

## JOUR 523: Public Radio Reporting 2 Units

**Fall 2021 – Wednesdays – 9-10:40 a.m.**

**Section:** 21687D

**Location:** ANN L116

**Instructor:** Willa Seidenberg

**Office:** ANN 205B

**Office Hours:** Wednesdays, 11 a.m.-2 p.m.

**Contact Info:** [seidenbe@usc.edu](mailto:seidenbe@usc.edu), 213-740-4301 (cell phone given in class)

**Pronouns:** she/her/hers

### Course Description

Audio content has become the go-to format for consuming news and information in this technological age. Even journalists who do not plan to work exclusively in audio fields must now be competent audio producers. This course will teach students how to listen with a practiced ear and to produce high-quality, journalistically sound audio content, whether it is for traditional radio or podcasts. Students will get practice writing, reporting, interviewing for audio, as well as audio editing and mixing. Students will learn by producing several different formats of audio stories that they will revise and polish to be professional quality. Students do not need to take JOUR 515 Introduction to Audio Storytelling in the summer to take this course, but for students who did take it, this course will build on the skills already learned.

### Student Learning Outcomes

By the end of this course, students will:

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

### Description and Assessment of Assignments

- **Listening/Reading:** Each week I will assign at least one listening selection and a reading for which you must write a response.
- **Q&A:** One-on-one interview conducted and edited to air as an interview on Match Volume.
- **Non-narrated feature:** Story that uses interviews and ambient sound to tell a story of a place or a person with no reporter narration.
- **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.

## Course Notes and Policies

Students enrolled in this course will check out a recording kit for the entire semester. The kit includes: Tascam recorder, omni mic, shotgun mic, cables, headphones and other accessories. 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.

Part of becoming a journalist is being able to think on your feet and problem-solve. I give detailed assignment descriptions and provide a [class packet](#) that will often answer questions you have. While I urge you to ask me questions or run ideas by me, please make sure you have checked the documents to see if you can find the answer *before* you email me with your question.

This course has been designed to transition to fully online, should the need arise due to local, state or federal guidelines. In the event that the delivery method is altered, please be assured that the learning goals and outcomes of the course will not change; however, some aspects of the course will change in terms of the mode of delivery, participation and assignments.

## Required Readings, hardware/software, laptops and supplementary materials

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

Here are style guides that may be valuable to you in the course of your reporting:

NLGJA Stylebook on LGBTQ Terminology: <https://www.nlgja.org/stylebook/>

Native American Journalists Association: <https://najanewsroom.com/reporting-guides/>

National Association of Black Journalists: <https://www.nabj.org/page/styleguide>

Asian American Journalists Association: <https://aaja.org/2020/11/30/covering-asia-and-asian-americans/>

The Diversity Style Guide: <https://www.diversitystyleguide.com>

The NAHJ Cultural Competence Handbook: <https://nahj.org/wp-content/uploads/2020/08/NAHJ-Cultural-Competence-Handbook.pdf>

Transjournalist Style Guide: <https://transjournalists.org/style-guide/>

SPJ Diversity Toolbox: <https://www.spj.org/diversity.asp>

Annenberg also has its own style guide that students can access through the app Amy the Stylebot on the Annenberg Media Center's Slack workspace. Annenberg's style guide is being developed with input from students, and whether or not students use our guide, they can provide valuable input here: <http://bit.ly/annenbergediting>

In addition, Annenberg Media's Guide for Equitable Reporting Strategies and Newsroom Style (<https://bit.ly/AnnMediaEquitableReportingGuide>) created by students, has detailed guidelines on thoughtful language and best practices for creating journalism respectful and reflective of a diverse

world. Along with other useful resources, it can be found on Blackboard and is incorporated into Amy the Stylebot (mentioned above).

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.

You should bring your laptop to class each week. It will sometimes be needed for in-class work. However, when there are lectures, guest speakers, critiques or anything else requiring your full attention you must keep your laptop (and any other device) closed and out of sight. If you want to take notes, please bring a notebook and pen.

Annenberg is committed to every student's success. There are multiple resources available to assist students with issues that limit their ability to participate fully in class. Please reach out to a professor and/or advisor for help connecting with these resources. They include the Annenberg Student Success Fund, 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, and other scholarships and awards.

### **News Consumption and Knowledge of Current Events**

As journalists, you should keep up with what is happening on campus, in the Los Angeles area, in the United States and around the world. USC provides subscriptions for students, staff and faculty to The New York Times and the Los Angeles Times, as well as the Wall Street Journal.

