

COMM 495: Knowing Ways of Knowing

4 units

Fall 2021 – Section # 20763

Thursdays, 9am-11:50am

Location: ANN 309 (Zoom Link in Blackboard when needed)

Instructor: Prof Mike Ananny

Office Hours: Mondays, 2pm-3pm / by appointment

Office: via Zoom / by arrangement

Contact Info: ananny@usc.edu

Course Description:

This course helps undergraduates in the COMM honors program prepare their thesis proposals. It is designed to be a workshop in which students learn (more) about different inquiry methodologies and research designs, reflect upon compromises and tradeoffs involved in planning and executing an independent research project, practice describing and receiving feedback on projects, and become familiar with the research of COMM faculty who may become their thesis advisors. By the end of the course students will have a full thesis proposal, a working relationship with their thesis advisor, and an appreciation of the diversity of methods and questions underpinning scholarship in Communication.

Learning Objectives:

The primary objective is for students to produce a thesis proposal. To get there, students will learn about different types of research project designs, ways of communicating their research to audiences, how to identify the stakes in their projects, ways of approaching a literature review, how to think critically about popular press depictions of their research interests, and how to give and receive scholarly feedback.

Readings:

All readings will be provided through Blackboard. There are no texts to purchase.

Assignments:

The entire course is designed around helping students prepare their thesis proposal. To get to that proposal, students will do a number of small assignments that will collectively provide the building blocks for the proposal. More information on each assignment will be provided in class well before the due date. For many of the assignments, you will be finding your own materials and creating your own interpretation of the assignment – this is *by design* and intended to help you practice taking ownership and control over your own thesis project and how you think it should be executed.

ASSIGNMENT 1 (5%): Approaching advisor(s) & reporting on the meeting (due 9/9)

Prepare a 1-paragraph and 1-page draft description of your thesis project interests for approaching one or more potential advisors; draft an email to them to set up a Zoom meeting; afterward, write up a short report (~500 words) on the conversation(s). This doesn't have to be perfect or formal – rather, this is a chance for you to articulate your interests and questions well enough to support a conversation with an advisor or prospective advisor, and a chance for you to reflect on how the meeting went, what you know and don't know, what your next steps are.

ASSIGNMENT 2 (10%): Revised project statement: what is it & what's at stake? (due 9/30)

A short essay (~1000 words) with (a) a revised description of your project and (b) explicit engagement with the question of what's at stake in the project. Why does it matter and who are its audiences? Why does it need to be done, why does it need to be done *now*, and why are you the person to do it?

ASSIGNMENT 3 (10%): Reflecting on fieldwork (due 10/28)

A short essay (~1000 words) reflecting on your study of a social “field”. Who/what did you observe or interview? How did you keep notes? How did your thinking change and what surprised you about the experience? What would you do differently if you could approach the field differently?

ASSIGNMENT 4 (10%): Giving & getting feedback (any time during the semester, must be done by 12/2)

Learning how to give and get feedback is a key research skill. Partner with another student in the class to give and get feedback on either Assignment #2 or #3, and write a short essay (~500 words) reflecting on the experience of giving and getting feedback.

ASSIGNMENT 5 (10%): Annotated bibliography (11/18)

Create an annotated bibliography of *at least 5 scholarly texts* that are relevant to the background or context of your thesis project. One of these texts may be the text that you “open” for Assignment 3. (Your thesis advisor will probably ask you to prepare a more extensive literature review but this will get you started on mapping your project’s relevant related work and practicing how to prepare succinct summaries of a text’s significance.)

ASSIGNMENT 6 (10%): Opening a scholarly text (various times during the semester, will schedule)

Share with the class and give a very short precis (7-8 minutes) of a scholarly text that’s core to your thesis project. Explain the text’s value and contributions, the choices it makes about method, and the relevance to your project. This is not a formal presentation but a chance to practice giving a very concise description of a piece of scholarship and showing how it connects to your own project. No written submission is required.

ASSIGNMENT 7 (0%): Project notebook & proposal Google Doc (ongoing)

Throughout the semester, I expect you to keep a project “notebook” and to give the class very short weekly updates on the state of your project. I put “notebook” in quotes because it’s up to you to decide what format this notebook takes—it could be a physical book or a file on your computer/phone or a section of the proposal Google doc—but it must be a place where you are capturing, revising, and organizing your thoughts on your project. While I expect there to be approximately 5 short entries or updates per week, it’s up to you to decide what these are and the format they take. They can be very quick observations or reflections or more substantive reflections on your project. The point of keeping this notebook and giving regular updates to the class is to make sure that you are thinking about your thesis project throughout the semester, and create some sense of collective accountability for progress. A thesis is not something you can do the night before; insights come at all times of day, in different ways, and it’s good to see how your thinking changes over time.

