

Spring 2021 – Tuesdays – 10-11:40 a.m.

Section: 21188D

Location: Online

Instructor: Dr. Allissa V. Richardson

Office: Online

Office Hours: Mondays, 12-4 p.m.; By appointment

Course Description

There is an adage amongst 21st-century activists that echoes often on Twitter. Grassroots leaders now tell journalists: “There is no such thing as ‘giving voice to the voiceless.’ We have voices. Just pass the mic.” This assertion—that a proverbial microphone has been withheld from some communities—is the key point of exploration for this course. In Engaging Diverse Communities, we study who has been left out of news discourse historically—and what you, as a future industry leader, can do about it. To achieve this, our course is divided into five parts: (1) **F**rames, (2) **R**hetoric, (3) **A**ctors, (4) **M**ovements and (5) **E**levation—or F.R.A.M.E., for short.

In Unit 1 (Frames), we explore how the news has played a powerful role in creating and maintaining enduring narratives about our world. We question problematic news frames and discuss how we can create new ones. In Unit 2 (Rhetoric), we study how journalists talk about certain hot-button issues, and how word choices can either unite or divide a community. Accordingly, we examine some of journalism’s biggest recent “fails” to see how a bit of cultural competence in the newsroom might have gone a long way. In Unit 3 (Actors), we consider the many communities of people that journalism has either overlooked or maligned. Then, we explore how to find and amplify new voices. In Unit 4 (Movements) we investigate how the rise of social media-driven movements such as #MeToo, #BlackLivesMatter, #NoDAPL, #GirlsLikeUs, etc. reflect marginalized communities’ desire to tell their own stories, on their own terms. We will talk about how you, as a professional journalist, may encounter conflicts if these activists distrust or outright dislike you. Additionally, we will talk about what to do when you are expected to report objectively on a movement that you really love (or hate). And in Unit 5, (Elevation), we pull it all together. You will produce a final project that elevates the profile of a marginalized community in Los Angeles. You get to be the news intervention you would like to see.

Overall Learning Objectives and Assessments

If you show up for every class, ask great questions, and listen compassionately, you will leave this class knowing how to:

1. Explain how the term “diverse communities” can encompass many kinds of differences, which include (but are not limited to) age, race, ethnicity, sex, gender, disability, religion, etc.
2. Explain how diverse communities can become distrustful of traditional media outlets when it does not see itself represented favorably.

3. Identify news coverage gaps within various diverse communities in Los Angeles.
4. Use various platforms such as YouTube, Twitter, Instagram, Facebook and SnapChat to engage in social listening for new voices and story ledes.
5. Engage different audiences effectively through appropriate language choices and cultural cues in news coverage.
6. Verify social media content, especially when including user-generated content in a story.

Description of Assignments

At the beginning of the semester, you will decide on a diverse community you would like to cover. The community does not have to be bound by a specific geographical region (although it can be). You may focus also on communities that form based on intersecting markers of identity, such as race or gender. The idea here is that you think deeper into who is missing from the day-to-day news coverage you consume—especially during this COVID-19 pandemic. Each assignment in this class will allow you to delve deeper into what it means to include these diverse groups into your beat. Accordingly, the five-part F.R.A.M.E. mindset is mirrored in our graded assignments for this course. At the end of each unit on 1) frames, 2) rhetoric, 3) actors, 4) movements and 5) elevation, you will complete the following activities.

Online Discussions of Readings (5%)

Every unit will contain a relevant reading or video viewing. You will be expected to participate in an online discussion about the materials for each unit. To earn full credit, you must leave a comment in the thread on Blackboard (Bb) then comment also on two other classmates' posts.

[Discussion 1](#)—News & emotion; **Due Tues., Jan. 26, @ 10 a.m.**

[Discussion 2](#)—News & cancel culture; **Due Tues., Feb. 16, @10 a.m.**

[Discussion 3](#)—News & generational difference; **Due Tues., Feb. 23 @ 10 a.m.**

[Discussion 4](#)—News & new voices; **Due Tues., Mar. 9, @ 10 a.m.**

[Discussion 5](#)—News & Social Justice; **Due Tues., Apr. 6, @ 10 a.m.**

Assignment 1—Frames (5%)

You will prepare a 5- to 7-minute presentation where you share with the class a problematic news frame that features your chosen community. You will replay the offending news clip, cringe-worthy headline, or gasp-inducing magazine cover, etc. Then, you will offer an explanation of the media “fail.” You will close by offering an alternative news frame that journalists could have used to highlight your community fairly.

