



## **JOUR 409: Radio Storytelling and Podcasts** **4 Units**

**Spring 2021 – Wednesdays – 9 a.m.-12:20 p.m.**

**Section:** 21250R

**Location:** Zoom

**Instructor:** Willa Seidenberg

**Office:** ANN 205B

**Zoom Office Hours:** Wednesdays, 1-4 p.m.

<https://usc.zoom.us/j/8984583280>

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### **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, inclusive and equity-minded 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. In addition, students will listen to a variety of stories that reflect diverse and inclusive audio storytelling.

### **Overall Learning Outcomes and Assessment**

By the end of this course, students will:

- Research, identify and propose stories appropriate for audio storytelling and 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, and demonstrating the use of inclusive and diverse sources.

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### **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 will be sent an Annenberg 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.

Attendance in class and meeting deadlines for assignments are important for the learning experience. Of course, I understand there are times when forces beyond your control mean you miss class or deadline. Those include illness, family emergencies or a death in the family, unavoidable travel, internet outages or computer problems. They DON'T include the fact that you have work to complete in other classes, your parents or friends are visiting you, it's your birthday, or optional travel.

### Description and Assessment of Assignments

- **Listening and reading:** Some weeks I will assign a listening selection and a reading to which you must write a short response. You only have to write the response if it's indicated on the syllabus. When no response is required, you will have to show that you listened or read the assignment in class the next week.
- **Story Bingo:** Research to find original stories.
- **Q&A:** One-on-one interview with someone outside of your bubble. The interview will be published on Match Volume.
- **Audio shorts:**
  - **Journey audio:** Using observation techniques to record a journey
  - **Audiogram:** Produce an audiogram based on your narrative feature
- **News Feature:** Sound-rich feature story based on issues dominating news headlines.
- **FINAL/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.

### Grading Breakdown of Grade

Assignment	% of Grade
Listening and reading responses, story bingo	10%
Q&A	15%
Audio shorts	10%

News feature (including pitch, draft and final)	20%
Final/narrative feature (including pitch, draft and final)	30%
Participation	15%
<b>TOTAL</b>	<b>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

## Grading Standards

### *Journalism*

Our curriculum is structured to prepare students to be successful in a professional news organization with the highest standards. Students will be evaluated first on the accuracy, fairness and completeness of their stories. They will also be evaluated for a story's writing style, editing or structure, layout or visual elements (when appropriate), newsworthiness and ability to meet deadlines. All stories should be written in AP style.

**"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.
- 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.
- Missing a deadline.

Students are encouraged to submit their work for consideration to Annenberg Media or the Daily Trojan, or pitch it to mainstream media outlets.

Visit <http://bit.ly/SubmitAnnenbergMedia> for more information about that submission and review process and email Daily Trojan news editors at [dt.city@gmail.com](mailto:dt.city@gmail.com) for more on how to pitch your work to the campus newspaper.

### **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.

NOTE: Part of your grade will be based on how well you follow instructions which are clearly laid out in the assignment sheets and whether you stay timely with your assignments.

### **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, unless indicated otherwise on the syllabus or assignment sheet. 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. See the class packet for a list.
4. Web posting for Q&A, news features and narrative feature. Details will be given in class.

### **Required Readings, Equipment and Supplementary Materials**

You do not have to purchase a textbook for this class. Links to all materials are on the syllabus and Blackboard.

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 daily journalistic podcasts.

Listening regularly to public radio news and podcasts is essential. I will assign a listening assignment each week.

### **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:** All assignment descriptions will be here.

**Resources:** Readings, audio examples and other resources.

NOTE: You will enter the Zoom class from Blackboard.

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 [20211\\_jour\\_409\\_21250: Radio Storytelling and Podcasts](#)
4. If the course does not show up in your Blackboard account, please visit the Digital Lounge for help.

**Google Team Drive:**

A team drive has been set up for our class so that 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.