Additionally, I’m asking you to keep a Google doc in which you build the pieces of your thesis proposal. I’ll say more about this in class but the idea is that this is the doc where you will put your different assignments, where you’ll be able to share your work with other students, and where they and I will be able to give you ongoing feedback. If you keep it an updated and rich repository of your thinking it will be much easier to write the final thesis proposal documents, which will essentially emerge from the assignment building blocks.

ASSIGNMENT 8: Thesis Proposal Presentation (12/2) and Written Proposal (due 12/13)

Your thesis proposal (written submission) and oral presentation (final class).

I understand that “participation” can mean many different things and that not everyone feels comfortable speaking up in every class meeting, so I don’t explicitly assign points for participation. However, I do ask that everyone is *engaged* in the class. This might mean offering an original interpretation or thoughtful reaction, taking the conversation in a new direction, asking an insightful question at just the right moment, or even listening intently and generously. A class like this only works when people show up prepared, contribute in substantive ways, are generous and thoughtful with each other. I guarantee that if you’re *not* participating in meaningful ways, your grades on all the other elements will tend to suffer!

Assignment Submission Policy:

All assignments are to be submitted via email (ananny@usc.edu). Unless otherwise negotiated, late submissions will be penalized 10% per day and will not be accepted more than 5 days after the due date. If you're having troubles with the due dates or rhythm of assignments, just talk to me and we'll figure out a good way forward. It's important to stay current on the class's work, but I understand that this semester is especially stressful.

Grade Breakdown:

Assignment	Points	Due	% of Grade
A1: Approaching potential thesis advisor(s) & reporting on the meeting	5	9/9	5
A2: Revised project statement: what is it & what's at stake?	10	9/30	10
A3: Reflecting on fieldwork	10	10/28	10
A4: Giving and getting feedback	5	Any time during the semester	5
A5: Annotated bibliography	15	11/18	15
A6: Opening a scholarly text related to your project	5	Various points during the semester	5
A7: Project Notebook & Proposal Google Doc (not graded but required)	0	Weekly	0
A8: Thesis proposal presentation	15	12/2	15
A9: Thesis proposal	35	12/13	35
TOTAL	100		100%

Course Grading Policy:

You will receive details about each assignment separately. **All assignments need to be completed and handed in on time to avoid a grade reduction. If you are unable to turn in an assignment due to illness or a personal emergency, you must provide written documentation that will allow you to be excused, or discuss your situation with me in a timely manner (at least within 2-3 days of a missed deadline). Do not wait until the end of the semester to sort things out.**

In order to pass this class you will need to complete ALL of the assignments. Failure to complete one or more of them will result in an F in the class.

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, argument and follow through
- C and below fulfilling the bare minimum and showing little understanding of the material

Each assignment will be worth 100 points and will be converted to a percentage score depending upon the weight assigned to each. Your percentage scores won the assignments will be totaled and translated to a letter grade per the scale shown below:

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

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. No late appeals will be accepted for review.

Laptops & Phones:

Although all undergraduate and graduate Annenberg majors and minors are required to have a PC or Apple laptop, **laptops and phones should only be used for class purposes during class meetings.** I know it's hard but, whatever modality we're meeting in, I expect you to stay focused on class when you're in it.

Course Schedule:

A few notes on the weekly schedule (see table following):

- All weekly readings are **in the Blackboard folder**, organized by date.
- This syllabus is **subject to change** based on the progress of the class, current events, and/or guest speaker availability.
- Some weeks have less reading that I would normally assign for a 4-unit senior seminar that meets once a week. That is because I *expect that you are building your thesis project and bibliography* as the semester proceeds – i.e., you are both skimming and reading deeply work that is relevant to your project. Materials that you find on your own are great for Assignments #5 and #7 so use the “extra” time you have from lighter reading to build your own project bibliography.
- This class has **several guest speakers**. Not only is this a way of helping you appreciate the breadth of Communication as a field and (a part of!) the diversity of our faculty, it's also a chance for you to connect with potential thesis advisors or hear their recommendations of people who fit with your projects. Even if a particular visitor or his/her methodology isn't exactly on topic for your thesis, it's good practice to understand different ways of knowing.
- Though not explicitly graded, Assignment #7 (“Project notebook and Proposal Google Doc”) is due **every week**. I.e., I expect you to arrive to each class meeting with some update to share, and I expect you to engage with others and help make the class a cohort of researchers.
- We may not explicitly discuss *every* reading *every* week, but you are **expected to arrive having done the readings and ready to incorporate them** into our conversation.