Through the USC library, you have access to many regional news outlets and a variety of publications that cover specific communities. You should be familiar with publications covering the many communities of Los Angeles such as The Los Angeles Sentinel, The Los Angeles Blade, The Los Angeles Wave, La Opinión, L.A. Taco, The Eastsider, The Armenian Weekly, High Country News, the Asian Journal and others. You should keep up with the Daily Trojan and [uscannenbergmedia.com](http://uscannenbergmedia.com), including USC student-led verticals Dímelo and Black., listen to NPR and news radio, watch local and national television news, read news email newsletters and push alerts and follow news organizations social networks, including Twitter, Instagram and TikTok. You're encouraged to sign up for Nieman Lab's newsletter, which publishes brief, readable articles on important issues in the media. Following the news will sharpen your judgment and provide good (and bad) examples of the state of mainstream journalism.

### **Listening:**

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

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

### **Grading**

**a. Breakdown of Grade**

Assignment	% of Grade
Responses	5%
Q&A	25%
Non-narrated feature	20%
Narrative feature	35%
Participation	15%
<b>TOTAL</b>	<b>100%</b>

**b. Grading Scale**

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

**c. Grading Standards**

**Journalism**

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 accuracy and truthfulness in their stories. Good journalism prioritizes transparency, context and inclusivity. All stories should be written in AP style unless Annenberg style conflicts, in which case students can follow Annenberg style.

The following standards apply to news assignments.

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

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

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

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

**“F” stories** have failed to meet the major criteria of the assignment, are late, have numerous errors or both. Your copy should not contain any errors in spelling, style, grammar and facts. Any misspelled or

mispronounced proper noun will result in an automatic “F” on that assignment. Any factual error will also result in an automatic “F” on the assignment. Accuracy is the first law of journalism. The following are some other circumstances that would warrant a grade of “F” and potential USC/Annenberg disciplinary action:

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

### **Grading Timeline**

Assignments will generally be reviewed within a week after they are due. For assignments that require revisions I will email you my comments. 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.

### **Assignment Submission Policy**

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

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

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

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

<https://transcribe.wreally.com/>  
<http://otranscribe.com/>  
<https://www.temi.com>  
<https://trint.com>  
<https://otter.ai>

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

**Add/Drop Dates for Session 001 (15 weeks: 8/23/21 – 12/3/21)**

**Link:** <https://classes.usc.edu/term-20213/calendar/>

**Friday, September 10:** Last day to register and add classes for Session 001

**Friday, September 10:** Last day to change enrollment option to Pass/No Pass or Audit for Session 001

**Friday, September 10:** Last day to purchase or waive tuition refund insurance for fall

**Tuesday, September 14:** Last day to add or drop a Monday-only class without a mark of “W” and receive a refund or change to Pass/No Pass or Audit for Session 001

**Friday, October 8:** 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, October 8:** 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, November 12:** 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.*

Class and Due Dates	In-Class Topic	Readings and Homework
Week 1 August 25	*Introductions *Review syllabus and class expectations *Overview of public radio *Demonstration of Tascam recorders	<b>Homework</b> 1. Become familiar with the Tascam recorder and mics in your kit. Using the <a href="#">assignment sheet</a> , practice using the recorder and mics. 2. <b>Watch video on Tascam and best practices for audio recording</b> 3. <b>Read</b> a) Chapter 1 “The Zen of Listening” in <i>Listening In</i> by Susan J. Douglas, pp. 22-39. On Blackboard. b) Glance through the <a href="#">Audio Production Glossary</a> .
Week 2 September 1  <b>Due:</b> -Listening/reading response -Tascam practice	*Discussion of listening/reading assignment *How to be better listeners *Producing Q&As *Pitch writing for Q&As	<b>Homework</b> 1. Follow Step 1 of the Q&A <a href="#">assignment sheet</a> by pre-interviewing two potential subjects and writing a pitch for the best one. Upload it to the team drive. 2. <b>Listen to ONE</b> of the following podcast episodes of <i>Works in Progress</i> . a. <a href="#">Peter Sellars</a> : (Length: 23:09) b. <a href="#">Janna Ireland</a> : (Length: 36:29) c. <a href="#">Erin Christovale</a> : (Length: 35:46)