Due Date: Tues., Feb. 2., @ 10 a.m.PT | Upload your assignment to Blackboard (Bb) using [this link](#).

Assignment 2—Rhetoric (20%)

In this assignment, you will explore how different news websites report on so-called “wedge” issues that concern your community. First, you will be assigned one of the following four hot-button topics: immigration, police brutality, abortion or gun control. Then you will be given a list of four publications that we brainstorm together as a class. Two will be left-leaning, progressive outlets. The other two will be right-leaning, conservative outlets. Your job is to find at least 5 articles about your issue on each of the four sites. Then, you two will cut and paste the 10 progressive outlets' articles in one Microsoft Word document. All 10 articles from both conservative outlets will go into a separate Word document. You will

use both Word documents to make two, separate [word clouds](#). Then you will share your two word clouds with the class in a 5- to 7-minute presentation. You will explain what words were used most commonly along the political spectrum from left to right. You will also explain why these words choices resonate (or not!) with your generation.

Due Date: Tues., Feb. 23, @ 10 a.m. PT | Upload your assignment to Blackboard (Bb) using [this link](#).

Assignment 3—Actors (25%)

In this midterm assignment, you will profile an interesting person within your community. This “actor” should be unique in some way, offering us an unlikely look at a segment of your chosen community. For example, maybe there is an active group of senior citizens that wakes at dawn every Saturday to engage in socially distanced surfing. Your story can take any form you like. Podcasts, social videos, packages, photo-essays, and any other creative formats are welcome. As we are still in the throes of the COVID-19 pandemic, you are not required to leave home to complete this (or any other) assignment. You are welcome to leverage technology to do your reporting.

Due Date: Tues., Mar. 16, @10 a.m. PT | Upload your assignment to Blackboard (Bb) using [this link](#).

Assignment 4—Movements (20%)

Many marginalized communities across America have leveraged social media to launch transformative social justice movements. Some issues include, but are not limited to affordable housing, economic inequality, fair labor practices, gender equality, mental health, etc. Ask some of the “Actors” you met in the last unit to help you identify what cause is dearest to your community. Then, create a 1-minute “explainer” social video or podcast that highlights that issue. For up to ten points extra credit, post your project to the platform of your choice and engage with the community it gathers. (You must have at least three non-USC affiliated community members comment on your piece to earn extra credit.)

Due Date: Tues., Apr. 13, @10 a.m. PT | Upload your assignment to Blackboard (Bb) using [this link](#).

Assignment 5—Elevation (25%)

For the final assignment, you will pretend that a large media company has invited you to co-host an Instagram (IG) takeover of their official feed, which features your chosen community. This company has been following you for a while, and they are very impressed by how you cover your beat. For your 12-hour takeover, you will host a brief intro show that kicks off your day. Then, you will program 11 additional posts that will pop up every hour, for the rest of the day. **You do not need to publish these posts to IG.** Instead, you will produce an editorial calendar using [Canva](#), which will give us an idea of your run of show.

For example, if you are covering how DJs have adapted to the pandemic, you may want to invite one on your show to host a “set.” Following that mini-concert, you can sprinkle in their playlist with song trivia all day long. The key here is to practice making news from home in innovative ways, all while still finding unique voices. Have fun with this! You will be graded on your show and programming outline. Your show runtime should be between 10-15 minutes. Your takeover outline should contain at least 10 posts, in whatever format you like.

Due Date: Tues., May 11, @10 a.m. PT | Upload your assignment to Blackboard (Bb) using [this link](#).

