



**JOUR 499 Special Topics: Climate Stories
4 Units**

Spring 2022 – Wednesdays – 9 a.m.-12:20 p.m.

Section: 21251R

Location: ASC 228

Instructors:

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Office: Zoom or by appointment

Office Hours: TBD and by appointment

Course Description

“Ideas become true to the extent that they help us get into satisfactory relation with other parts of our experience.”

-- William James

“Right here, right now is where we draw the line. The world is waking up. And change is coming whether you like it or not.”

-- Greta Thunberg

“We need to learn to make space, in our conversations, activism, and media, for feeling grief, anxiety, guilt, and fear about climate change, no matter how difficult or dark. Where many of us rush into the role of town crier—a Paul Revere shouting out warnings—we may be better off...becoming a guide, helping those around us work through difficult emotions and figure out how they can take action.”

-- Liza Featherstone

A “climate story” is a way to understand and motivate change about some aspect of the climate crisis. This course rejects the idea that there is a single “best” way to understand the climate crisis and motivate action and instead argues that we urgently need to see the climate crisis--and opportunities for action--by working across multiple ways of knowing and modes of action. The climate crisis is here now, it is getting worse, it is increasingly impacting all aspects of life, and it will continue to disproportionately impact historically marginalized and disempowered people.

There is no one climate story. We need to see, trace, tell, integrate, and leverage into action *multiple* climate stories that help people make sense of complex, interrelated, and not always easily understood forces. People tell stories to turn abstract patterns into opportunities for action. They tell stories to empathize, mobilize, find villains, celebrate heroes, give credit, assign blame, experiment with new ways of thinking, make sense of their experiences, and call for action. And listening to and telling stories *are* actions in their own rights.

As the climate crisis morphs and surfaces in dynamic and complex ways, people will increasingly need new ways to relate to changing physical and social worlds, to mobilize others to care and act, to create solidarity and resilience,

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and sit with simultaneous feelings of agency and resignation, helplessness and hope. They will need to understand the stories of people unlike themselves, the stories of previous eras, and the stories that will carry generations forward.

To do all of this we need to better:

- listen to and tell climate stories;
- create stories that cut across traditions and inform and provoke actions, that tie together different timescales of perception and experience (e.g., human & planetary lifespans, families & generation, institutions & neighborhoods);
- understand why some climate stories drive change and others fail to motivate;
- trace why media systems are more or less committed to telling and distributing climate stories;
- identify the theories of change driving climate stories (e.g., individual responsibility, local knowledge, collective action, radical activism, rational action, government regulation, ecological resilience);
- surface, acknowledge, and find ways to deal with emotions like fear, hope, grief, anticipation that define lived experiences of climate change
- see how some climate stories are sites of privilege that are inextricably linked to questions of power, exclusion, and equity.

While no set of climate stories is exhaustive, this course offers students a tour of different places where climate stories appear, including:

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| <ul style="list-style-type: none">• individual identities• interpersonal & familial relations• personal health• climate science• digital technology• law and public policy• popular culture• indigenous knowing• journalism and social media• meteorology and weather reporting• nonhuman ecologies• transportation• tourism & hospitality• small businesses & innovation models | <ul style="list-style-type: none">• corporate strategies, priorities, practices• public health and epidemiology• prisons• geopolitical relations & public diplomacy• borders & migration• cities, urban design, and architecture• disaster events, preparedness, response• families, households, neighborhoods• sports, athletics, Olympics• outer space• recycling• water flows• USC itself |
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Climate stories appear in each of these places and practices, with this course helping students appreciate the climate stories told within and across them, and to tell their own climate stories.

Student Learning Outcomes

- **Recognize & critically analyze** climate stories appearing in popular media, scientific discourse, interpersonal conversations, institutional actions, commercial advertising, and political messaging. Students will learn to see and engage climate stories even when the stories are not called out as such; they will learn the anatomy of climate stories -- e.g., recognizing motivations, plot structures, characters, controversies, aspirations, theories of change, time horizons, calls for action, circulation within media systems, impacts.
- **Juxtapose and compare** climate stories from different intellectual traditions, communities, and contexts. Students will learn to trace what motivates certain communities to tell certain types of stories, using climate story *comparisons* to understand different communities of practice. This will help them

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identify their current traditions, stakes, and communities -- and help them experiment with adopting new perspectives, investments, and cultures.