**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.

**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

**Tuesday, 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.*

Due Dates	In-Class	Readings and Homework for the following week.
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		Please refer to Blackboard for full assignment details
<p>Week 1 January 20</p> <p><b>Due:</b> Read through the syllabus and class packet carefully (both are on Blackboard) before class and bring any questions you have</p>	<p>*Introductions *Review syllabus *Class expectations, Zoom etiquette and explanation of Blackboard and team drive *Brief history of public radio *Explanation of listening assignments *Explanation of Story Bingo</p>	<p><b>Homework for next week:</b></p> <ol style="list-style-type: none"> <li>1. Begin working on <a href="#">Story Bingo S</a>-- <b>due Week 4.</b></li> <li>2. <b>Read</b> Chapter 1 "The Zen of Listening" in <i>Listening In</i> by Susan J. Douglas, pp. 22-39. On Blackboard.</li> <li>3. Read through the <a href="#">Radio and Podcasting Glossary</a> on Blackboard.</li> <li>4. <b>Listen</b> to "<a href="#">Hearing Music for the First Time</a>" by Aaron Schrank. (Length: 7:10) Write your response following the <a href="#">assignment sheet</a>.</li> </ol>
<p>Week 2 January 27</p> <p><b>Due:</b> Listening/reading response</p>	<p>*Discussion of listening/reading assignment *How to be better listeners *Producing Q&amp;As *Pitch writing for Q&amp;As *Story Forms</p>	<p><b>Homework for next week:</b></p> <ol style="list-style-type: none"> <li>1. Follow Step 1 of the <a href="#">Q&amp;A assignment sheet</a> by pre-interviewing two potential subjects and writing a pitch for the best one. Upload the pitch to the team drive.</li> <li>2. Continue working on Story Bingo -- <b>due Week 4.</b></li> <li>3. Download one of the following remote recording apps: Zencastr, CleanFeed, Ringr.</li> </ol> <p><b>Read</b> "<a href="#">How to Talk to People, According to Terry Gross</a>," by Jolie Kerr in <i>The New York Times</i>. Nov. 17, 2018 (and on Blackboard).</p> <p><b>Listen</b> to Fresh Air, "<a href="#">Lizzo on Feminism, Self-Love And Bringing 'Hallelujah Moments' to Stage</a>" by Terry Gross. May 23, 2019. (Length: 45:00). Write a response.</p>
<p>Week 3 February 3</p> <p><b>Due:</b> -Pitch for Q&amp;A -Listening/reading response</p>	<p>*Discussion of listening/reading assignment *Explanation and demonstration of recording apps *Q&amp;A pitch session *Writing host intros</p>	<p><b>Homework for next week:</b></p> <ol style="list-style-type: none"> <li>1. Conduct your interview following Steps 2 and 3 of the <a href="#">assignment sheet</a>.</li> <li>2. Finish Story Bingo. Due next week. Upload to your folder in the team drive.</li> <li>3. <b>Watch</b> and do the exercise on the <a href="#">Adobe Audition editing training</a> video by Sebastian Grubaugh. (Length: 23:40 minutes). Note: No written response needed.</li> </ol>
<p>Week 4 February 10</p> <p><b>Due:</b> -Q&amp;A raw interview</p>	<p>*Editing Q&amp;As *Adobe Audition practice session with Sebastian Grubaugh</p>	<p><b>Homework for next week:</b></p> <ol style="list-style-type: none"> <li>1. Edit your Q&amp;A following Step 4 of the assignment sheet. Upload to the team drive.</li> <li>2. <b>Watch</b> video on best practices for audio recording. On Blackboard. (Length: 16:30)</li> </ol>