Grading Scheme

Assignment	% of Grade
Online Discussions of Readings/Videos	5%
Assignment 1—Frames	5%
Assignment 2—Rhetoric	20%
Assignment 3—Actors (Midterm)	25%
Assignment 4—Movements	20%
Assignment 5—Elevation (Final)	25%
Total:	100 percent

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

Grading Standards

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). Video work must also be shot 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 video, there may be minor flaws in the composition of some shots 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. Camera work and editing techniques in video 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. Camera work 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.
- “Double-dipping” or using the same story twice—once in this course and again in another.
- Plagiarizing a script/article, part of a script/article or information from any source.
- Staging video or telling interview subjects what to say.
- Using video shot by someone else and presenting it as original work.
- Shooting video in one location and presenting it as another location.
- Using the camcorder 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 camera.

Assignment Submission Policy

Please submit your work to the class Blackboard site by the posted deadline dates. If you do not upload your work by the designated date, you will lose one letter grade for each day that the assignment is late. Deadline extensions will be considered on a case-by-case basis, at the instructor’s discretion.

Required Readings and Supplementary Materials

There is not a required text for this course. Required readings are included in the syllabus and others will occasionally be distributed via Blackboard. The readings will be discussed in class, and they will help inform the assignments for this course.

As a journalist, you must be familiar with the news of the day. Please read, view or listen to the daily reports of the news organizations listed below not only for the news, but also how each platform reports, writes and delivers the news. There are subtle and significant differences in how news is delivered on the air, on digital platforms and in print.

Go Digital

BuzzFeed News: buzzfeed.com/news

Los Angeles Times: latimes.com

NBC News: nbcnews.com

The New York Times: nytimes.com

The Washington Post: washingtonpost.com

Follow on Twitter

@AP
@VICE

@BuzzFeedNews
@WashingtonPost

Watch one National and one Local TV Broadcast Daily

ABC World News
KABC
KNBC
KTTV

CBS Evening News
KCBS/KCAL
KTLA
NBC Nightly News

Listen to NPR

KPCC/Southern California Public Radio

Watch these News Organizations on Instagram Stories

CNN
New York Times

The Guardian

Newsletters

Pew Research Center Daily Briefing of Media News: <http://bit.ly/readthisdaily>
API's Need to Know: <http://bit.ly/readAPItoo>
Nieman Lab: <http://bit.ly/andniemantoo>

Helpful Websites

BBC Social Media Academy: <http://www.bbc.co.uk/academy/journalism/skills/social-media>
Media Shift: <http://www.pbs.org/mediashift/>
Journalist's Toolbox: <http://www.journaliststoolbox.org/archive/mobile-journalism/>
NPPA: <https://nppa.org>
SPJ: <http://www.spj.org>
NPR training: <http://training.npr.org/category/social-media/>
NPR Social Media Code of Ethics: <http://ethics.npr.org/tag/social-media/>

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.

Assignment Submission Policy

All assignments should be submitted via Blackboard (Bb) by the deadlines designated in this syllabus. After the deadline passes, the portals will close. Students will not be able to submit work after the deadline, unless it is a documented medical emergency.

Add/Drop Dates for Session 001

(15 weeks: 1/15/2021 – 4/30/2021; Final Exam Period: 5/5-12/2021)

Friday, February 5

Last day to register and add classes for Session 001

Friday, February 5

Last day to drop a class without a mark of “W,” except for Monday-only classes, and receive a refund for Session 001

February 9

Last day to drop a Monday-only class without a mark of “W” and receive a refund for Session 001

Friday, March 5

Last day to drop a course without a mark of “W” on the transcript for Session 001.

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 (or the 20 percent mark of the session) to avoid tuition charges.

Friday, March 5

Last day to change pass/no pass to letter grade for Session 001. All major and minor courses must be taken for a letter grade.

Friday, April 9

Last day to drop a class with a mark of “W” for Session 001

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.