- **Create** climate stories designed for particular audiences, media venues and outcomes. Instead of only analyzing and comparing climate stories that others have told, they will tell their *own* climate stories, following their own interests, adopting new perspectives, and developing methods and motivations for climate storytelling that they did not have before the course.
- **Integrate** their understanding of these activities with the themes that connect them, with particular attention to how equity, bias, and privilege appear in climate stories, convene people communities and communities, and stratify social power and the space of possible climate actions.

Description and Assessment of Assignments

The course helps students see, appreciate, analyze, and compare climate stories – but it aims to do this not only by critically tracing existing climate stories but by also helping students find and tell their *own* climate stories. Each assignment is a building block designed to help students explore climate stories from an applied perspective and support them in creating a final project story. More information on each assignment will be given in class.

Assignments are intentionally flexible and are meant to help students take ownership and control over their own voice and aims, and discover intersecting interests and ways of working with other students.

Stories can take a nearly endless range of forms and media types including factual news stories, op-eds, podcast episodes, photo essays, maps of any scale (neighborhood, city, etc.), a network map of climate story elements, a short film, an object-based story (e.g., the “Anatomy of AI” story of Amazon Echo, or the story of an element from the periodic table, or the story of a supply chain event), extensive edits or updates to Wikipedia articles, or a deep dive into news organizations’ climate story archives. These are just a few examples but we strongly encourage students to mix and match these ideas, and come with their own.

While the onus is on students to complete each assignment, the instructors will serve as close editors, sounding boards and connectors, helping to identify relevant USC faculty or other resources as appropriate, and otherwise supporting the development and dissemination of excellent climate stories. Assignments may be completed alone or in pairs (three with permission). Assignments should be submitted on Blackboard, or other appropriate channels the instructors specify. Students are encouraged to pitch work for the “From the Classroom” section of Annenberg Media and submit ideas that could be used within the newsroom, and we will explore external story placement as appropriate. All stories, regardless of platform, must meet Annenberg Media’s publishing and ethics guidelines found at [USC Annenberg Media Resources](#).

Assignments & Deliverables:

Component	Percent of Final Grade	Due Date
Personal Climate Story	5	January 19
Pitch 1	10	February 2
Pitch 2	10	February 23
Climate Story: Analysis & Extension	15	March 9
Final Project Proposal	15	March 30
Final Project	30	Presentation: April 27 Submission: May 6
Weekly Participation	15	Ongoing
TOTAL	100	

You will receive additional 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 the instructors 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.

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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. Late appeals will not be accepted for review.

Course Notes and Policies

Respectful dialogue: The aim of this class is both ambitious and emergent. While research has long suggested the dangers of climate change, the translation to understanding and action has been uneven at best. Together, we embark on a journey of to better understand, connect and create climate stories in ways that can facilitate a sustainable future for life and the planet. There is no single answer, but rather an opportunity to support each other to better grasp and engage these dynamics. Indeed, it is this complexity and call for diversity of participation and insight motivating this course.

As such, each of us, faculty and students alike, both have a lot to learn...and bring a unique blend of knowledge, lived experience and perspective to this exploration. Students are invited to share that with the class, which – in addition to being essential to our learning – can also be scary or even unintentionally hurtful to others. Despite our best efforts, we all make mistakes and fail to anticipate how others may hear us. We expect students to remain patient with one another (and the instructors!), addressing these challenges gently and generously (rather than ignoring them), to reap the benefits of our differences and ensure that the learning environment remains welcoming, inclusive and productive.

Support: Make friends with your fellow students! They're a great point of contact if you missed a class, want to compare assignment approaches or want to explore collaboration.

Syllabus: Please note that the syllabus will likely change over the course of the semester, so you should not get more than two weeks ahead.

Attendance: Students are strongly encouraged to attend all class sessions.

Instructor communication: You may come to office hours, make an appointment or email -- you can generally expect a response within 48 hours, except for weekends (if it's urgent, please mark the subject line 'urgent').

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. We know it can be hard, but we expect you to stay focused on the class whether in person or on Zoom.

Required Readings, hardware/software, laptops and supplementary materials

Readings: All readings will be provided through Blackboard.