Wk	Date	Topic/Visitor	Readings & Activities	Due
1	8/26	Introduction: What's an honors thesis, why do one, how will we work this semester?	<ul style="list-style-type: none"> • <i>Lucker</i>: Chapter 1 (“Salsa Dancing? In the Social Sciences?”) • <i>Morrison</i>: 1993 Nobel Lecture • <i>Ananny</i>: “Tips for reading an article” • <i>Edwards</i>: “How to read a book” 	
2	9/2	From Interests to Projects: Defining the scope & stakes of your thesis	<ul style="list-style-type: none"> • <i>Lucker</i>: <ul style="list-style-type: none"> ○ Chapter 2 (“What’s It All About?”) ○ Chapter 3 (“An Ode to Canonical Social Science”) • <i>Didion</i>: “Why I write” • <i>Williams</i>: “Culture is ordinary” 	
3	9/9	What makes something a case of something? Considering the specific and general qualities of research projects	<ul style="list-style-type: none"> • <i>Lucker</i>: <ul style="list-style-type: none"> ○ Chapter 4 (“What is This a Case of, Anyway?”) ○ Chapter 5 (“Reviewing the Literature”) • <i>Alford</i> (from <i>The Craft of Inquiry</i>) <ul style="list-style-type: none"> ○ Chapter 1 (“The Craft of Inquiry”) ○ Chapter 2 (“Designing a Research Project”) ○ Chapter 5 (“Foreground Interpretive Arguments”) 	A1
4	9/16	Building research cultures, being a “public intellectual”, and creating public-facing research <i>Visitor: Prof Colin Maclay</i>	<ul style="list-style-type: none"> • <i>Lucker</i>: <ul style="list-style-type: none"> ○ Chapter 6 (“On Sampling, Operationalization, and Generalization”) ○ Chapter 7 (“Getting Down to the Nitty Gritty”) • Browse the “Figure/Ground” archive of interviews with academics, read any 3 interviews you like, and come to class with reflections on what you read: http://figureground.org/archive/ 	
5	9/23	Why does research “matter”? What can it do in the world and how do different types of research have different types of power?	<ul style="list-style-type: none"> • <i>Lucker</i>: Chapter 8 (“Field (and Other) Methods”) • <i>Davis</i> (from <i>Are Prisons Obsolete?</i> Note the <i>form</i> of her argument, how she uses and juxtaposes evidence, and how she foregrounds a normative perspective): <ul style="list-style-type: none"> ○ Chapter 1 (“Prison Reform or Prison Abolition?”) ○ Chapter 2 (“Slavery, Civil Rights, and Abolitionist Perspectives Toward Prison”) • <i>King</i>: “The role of the behavioral scientist in the civil rights movement” 	
6	9/30	Communication Technology, Place-Based Health, and Being in “The Field” <i>Visitor: Prof Robin Stevens</i> (joins at 11am)	<ul style="list-style-type: none"> • <i>Stevens et al.</i>: “The Digital Hood: Social Media Use among Youth in Disadvantaged Neighborhoods” • <i>Lane et al.</i>: “Guilty by Visible Association: Socially Mediated Visibility in Gang Prosecutions” • <i>Hu</i>: “The second act of social media activism” 	A2