- Story Bingo		<p>3. Listen to <b>“My Grandfather, A Killer,”</b> by Denise Guerra on NPR. August 18, 2019  <a href="https://www.npr.org/2019/08/18/749810572/my-grandfather-a-killer">https://www.npr.org/2019/08/18/749810572/my-grandfather-a-killer</a> (Length: 8:00). Write a response.</p> <p>4. Write a web post for your Q&amp;A</p>
<p>Week 5 February 17</p> <p><b>Due:</b> -Edited Q&amp;A -Listening response</p>	<p>*Discussion of listening assignment  *Best practices for audio recording  *Review of Tascam recorders  *Recording and using ambient sound  *Observation techniques  *Explanation of Journey assignment</p>	<p><b>Homework for next week:</b></p> <p>1. Make any revisions to your Q&amp;A that I have suggested.</p> <p>2. Record your <a href="#">Journey</a> observation per the assignment sheet. Recording only due next week.</p> <p>3. Using the Tascam recorder, do a “mock” interview with someone you live with or who is in your “pod.”</p> <p>4. <b>Listen</b> to <a href="#">“Radio Writing With Alex Chadwick”</a> on HowSound on transom.org. (Length: 18:00) Note: you do not have to write a response for next week but you will be quizzed on the listening in class.)</p>
<p>Week 6 February 24</p> <p><b>Due:</b> -Revised Q&amp;A -Recording only of the Journey assignment.</p>	<p>*Discussion about Journey assignment  *Writing for the Ear  *In class writing practice  *News features and find your story focus; In class activity</p>	<p><b>Homework for next week:</b></p> <p>1. Write narration for your Journey assignment. Record and mix it. Upload it in the team drive.</p> <p>2. Watch the “Pitching Audio Stories” video on Blackboard (Length 13:51)</p> <p>3. Watch the pitching video above FIRST, then follow Step 1 on the <a href="#">assignment sheet</a> and write pitches for your news feature ideas. Upload to the team drive.</p> <p>3. <b>Listen</b> <a href="#">“For Older Voters, Getting The Right ID Can Be Especially Tough”</a> by Ina Jaffe on NPR. Also, uploaded on Blackboard. (Length: 4:00). Write your response.</p>
<p>Week 7 March 3</p> <p><b>Due:</b> -Journey assignment -News feature pitch</p>	<p>*Discussion of listening assignment  *In-class writing practice  *Choosing and using actualities  *Pitch session for news features  Guest speaker: Jerome Campbell, former public radio reporter, now producer at Gimlet</p>	<p><b>Homework for next week:</b></p> <p>1. Once I have given approval for your pitch, begin working on your story following the <a href="#">assignment sheet</a>. By next week you need to complete Step 2: at least one interview and an outline of your story.</p> <p>2. <b>Read</b> <a href="#">“Don't 'radiosplain' and other ways to report on communities that aren't your own”</a> by Leila Day, NPR Training. Write a short response.</p>



<p>Week 8 March 10</p> <p><b>Due:</b> One interview completed and outline of news feature</p>	<p>*Discussion of reading assignment *Scene setting in audio stories *Home studios *Audiograms *Progress report on news features</p>	<p><b>Homework for next week:</b> 1. Continue working on your news feature. By next week you should have completed Step 3: a rough draft of the script. Upload to your folder. <b>Read</b> <a href="#">“Five Tips for Fact Checking Your Content”</a> by Megan Cossey. (Note: You don’t need to write a response on the reading, but there may be a quiz.)</p>
<p>Week 9 March 17</p> <p><b>Due:</b> Rough draft of news feature</p>	<p>*Discussion of listening *Fairness and accuracy in reporting *Fact checking: Guest speaker Rebecca Katz *Producing Audiograms *In-class work on drafts</p>	<p><b>Homework for next week:</b> 1. Complete Step 4 of the assignment: revise your story based on comments from your classmates and me and produce an audio draft of your story. <b>NOTE: You must have an audio draft for next week or you will receive an F for the draft portion of the assignment.</b> 2. Find a soundbite from your news feature and produce an audiogram using one of the apps discussed in class. 3. <b>Read</b> “What ethnography can teach us about better reporting,” by Mandy Jenkins, March 15, 2019. Medium. On Blackboard.</p>
<p>Week 10 March 24</p> <p><b>Due:</b> -Audio draft of news feature -Audiogram</p>	<p>*Discussion of listening/reading assignment *Narrative storytelling *Voice delivery *in-class listening</p>	<p><b>Homework for next week:</b> 1. Revise your news feature based on feedback. Upload to the team drive. 2. Write a web post for your story using the form in the team drive. Please have it posted in the team drive by Week 12. 3. Write a pitch for the narrative story. See the <a href="#">assignment sheet</a> for more details. 4. <b>Listen</b> to <a href="#">“Remembering The Lynching Of Claude Neal”</a> by Shereen Marisol Meraji on NPR. (Length 5:59) and <a href="#">“What’s In A ‘Karen’?”</a> by Karen Grisby Bates, July 15, 2020. (Length 23:00) Write a response. 5. <b>Read</b> <a href="#">Overcoming Bias: A Journalist’s Guide to Culture &amp; Context</a>, by Sue Ellen Christian. Chapter 1 “Context, Culture and Cognition” pp. 1-13 (on Blackboard)</p>
<p>Week 11 March 31</p> <p><b>Due:</b> -Narrative pitch -Revised news feature</p>	<p>*Discussion of listening/reading assignment *Diversity, equity and inclusion in reporting</p>	<p><b>Homework for Week 13:</b> 1. Begin work on your narrative <a href="#">assignment</a>. Over the next two weeks you should have at least two interviews completed, some kind of ambient sound recorded and write a detailed outline of your story.</p>