	Lectures/ Activities	Read/View Before Tuesday's Class	Complete/Upload to Bb After Tuesday's Class
<p>Week 1 1/19/21</p> <p>UNIT I FRAMES</p>	<p>Course Overview</p> <p>Lecture #NewsFails: Why diversity matters in the newsroom +</p> <p>In-Class Activity Class Discussion: What is diversity? What is a news frame? Do frames=feelings?</p>	<p>Read: Jelani Cobb's "When newsrooms are dominated by white people, they miss crucial facts," in The Guardian. +</p> <p>Watch: Dhanya Rajendran's TED Talk: Diversity in newsrooms leads to better journalism.</p>	<p>Read on Bb: Santos' + Nabi's Emotionally charged: Exploring the role of emotion in online news information seeking and processing in <i>Journal of Broadcasting & Electronic Media</i>, 63(1), 39-58.</p> <p>Participate in Bb Discussion #1: News & Emotion</p> <p><u>Due 1/26/21 @10 a.m. PT</u></p>
<p>Week 2 1/26/21</p> <p>UNIT I FRAMES</p>	<p>Framing America</p> <p>Lecture Race, riots, free speech, and the far right: How to write about America without getting cancelled +</p> <p>In-Class Activity Class Discussion: How has White privilege (and now modern cancel culture) shaped how journalists frame news about marginalized groups?</p>	<p>Read: A Letter on Justice & Open Debate <i>Harper's Magazine</i> +</p> <p>Hannah Giorgis' A Deeply Provincial View of Free Speech <i>The Atlantic</i> +</p> <p>Watch: Karens & Cancel Culture w/Chelsea Handler on Emmanuel Acho's <i>Uncomfortable Conversations with a Black Man, Ep. 10</i>.</p>	<p>Prepare: #NewsFail presentation; See Bb for full instructions and grading rubric.</p> <p><u>Due 2/2/21 @10 a.m. PT</u></p>

<p>Week 3 2/2/21</p> <p>UNIT I FRAMES</p>	<p>#NewsFail</p> <p>Mini-Lecture What to do when your editor or producer changes your news frame</p> <p>+</p> <p>In-Class Activity Student Presentations: What can we learn from case studies of failed news frames?</p>	<p>Read:</p> <p>View the assignment instructions and rubric on Blackboard (Bb) for your #NewsFail presentation to ensure you have all of the necessary components.</p>	<p>Submit: Upload your #NewsFail PowerPoint to Bb by 10 a.m. PT today.</p> <p>You must present it in class today for full credit.</p>
<p>Week 4 2/9/21</p> <p>UNIT II RHETORIC</p>	<p>Riling the “Base”</p> <p>Lecture How the news shapes opinion with word choices</p> <p>+</p> <p>In-Class Activity Class Discussion: Decoding dog whistles</p> <p>+</p> <p>Word cloud workshop</p>	<p>Read: Dietram A. Scheufele’s “Framing, Agenda Setting, and Priming: The Evolution of Three Media Effects Models,” in <i>Journal of Communication</i>.</p> <p>+</p> <p>Watch: Vox’s/Netflix’s Explained: Political Correctness.</p>	<p>Participate in Bb Discussion #2: News & Cancel Culture</p> <p><u>Due 2/16/21 @10 a.m. PT</u></p>
<p>Week 5 2/16/21</p> <p>UNIT II RHETORIC</p>	<p>The Visual Rhetoric of Gen Z</p> <p>Lecture Posing protest: TikTok and the future of Gen Z news images</p> <p>+</p> <p>In-Class Activity Searching Instagram + TikTok for news ledes</p>	<p>Read: John Hermann’s “How TikTok is Rewriting the World” in <i>The New York Times</i>.</p> <p>+</p> <p>Allissa Richardson’s “The Problem with Police Shooting Videos” in <i>The Atlantic</i>.</p> <p>+</p> <p>Watch: BuzzFeedVideo’s Generations Throughout History.</p>	<p>Prepare: Curate the news stories for your two (2) dog whistle word clouds. See Bb for full instructions and grading rubric.</p> <p><u>Due 2/23/21 @ 10 a.m. PT</u></p> <p>Participate in Bb Discussion #3: News & Generational Difference</p> <p><u>Due 2/23/21 @10 a.m. PT</u></p>