7	10/7	Creating a Critical Media Literacy Community & The Power of Expository Essays <i>Visitor: Prof Allison Trope</i>	<ul style="list-style-type: none"> • <i>Kellner & Share</i>: “Critical media literacy, democracy, and the reconstruction of education.” • <i>Critical Media Project</i>: <ul style="list-style-type: none"> ○ “The power of educational interventions” ○ “Why Identity Matters”: https://criticalmediaproject.org/why-identity-matters/ 	
8	FALL BREAK, NO CLASS			
9	10/21	Observing, listening to, & Interpreting Society: Techniques for observing, interviewing, keeping fieldnotes	<ul style="list-style-type: none"> • <i>Nippert-Eng</i>: “A different approach to fieldwork” (from <i>Watching Closely: A guide to ethnographic observation</i>) • <i>Emerson</i>: <ul style="list-style-type: none"> ○ “Fieldnotes in ethnographic research” ○ “In the field: Participating, observing, and jotting notes” ○ “Pursuing members’ meanings” • <i>Nader</i> “Up the anthropologist: Perspectives gained from studying up” 	
10	10/28	Doing Research In & On Digital Technology Industries: Studying Platforms & Social Media <i>Visitor: Dr. Tarleton Gillespie (Microsoft Research / Cornell University)</i>	<ul style="list-style-type: none"> • <i>Markham & Baym</i>: Selections from “Internet Inquiry: Conversations about Method” <ul style="list-style-type: none"> ○ Introduction: Making Smart Choices on Shifting Ground ○ How can qualitative internet researchers define the boundaries of their projects? • <i>Humphreys</i> “Qualitative Sampling and Internet Research” (in Hargittai’s “Research Exposed”) 	A3
11	11/4	Analyzing (With) Archives: Designing a historical project <i>Visitor: Prof Ben Carrington (joins at 11am)</i>	<ul style="list-style-type: none"> • <i>Lucker</i>: Chapter 9 (“Historical-Comparative Methods”) • <i>Gallo</i>: “Doing archival research: How to find a needle in a haystack.” • Visit newspaper archives (TBA) for historical news on your topic. 	
12	11/11	Interrogating Data: Looking closely and critically at ‘found’ data <i>Visitor: Prof Josh Kun (joins at 11am)</i>	<ul style="list-style-type: none"> • <i>Loukissas</i> (from <i>All Data are Local: Thinking Critically in a Data-Driven Society</i>): <ul style="list-style-type: none"> ○ Chapter 1 (“Local Origins”) ○ Chapter 7 (“Local Ends”) • <i>D’Ignazio & Klein</i>: <ul style="list-style-type: none"> ○ Pick ANY ONE CHAPTER of the book “Data Feminism” (available for free at https://data-feminism.mitpress.mit.edu/) and come to class prepared to discuss that chapter & why it matters to your project • Find <i>two data sets</i> from <i>Data is Plural</i> (https://data.world/jsvine/data-is-plural-archive → click on “The original dataset is available here” to open the Google doc sheet of data sets) and—applying ideas from Loukissas & D’Ignazio+Klein chapters, be prepared to discuss: <ul style="list-style-type: none"> ○ one data set that you think may be relevant to your thesis ○ one data set that you think is just interesting but that does not necessarily have to be related to your thesis. 	

13	11/18	Workshopping Proposals	<ul style="list-style-type: none"> • Lucker: Chapter 11 (“Living your Life as a Salsa-Dancing Social Scientist”) • <i>Bateson</i> – “Emergent visions” [from <i>Composing a Life</i>] 	A5
14	11/25	THANKSGIVING BREAK, NO CLASS		
15	12/2	Thesis Proposal Presentations (advisors strongly encouraged to attend)		

Additional Readings

The following readings connect to many of the class themes and may be further helpful background material for your projects. Review these titles and key words, see if they strike you as relevant, and let me know if you have any questions about their applicability. Most readings are available electronically through USC libraries / USC's InterLibrary Loan (ILL) system. It's also good practice to check who cites *these* pieces – you start to see the shape of scholarly conversations that way.

I'll add to this list as we go forward and let you know of updates.

Ankerson, M. S. (2015). Read/write the digital archive: Strategies for historical web research. In E. Hargittai & C. Sandvig (Eds.), *Digital research confidential* (pp. 29-54). Cambridge, MA: MIT Press.

boyd, d. (2015). Making Sense of Teen Life: Strategies for Capturing Ethnographic Data in a Networked Era. In E. Hargittai & C. Sandvig (Eds.), *Digital research confidential* (pp. 79-102). Cambridge, MA: MIT Press.

Brown, B. (2013). Ethnographic Approaches to Digital Research. In S. Price, C. Jewitt, & B. Brown (Eds.), *The SAGE Handbook of Digital Technology Research* (pp. 189-202). New York, NY: SAGE.

Bruckman, A., Luther, K., & Fiesler, C. (2015). When Should We Use Real Names in Published Accounts of Internet Research? In E. Hargittai & C. Sandvig (Eds.), *Digital research confidential* (pp. 243-258). Cambridge, MA: MIT Press.