		3. <b>Read</b> <i>Sound Reporting</i> , Chapter 9 “ <a href="#">The Host Interview</a> ” pp. 146-160. Posted on Blackboard.
<p>Week 3 September 8</p> <p><b>Due:</b> -Pitch for Q&amp;A -Reading/Listening response</p>	<p>*Discussion of listening/reading assignment *Q&amp;A pitch session *Guest speaker: Avishay Artsy, podcast producer, <i>Works in Progress</i></p>	<p><b>Homework</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. <b>Watch</b> and do the exercise on the <a href="#">Adobe Audition editing training</a> video by Sebastian Grubaugh. (Length: 23:40 minutes). If you are already comfortable with audio editing in Adobe Audition you do not have to watch the video.</li> <li>3. <b>Read</b> <i>Sound Reporting</i>, Chapter 13 “<a href="#">Production Ethics</a>” pp. 232-247. Posted on Blackboard.</li> </ol> <p>NO RESPONSE NEED THIS WEEK.</p>
<p>Week 4 September 15</p> <p><b>Due:</b> Raw interview and transcription</p>	<p>*Writing host intros *Editing Q&amp;As *Recording and using ambient sound</p>	<p><b>Homework</b></p> <ol style="list-style-type: none"> <li>1. Edit your Q&amp;A following Step 4 of the <a href="#">assignment sheet</a>. Upload to the team drive.</li> <li>2. <b>Listen</b> to “My Grandfather, A Killer,” 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)</li> <li>3. <b>Read</b> <i>Sound Reporting</i>, Chapter 4 “Reporting” pp. 37-72. Posted on Blackboard.</li> <li>4. Listening and reading response.</li> </ol>
<p>Week 5 September 22</p> <p><b>Due:</b> -Completed Q&amp;A -Listening/reading response</p>	<p>*Discussion of listening/reading *Observational techniques *Guest speaker: Denise Guerra, managing producer of <i>The Times</i> (LA Times) podcast</p>	<p><b>Homework</b></p> <ol style="list-style-type: none"> <li>1. Revise your Q&amp;A based on feedback from me.</li> <li>2 <b>Listen</b> to non-narrated pieces:       <ol style="list-style-type: none"> <li>a) <a href="#">Rude Calderon</a> (Length: 1:54)</li> <li>b) <a href="#">Ukulele</a> (Length: 2:17)</li> <li>c) <a href="#">Metal Works</a> (Length: 2:17)</li> </ol> </li> <li>3. <b>Read</b> <ol style="list-style-type: none"> <li>3. <b>Read</b> <i>Radio Diaries: DIY Handbook</i>, “<a href="#">Narratives Without a Narrator</a>” p. 7-17.</li> </ol> </li> <li>4. Listening/reading response.</li> </ol>
<p>Week 6 September 29</p> <p><b>Due:</b> -Revised Q&amp;A -Listening/reading response</p>	<p>*Non-narrated stories * Web posts for Q&amp;A</p>	<p><b>Homework</b></p> <ol style="list-style-type: none"> <li>1. Write pitch for non-narrated story. See <a href="#">assignment description</a> for details on what to include in the pitch.</li> <li>2. <b>Listen</b> to “Radio Writing with Alex Chadwick” on HowSound/transom.org (Length: 18:00) On Blackboard.</li> <li>3. <b>Read</b> “<a href="#">Interviewing Tips from Jay Allison</a>”</li> <li>4. Listening/reading response.</li> </ol>
<p>Week 7 October 6</p> <p><b>Due:</b> -Pitch for non-narrated story -Reading/listening response</p>	<p>*Pitching session for non-narrated stories *Writing for the ear</p>	<p><b>Homework</b></p> <ol style="list-style-type: none"> <li>1. Record interviews and ambient sound for the non-narrated story, according to the <a href="#">assignment description</a>. Come to class next with a progress report on your non-narrated story. You should have a preliminary version done by Week 9, Oct. 20.</li> <li>2. <b>Read</b> <i>Sound Reporting</i>, Chapter 3, “Writing for Broadcast,” p.25-38 on Blackboard.</li> </ol>

		NO RESPONSE NEEDED THIS WEEK
<p>Week 8 October 13</p>	<p>* Update on non-narrated stories * More writing tips and practice</p>	<p><b>Homework</b> 1. Continue gathering sound for your non-narrative story. When you have the sound collected, start editing/mixing it. Preliminary version is due Week 10/October 27. 2. <b>Read</b> "What ethnography can teach us about better reporting," by Mandy Jenkins, March 15, 2019. Medium. On Blackboard. Write a short response.</p>
<p>Week 9 October 20</p> <p><b>Due:</b> -First audio version of non-narrated story -Reading response</p>	<p>* Class critique of non-narrated stories *Intro to narrative stories and preparing an elevator pitch</p>	<p><b>Homework</b> 1. Do pre-interviews and research for your narrative story. Prepare a pitch using the template on the <a href="#">assignment description</a>. Due Week 11/November 3. 2. Be prepared to give an elevator pitch of your idea to Jason DeRose next week. 3. Make revisions to your non-narrated story after receiving feedback from me. 4. <b>Read</b> NPR.org/training, "<a href="#">What makes a good pitch? NPR editors weigh in.</a>" Alison MacAdam. NO RESPONSE NEEDED BUT COME WITH QUESTIONS FOR JASON DEROSE.</p>
<p>Week 10 October 27</p> <p><b>Due:</b> -Elevator pitch for narrative story -Revisions to non-narrated story</p>	<p>*Guest speaker: Jason DeRose, Western Bureau Chief, NPR</p>	<p><b>Homework</b> 1. Complete the pitch using the form on the <a href="#">assignment sheet</a>. 2. <b>Listen</b> "<a href="#">Hearing Music for the First Time</a>," Aaron Schrank. (Length: 7:10) 3. <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. 4. Write a response to listening/reading.</p>
<p>Week 11 November 3</p> <p><b>Due:</b> -Pitch for narrative story -Listening/reading response</p>	<p>*Narrative structures</p>	<p><b>Homework</b> 1. Start gathering elements for your narrative feature. Submit a progress report using this form by next week. THERE IS NO READING OR LISTENING THIS WEEK TO GIVE YOU TIME TO DO REPORTING. 2. Sign up for an account with Headliner: <a href="https://www.headliner.app">https://www.headliner.app</a>. 3. <b>Read</b> "<a href="#">Five Tips for Fact Checking Your Content</a>" by Megan Cossey. You don't need to write a response but there may be a quiz.</p>
<p>Week 12 November 10</p> <p><b>Due:</b> Progress report</p>	<p>*Voice delivery *Producing audiograms</p>	<p><b>Homework</b> 1. Continue your reporting. Aim for gathering all of your interviews by next week. Submit a rough draft of your script, even if you have holes in the reporting. 2. Identify sound in your story to use in an audiogram.</p>