<p>Week 6 2/23/21</p> <p>UNIT II RHETORIC</p>	<p>Word Cloud Reveal</p> <p>Mini-Lecture What to do when your worldview doesn't fit in your newsroom +</p> <p>In-Class Activity Student presentations: What can word clouds tell us about the ideological slant of hot-button news stories?</p>	<p>View the complete assignment instructions and rubric on Blackboard (Bb) for your student presentation.</p>	<p>Submit: Upload your two (2) dog whistle word clouds to Bb by 10 a.m. today. You must present it in class today for full credit.</p>
<p>Week 7 3/2/21</p> <p>UNIT III ACTORS</p>	<p>Objectivity in the Newsroom</p> <p>Lecture The Dragging of Kanye West: What Van Lathan's stand at TMZ revealed about objectivity +</p> <p>In-Class Activity Take the bias quiz</p>	<p>Read: Amy Chua's "How America's identity politics went from inclusion to division" in <i>The Guardian</i>. +</p> <p>Watch: NowThis News' Why identity politics in the 2020 election aren't a bad thing.</p>	<p>Prepare: Find a local "actor" to profile within your chosen community. See Bb for full instructions and grading rubric. Due 3/16/21 @ 10 a.m. PT</p> <p>Participate in Bb Discussion #4: News & New Voices Due 3/9/21 @10 a.m. PT</p>
<p>Week 8 3/9/21</p> <p>UNIT III ACTORS</p>	<p>Beyond the Monoliths</p> <p>Lecture Finding diverse voices within marginalized communities +</p> <p>In-Class Activity How to be a comment moderator</p>	<p>Read: Clothilde Goujard's "Why news websites are closing their comments sections" in <i>Medium</i>. +</p> <p>Watch: VICE's LGBTQ+ Community Debates Identity Politics and the 2020 Election.</p>	<p>Read + Discuss on Bb: Kimberlé Crenshaw's Mapping the margins: Intersectionality, identity politics and violence against women of color in <i>Stanford Law Review</i>, 43(6), 1241-1299.</p>

<p>Week 9 3/16/21</p> <p>UNIT III ACTORS</p>	<p>Mining for Fresh Voices</p> <p>Mini-Lecture The ethics of searching for actors from the margins +</p> <p>In-Class Activity Student presentations: How I found my unique voice for an original profile piece</p>	<p>View the complete assignment instructions and rubric on Blackboard (Bb) for your student presentation.</p>	<p>Submit: Upload your profile piece to Bb by 10 a.m. today. You must present it in class today for full credit.</p>
<p>Week 10 3/23/21</p>	<p>NO CLASSES</p>	<p>NO CLASSES</p>	<p>[Wellness Day: Tuesday, March 23 – no classes]</p>
<p>Week 11 3/30/21</p> <p>UNIT IV MOVEMENTS</p>	<p>What is Social Justice?</p> <p>Lecture A brief history of 21st century movements +</p> <p>In-Class Activity Case studies: How the news media frame various social movements</p>	<p>Read: Patrisse Khan-Cullors' "Introduction: We are Stardust," in When they call you a terrorist: A black lives matter memoir. + Watch: PragerU's The Left Ruins Everything.</p>	<p>Prepare: Begin researching an issue that your community cares about. You will explain it in a one-minute social video. See Bb for full instructions and grading rubric.</p> <p>Due 4/13/21 @ 10 a.m. PT</p> <p>Participate in Bb Discussion #5: News & Social Justice</p> <p>Due 4/6/21 @10 a.m. PT</p>
<p>Week 12 4/6/21</p> <p>UNIT IV MOVEMENTS</p>	<p>Best Practices in Crowdsourcing</p> <p>Lecture The end of parachuting into crises: Using social media to find reliable experts</p>	<p>Read: Justin D. Martin's "What's So Wrong with Parachute Journalism" in <i>Columbia Journalism Review</i>.</p>	<p>Continue working on your social media explainer video.</p> <p>Due 4/13/21 @ 10 a.m. PT</p>

