style="list-style-type: none"> 1. Produce your trailer. Upload it to your folder in the team drive. 2. Continue work on your episode and group work. 3. Listening/reading response. <p>Listen “The Return” on <i>Latino USA</i> (37 minutes)</p> <p>Read “Podcast creators of color grapple with a system that doesn’t let them own their work.” by Kameel Stanley, Nieman Lab. July 7, 2020</p>
<p>Week 11 October 26</p> <p>Due today: -Listening/reading response -Updated production plan</p>	<p>Voice Delivery *Voice delivery techniques *Issues of diversity and equity in podcasting. *Guest speaker: Sayre Quevedo, Vice</p>	<p>Homework for next week</p> <ol style="list-style-type: none"> 1. Prepare a draft script of your episode. 2. Group work. 3. Listening/reading response. <p>Listen “The Book of Statuses” on <i>Nice White Parents</i> (62 minutes)</p>
<p>Week 12 November 2</p> <p>Due today: -Listening/reading response -Draft script</p>	<p>Group presentations *Producers *Outreach *In-class work on drafts</p>	<p>Homework for next week</p> <ol style="list-style-type: none"> 1. Work on revising your script per feedback received in class. 2. Sign up for one-on-one edit sessions with Avishay or Willa (details given in class) 3. Listening response. <p>Listen “The Case of the Missing Hit” on <i>Reply All</i> (54 minutes)</p>
<p>Week 13 November 9</p>	<p>Group presentations *Social media *Promotional audio/video</p>	

	*Evaluation of class	
FINAL EXAM PERIOD November 23 4:30-6:30 pm	We will gather during the final period to listen to parts of everyone's episode.	

XII. Policies and Procedures

Additional Policies

Attendance

You should make every effort to attend class sessions. Please do not schedule appointments during class time. If you have an unavoidable reason why you cannot join class please notify us 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 your instructors by not joining class late.
3. We urge you to keep your video on during class. It's a much nicer experience for everyone to see faces rather than just your name. However, if there is a reason you prefer not to be "on camera," let us 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 and discussions are a crucial part of learning. During critiques of other students' work, 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 we 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.

Communication

You are welcome and **encouraged** to contact us outside of class if you have questions, concerns or suggestions. If you want to meet with either of us in person outside of Zoom student office hours, email us some suggested days and times. Please make sure you include both Willa and Avishay on your emails to ensure that one of us is able to respond in a timely manner. If you do not hear from one of us promptly, please email again. We 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

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.

USC School of Journalism Policy on Academic Integrity

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

"Since its founding, the USC School of Journalism has maintained a commitment to the highest standards of ethical conduct and academic excellence. Any student found plagiarizing, fabricating, cheating on examinations, and/or purchasing papers or other assignments faces sanctions ranging from an 'F' on the assignment to dismissal from the School of Journalism. All

academic integrity violations will be reported to the office of Student Judicial Affairs & Community Standards (SJACS), as per university policy, as well as journalism school administrators.”

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

b. Support Systems

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

studenthealth.usc.edu/counseling

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

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

usc-advocate.symplcity.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 Support and Advocacy - (213) 821-4710

uscsa.usc.edu

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

Diversity at USC - (213) 740-2101

diversity.usc.edu

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.

Breaking Bread Program [undergraduate students only]

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

The Breaking Bread Program is designed to provide individual undergraduate students with an opportunity to meet and have scholarly discussions with faculty members outside of the normal classroom setting. Through this program, students and faculty enjoy good company and great conversation by literally "breaking bread" over a meal together and USC will pick up the tab! Your meal event can take place anywhere outside of the normal classroom setting. Your venue can be a restaurant or eatery on or off-campus.

XI. About Your Instructors

Willa Seidenberg:

I worked in broadcast journalism for ... let's just say a lot of years. Like many journalists, I began my career on my college newspaper staff, 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. That was followed by 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*, which is now the South LA desk in Annenberg Media. Finally, I too am a student, studying toward an MA in Heritage Conservation.

Avishay Artsy

I'm an audio producer and reporter who enjoys finding and telling stories about fascinating people and their projects. I currently work at the UCLA School of the Arts and Architecture, where I host and produce the school's podcast, *Works In Progress*. Prior to joining UCLA, I was the senior producer of KCRW's *Design and Architecture*, a weekly show that covers design and urbanism trends through a Los Angeles lens. My role included generating story ideas, researching, booking guests, writing scripts, editing and mixing in ProTools, reporting and occasionally co-hosting the show. I also managed the show's social media and weekly newsletter, and oversaw a network of freelance reporters. Before that I was the station's afternoon news producer, and I contributed to many KCRW shows, including *Greater LA*, *The Business*, *Good Food*, *Lost Notes* and *There Goes the Neighborhood*. Over the past few years, I've also produced such shows as *Rodeo Drive: The Podcast*, *Let's Get Fur-Real*, *The Desert X Podcast*, and a guided walking tour of Santa Monica for *Detour*. As a reporter, I've contributed to *Marketplace*, PRI's *The World*, KQED's *The California Report*, WHYY's *The Pulse* and other print and broadcast outlets. I've also worked at a number of radio outlets, including *Marketplace* and stations in Lincoln, Nebraska; Paris, France; Washington D.C.; and Concord, New Hampshire, where I was the founding producer and director of the daily show *Word of Mouth*. I also enjoy bicycling, cooking, listening to records, and gardening with my four-year-old daughter.