Costanza-Chock, S. (2018). Design Justice, A.I., and Escape from the Matrix of Domination. *Journal of Design and Science*. doi:<https://doi.org/10.21428/96c8d426>

Clair, M. (2016, May 1, 2016). Black intellectuals and white audiences. *Public Books*. Retrieved from <https://www.publicbooks.org/black-intellectuals-and-white-audiences/>

Gallo, J. (2009). Doing archival research: How to find a needle in a haystack. In E. Hargittai (Ed.), *Research confidential: Solutions to problems most social scientists pretend they never have* (pp. 262-287). Ann Arbor, MI: University of Michigan Press.

Hall, J. R. (2007). Historicity and sociohistorical research. In W. Outhwaite & S. P. Turner (Eds.), *The SAGE Handbook of Social Science Methodology* (pp. 82-101). New York, NY: SAGE.

Hekman, S. (2007). Feminist methodology. In W. Outhwaite & S. P. Turner (Eds.), *The SAGE Handbook of Social Science Methodology* (pp. 534-546). New York, NY: SAGE.

Klein, J. T. (2007). Interdisciplinarity Approaches in Social Science Research. In W. Outhwaite & S. P. Turner (Eds.), *The SAGE Handbook of Social Science Methodology* (pp. 32-49). New York, NY: SAGE.

Law, J. (2007). Making a mess with method. In W. Outhwaite & S. P. Turner (Eds.), *The SAGE Handbook of Social Science Methodology* (pp. 596-606). New York, NY: SAGE.

Lepore, J. (2017, April 24, 2017). Jill Lepore on the challenge of explaining things. *Public Books*. Retrieved from <https://www.publicbooks.org/public-thinker-jill-lepore-on-the-challenge-of-explaining-things/>

Lynch, M. (2007). Discourse Analysis. In W. Outhwaite & S. P. Turner (Eds.), *The SAGE Handbook of Social Science Methodology* (pp. 499-515). New York, NY: SAGE.

Manicas, P. (2007). The Social Sciences Since World War II: The Rise and Fall of Scientism. In W. Outhwaite & S. P. Turner (Eds.), *The SAGE Handbook of Social Science Methodology* (pp. 7-31). New York, NY: SAGE.

- Mitchell, J. P. (2007). Ethnography. In W. Outhwaite & S. P. Turner (Eds.), *The SAGE Handbook of Social Science Methodology* (pp. 55-66). New York, NY: SAGE.
- Platt, J. (2007). Case study. In W. Outhwaite & S. P. Turner (Eds.), *The SAGE Handbook of Social Science Methodology* (pp. 102-120). New York, NY: SAGE.
- Plotz, J. (2015, June 15, 2015). The story's where I go: An interview with Ursula K. Le Guin. *Public Books*. Retrieved from <https://www.publicbooks.org/the-storys-where-i-go-an-interview-with-ursula-k-le-guin/>
- Ragin, C. C. (2007). Comparative methods. In W. Outhwaite & S. P. Turner (Eds.), *The SAGE Handbook of Social Science Methodology* (pp. 67-81). New York, NY: SAGE.
- Root, M. (2007). Community-based Research. In W. Outhwaite & S. P. Turner (Eds.), *The SAGE Handbook of Social Science Methodology* (pp. 565-577). New York, NY: SAGE.
- Sandvig, C., & Hargittai, E. (2015). How to think about digital research. In E. Hargittai & C. Sandvig (Eds.), *Digital research confidential* (pp. 1-28). Cambridge, MA: MIT Press.
- Scriven, M. (2007). Evaluation Research. In W. Outhwaite & S. P. Turner (Eds.), *The SAGE Handbook of Social Science Methodology* (pp. 523-533). New York, NY: SAGE.
- Shaw, A. (2015). Hired hands and dubious guesses: Adventures in crowdsourced data collection. In E. Hargittai & C. Sandvig (Eds.), *Digital research confidential* (pp. 155-172). Cambridge, MA: MIT Press.
- Webster, M., & Sell, J. (2007). Theory and Experimentation in the Social Sciences. In W. Outhwaite & S. P. Turner (Eds.), *The SAGE Handbook of Social Science Methodology* (pp. 565-577). New York, NY: SAGE.
- Welles, B. F. (2015). Big Data, Big Problems, Big Opportunities: Using Internet Log Data to Conduct Social Network Analysis Research. In E. Hargittai & C. Sandvig (Eds.), *Digital research confidential* (pp. 223-242). Cambridge, MA: MIT Press.

Communication

You can email me if you have a question/concern or you want to make a time to meet outside of my office hours. I'll answer your email in about 24-36 hours, but I usually don't answer email on weekends and after 7pm. If it's urgent or an emergency, please mark the subject line 'urgent'.