Week 13 November 17  <b>Due:</b> -Rough draft script of narrative story	*Guest speaker Aaron Schrank, public radio reporter/podcast producer	<b>Homework</b> 1. Meet with the partner assigned in class to edit each other's scripts BEFORE THANKSGIVING. I will also provide some general feedback. 2. Produce an audiogram of your story. See <a href="#">assignment description</a> . 2. Produce an audio rough cut of your story. <b>You MUST have an audio rough cut completed by December 1st or you will receive a failing mark for that portion of the assignment.</b>
Week 14 November 24 NO CLASS	Thanksgiving holiday!	
Week 15 December 1  <b>Due:</b> -Audio rough cut -Audiogram	*Critique of audio rough drafts. *Sign-ups for one-on-one editing sessions	<b>Homework</b> Meet with me one-on-one to edit your story. The final audio file, script and web post MUST be completed by the date of the final December 13.
FINAL EXAM PERIOD December 13 11 a.m.-1 p.m.	We will meet during the exam period to listen to the final versions of your stories.	<b>NOTE: THIS IS THE FINAL DATE TO SUBMIT YOUR STORY. ANY ASSIGNMENTS SUBMITTED AFTER THIS DATE WILL BE GIVEN A GRADE OF F.</b>

## Policies and Procedures

### Attendance

You should make every effort to attend class sessions. Please do not schedule interviews or other appointments during class time. It is expected that students attend class in person as required unless alternative arrangements have been made due to illness, medical reasons, or the need to isolate or quarantine due to COVID-19. If you cannot join the class, please notify me ahead of time.

In the event that you find yourself experiencing COVID-19 related symptoms, in keeping with university recommendations, you should:

- o Stay home! This is the best way to prevent spreading COVID-19 as supported by scientific evidence; please do not come to an in-person class if you are feeling ill, particularly if you are experiencing symptoms of COVID-19. Nothing we do in our class is worth risking your health, my health, or the health of your peers.
- o Contact me to identify options available for keeping up with course requirements and content.

### Masking and Face Covering

USC's current mandate is that everyone will be required to wear a face mask in university buildings, including classrooms. You MUST wear a 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 classroom policy; 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 stated requirements will face disciplinary action.

To protect the health and well-being of the University and wider community, USC has implemented a policy requiring all people, including students, faculty, and staff, to wear a face mask that covers the mouth and nose while indoors. The classroom is a community, and as a community, we seek to maintain the health and safety of all members by wearing a face mask when in the classroom. Removing your mask for an extended period to eat or drink in class violates the masking directive and endangers others. Failure to comply with this policy is interpreted as disruptive classroom behavior and may be a violation of USC's Student Code of Conduct.

### **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.

### **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 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](https://policy.usc.edu/scampus-part-b). Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, [policy.usc.edu/scientific-misconduct](https://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.symplicity.com/care\\_report](http://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](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 Support and Advocacy - (213) 821-4710*

[uscsa.usc.edu](http://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](http://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](http://dps.usc.edu), [emergency.usc.edu](http://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](http://dps.usc.edu)

Non-emergency assistance or information.

*Annenberg Student Success Fund*

<https://annenberg.usc.edu/current-students/resources/annenberg-scholarships-and-awards>

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**

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. I am also the producer of the podcast *Save As: NextGen Heritage Conservation*.

Please see Blackboard for a copy of my Teaching Philosophy.