<p>Week 13 4/13/21</p> <p>UNIT IV MOVEMENTS</p>	<p>Explaining the Issues, Protecting Activist Privacy: Finding a Safe Storytelling Medium</p> <p>Mini-Lecture When journalists endanger activists: How our coverage can lead to their surveillance +</p> <p>In-Class Activity Student screenings</p>	<p>View the complete assignment instructions and rubric on Blackboard (Bb) for your social issue explainer video.</p>	<p>Submit: Upload your social issue explainer video to Bb by TBD today. You must present it in class today for full credit.</p>
<p>Week 14 4/20/21</p> <p>UNIT V ELEVATION</p>	<p>Pulling it All Together</p> <p>Lecture New voices, new paradigms: How to “fix” journalism, one story at a time +</p> <p>In-Class Activity Workshop: Using Instagram as a reporting tool + Intro to Canva</p>	<p>Watch: Remezcla’s 10 Instagram accounts documenting overlooked parts of Latino and Latin American History +</p> <p>Visit IG: Life Goes on Wheels; IG: #100yearsold; IG: crenshawskateclub</p>	<p>Prepare: Begin researching your Instagram Takeover. See Bb for full instructions and grading rubric. <u>Due 5/11/21 @ 10 a.m. PT</u></p>
<p>Week 15 4/27/21</p> <p>UNIT V ELEVATION</p>	<p>Title</p> <p>Mini-Lecture How to be an ally in the newsroom +</p> <p>In-Class Activity Workshop: Story mapping your final project</p>	<p>View the complete assignment instructions and rubric for our final project on Blackboard (Bb) for your student presentation.</p>	<p>Prepare: Shoot and edit your IG LIVE story this week. See Bb for full instructions and grading rubric. <u>Due 5/11/21 @ 10 a.m. PT</u></p>

<p>FINAL EXAM PERIOD 5/11/21, 8-10 a.m.</p> <p>UNIT V ELEVATION</p>	<p>In-Class Activity Student Presentations: What it's like to be _____.</p>	<p>View the complete assignment instructions and rubric for our final project on Blackboard (Bb) for your student presentation.</p>	<p>Submit: Upload your video rough cut to Bb by 10 a.m. PT today. You must present it in class today for full credit.</p>
---	--	---	---

Policies and Procedures

Additional Policies

Communication

If you are unable to make my regularly scheduled office hours, please book a virtual office hours session. We can chat by phone or FaceTime/Skype. You may use my online scheduling system to find a date and time that works for you: <https://calendly.com/allissarichardson/virtual-office-hours>.

Internships

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 my approval, please request an internship letter from the Annenberg Career Development Office and bring it to me to sign by the end of the third week of classes. You 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 me at the end of the semester. No credit will be given if an evaluation form is not turned in by the last day of class.

Note: The internship must be unpaid and can only be applied to one journalism 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.”

Lastly, 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 the approval of your instructor. Double dipping is NOT allowed in this course. If you repurpose this assignment in another course or from a previous course, you will earn an F for the recycled project.

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 & Sexual Violence Prevention & Services - (213) 740-9355, 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.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 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.

Instructor Bio

Dr. Allissa V. Richardson is an [Assistant Professor of Journalism](#) at the University of Southern California's Annenberg School. She researches how African Americans use mobile and social media to produce innovative forms of journalism — especially in times of crisis. Dr. Richardson is the author of [Bearing Witness While Black: African Americans, Smartphones and the New Protest #Journalism](#) (Oxford University Press, 2020). The book explores the lives of 15 mobile journalist-activists who documented the Black Lives Matter movement using only their smartphones and Twitter, from 2014 to 2018.

Dr. Richardson's research has been published in *Journal of Communication*, *Digital Journalism*, *Journalism Studies*, *The Black Scholar* and many other venues. She has lectured to diverse and wide-ranging audiences around the world—from SXSW to SnapChat, Microsoft and the NFL. Her expertise in mobile media activism has made her a frequent commentator for news outlets such as ABC, BBC, CBC, *Columbia*

Journalism Review, Los Angeles Times, MSNBC, NPR, Teen Vogue and *Vox*. Dr. Richardson is also a sought-after educational technology consultant who has designed courses for Google, YouTube and PBS.

Dr. Richardson holds a Ph.D. in Journalism Studies from the University of Maryland College Park; a Master's Degree in Magazine Publishing from Northwestern University's Medill School; and a Bachelor of Science in Biology from Xavier University of Louisiana, where she was named a "[Top 40 Under 40](#)" alumna.