If you have a longer question that's best addressed in a conversation, ***please visit my (Zoom) office hours*** (see first page of syllabus). More involved questions about course content or personal matters are often best answered individually.

Make friends with your fellow students. They're often a good point of contact if you missed a class or want to compare assignment approaches.

Attendance policy: Students are strongly encouraged to attend live sessions via Zoom. This is the best way to engage with the course and keep up to date with class activities and assignments. However, there will be no penalty for failing to attend live sessions, and students who miss live sessions will be able to keep up with the class by reviewing class recordings and engaging through asynchronous class activities and assignments. (Note that university guidelines dictate that faculty should only maintain normal attendance, participation, and assessment expectations for students when the class time falls within reasonable learning hours in the student's time zone, defined as 7:00am to 10:00pm in the student's time zone.)

Zoom etiquette: Although you are not obligated to turn your camera on if/when we meet via Zoom, we highly recommend it (feel free to pick a background of your choice if this makes you feel more comfortable keeping your camera on). Please keep your **microphone off** except when you're speaking.

Statement on Academic Conduct and Support Systems

Academic Integrity Policy:

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

Academic Conduct:

Plagiarism – presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, "Behavior Violating University Standards" policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

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

Emergency Preparedness/Course Continuity in a Crisis

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

Support Systems:

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

studenthealth.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call

suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL), press "0" after hours – 24/7 on call studenthealth.usc.edu/sexual-assault

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

Office of Equity and Diversity (OED) - (213) 740-5086 | Title IX – (213) 821-8298

equity.usc.edu, titleix.usc.edu

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

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

usc-advocate.symplicity.com/care_report

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity |Title IX for appropriate investigation, supportive measures, and response.

The Office of Disability Services and Programs - (213) 740-0776

dsp.usc.edu

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

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

campussupport.usc.edu

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

Diversity at USC - (213) 740-2101

diversity.usc.edu

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call

dps.usc.edu

Non-emergency assistance or information.

Annenberg Student Success Fund

<https://annenberg.usc.edu/current-students/resources/additional-funding-resources>

The Annenberg Student Success Fund is a donor-funded financial aid account available to USC Annenberg undergraduate and graduate students for non-tuition expenses related to extra- and co-curricular programs and opportunities.

About Your Instructor

Mike Ananny is an Associate Professor of Communication and Journalism and Affiliated Faculty of Science, Technology, and Society at the University of Southern California's Annenberg School for Communication and Journalism. He studies the public significance of networked news infrastructures and the politics of algorithmic systems. He is the author of numerous articles and the book *Networked Press Freedom* (MIT Press, 2018), co-editor (with Laura Forlano and Molly Wright Steenson) of the volume *Bauhaus Futures* (MIT Press, 2019), and is preparing a manuscript on the public power of silence and mediated absences (under contract with Yale University Press). He holds a PhD from Stanford University, a Masters from the MIT Media Laboratory, and a Bachelors of Science (Computer Science & Human Biology) from the University of Toronto.

Notes on Protocols & Expectations for Fall 2021 Semester in Light of Covid-19

If we need to “pivot” online...

I've designed this course to transition to a fully online mode, we local, state or federal guidelines mean we have to. If we do, know that the course's learning goals and outcomes will not change; however, some aspects of the course might change in terms of how we meet, how you participate, how your work is assessed. But I'll be sure to talk it all through with you and make sure you have time to adjust.

Attendance

While it is expected that you make every effort to attend all classes, I know that personal circumstances might arise that make it difficult or impossible to attend. If so, talk to me and give me as much notice as possible. You're ultimately responsible for getting materials presented in missed classes and making up any assignments, and I can't really summarize an entire class for you, but I'll make every effort to make sure a class recording is available (depending on timing).

If you find yourself experiencing COVID-19 related symptoms, or feeling anything that gives you even the slightest pause about putting yourself in the same physical space as others, per university recommendations, please **stay home!** I would much rather that you take care of your physical and mental health than put yourself or others at risk. Nothing we're doing in class is worth endangering yourself or others.

Masking and Face Covering

It is USC policy that everyone is required to wear a face mask in university buildings, including classrooms. No exceptions. You **must** wear the mask appropriately (*i.e.*, covering both your mouth and nose) the **entire** time you are in class.

There is a no eating or drinking allowed, however, students may **briefly** remove their masks to sip on a beverage, but masks must be worn between sips.

Anyone attending class in-person without a mask will be asked to put one on or leave. Students who refuse to wear masks appropriately or adhere to USC policies will face disciplinary action.