	Guest speaker: Karen Grigsby Bates, NPR's Code Switch *In-class pitching session	<b>Listen</b> " <a href="#">Avoiding Cheesy Sound Design</a> " by Rob Rosenthal with Jad Abumrad on Transom. (Length: 21:00) <b>Read</b> Chapter 5 " <a href="#">How to Tell a Story, aka Don't Be Boring.</a> " by Eric Nuzum in <i>Make Noise: A Creator's Guide to Podcasting and Great Audio Storytelling</i> . p. 106-148. Posted on Blackboard.
Week 12 April 7	NO CLASS	WELLNESS DAY
Week 13 April 14  <b>Due:</b> -Two interviews and story outline -Listening/reading response	*Discussion of listening/reading assignment *Sound design *In-class work on narrative stories	<b>Homework for next week:</b> Following the assignment sheet write a rough draft script for your narrative story. Upload to the team drive. <b>Listen</b> to at least three examples of audio pieces that used creative audio techniques. (See folder under Resources in Blackboard.) Write a short response on what you listened to.
Week 14 April 21  <b>Due:</b> -Listening response -Rough draft script	*Discussion of listening/reading assignment *Podcasting Guest speaker: TBA	<b>Homework for next week:</b> Revise your story based on comments in class and from me. Prepare an audio draft of your narrative story. <b>NOTE: You MUST turn in an audio draft next week or you will receive an F for the draft grade.</b>
Week 15 April 28  <b>Due:</b> Audio draft	*Class evaluation *Sign up for one-on-one meetings *In-class work on narrative stories	<b>Homework</b> Meet with me one-on-one via Zoom to go over your final version of your story. It MUST be done by May 7.
FINAL EXAM PERIOD Friday, May 7 8-10 a.m.	We will meet during the exam period to listen to the final versions of your stories.	<b>Note:</b> THIS IS THE FINAL DATE TO SUBMIT YOUR STORY. ANY ASSIGNMENTS SUBMITTED AFTER THIS DATE WILL BE GIVEN A GRADE OF F.

## Policies and Procedures

### 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 watching the Zoom recording.

### Class/Zoom Etiquette

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

2. Log-in to the class session via the link on Blackboard.
3. Be respectful of your classmates and me by not joining class late.
4. 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.
5. 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.
6. Find a comfortable and non-distracting place from which to join the class.
7. 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**

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](https://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*

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](http://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](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**

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

[studenthealth.usc.edu/counseling](http://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](http://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](http://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](http://equity.usc.edu), [titleix.usc.edu](http://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](http://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](http://dsp.usc.edu)

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

*USC Campus Support and Intervention - (213) 821-4710*

[campussupport.usc.edu](http://campussupport.usc.edu)

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

*Diversity at USC - (213) 740-2101*

[diversity.usc.edu](https://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](https://dps.usc.edu), [emergency.usc.edu](https://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](https://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.

## **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*. Finally, I too am a student as I am pursuing a master's in Heritage Conservation in USC's School of Architecture.

Please see Blackboard for a copy of my Teaching Philosophy.