Technology needs: 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.

Style: USC students have access to the AP stylebook via the USC library.

Students will be graded on adherence to AP style in assignments, including when writing about race and ethnicity. The updated AP style guidelines include capitalizing Black and deleting the hyphen in terms such as Asian American.

The following style guides will be available on BB:

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>

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Asian American Journalists Association: <https://aaaja.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).

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

While what is happening around us is not always uplifting, tracking developments on campus, in the Los Angeles area, in the United States and around the world is relevant for this class and your future. You should not spend all your time on news, but developing an understanding of the varied outlets and conversations will serve you well.

USC has subscriptions for students, staff, faculty for The New York Times, Los Angeles Times, 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 are encouraged to familiarize yourself 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, 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.

Grading

a. Breakdown of Grade

Component	Percent of Final Grade	Due Date
Personal Climate Story	5	January 19
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b. Grading Scale

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 on the assignments will be totaled and translated to a letter grade per the scale shown below:

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

While the nature of and audience for each assignment is distinct -- and work products are likewise, the overall standards for grading are as follows:

A/A- reflect work products that are thoughtful, creative and enthusiastic and that show strong insight into the material and ability to convey that.

B+/B reflect work products that are above average, demonstrating both good insight into the material and ability to convey that.

B-/C+ reflect work products that need improvement on ideas, argument and follow through to demonstrate understanding of the material and ability to convey that.

C and below reflect fulfilling the bare minimum of the assignment and showing little understanding of the material and ability to convey that.

Add/Drop Dates for Session 001

Link: <https://academics.usc.edu/calendar/>

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Course Schedule: A Weekly Breakdown

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.

Week	Date	Topic	Materials / Preparation (subject to change)	Guest / Fieldtrip	Due
1	Jan 12	Introduction	<p>These aren't required for the first week but skim these three pieces and come with thoughts about what kinds of climate stories you want to learn about and tell this semester:</p> <ul style="list-style-type: none"> • "If you're not a climate reporter yet, you will be: Covid-19 coverage offers lessons for reporting on the climate crisis" • "Just a little too slow: Why journalists struggle to cover climate change" • "From "climate change" to "climate emergency, crisis or breakdown": The Guardian is changing the environmental language it uses" • "Touching the Earth" (bell hooks) <p>Before the first class, please sign up for at least 3 climate newsletters and start noticing what you see. You can pick 3 from this list, or ones of your own.</p>	n/a	n/a
2	Jan 19	Environmental Science	<p>Intergovernmental Panel on Climate (IPCC) Climate Change 2021: The Physical Science Basis Summary for Policymakers</p> <p>J. Rosen. (November 6, 2021). The Science of Climate Change Explained: Facts, Evidence and Proof. The New York Times.</p> <p>Please look around the IPCC website.</p>	Julien Emile-Geay	Personal Climate Story
3	Jan 26	Free Speech During a Climate Crisis	<p>Treen, K. M. d. I., Williams, H. T. P., & O'Neill, S. J. (2020). Online misinformation about climate change. WIREs Climate Change, 11(5), e665. doi:https://doi.org/10.1002/wcc.665</p> <p>West, J. D., & Bergstrom, C. T. (2021). Misinformation in and about science. Proceedings of the National Academy of Sciences, 118(15), e1912444117. doi:10.1073/pnas.1912444117</p> <p>Pick any 2 of these to read:</p> <ul style="list-style-type: none"> • "Amy Westervelt on Climate Disinformation" • "'Super polluters': the top 10 publishers denying the climate crisis on Facebook" • "Twitter's new strategy to fight climate lies: Give users accurate information first" • "New artificial-intelligence tool detects most common climate falsehoods" 	Rachel Moran	Come to class prepared to discuss readings & 3 climate stories you've noticed in the past week, with thoughts on how each worked / didn't work / could be extended.

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4	Feb 2	Policy, Reality, Action	<ul style="list-style-type: none">• S. Sengupta. (October 30, 2021). The COP26 Climate Talks Are Opening. Here's What to Expect. The New York Times.• Listen to (or read) The Daily: A Last Chance to Avoid Climate Disaster?. (November 3, 2021). The New York Times.• S. Sengupta. (December 28, 2021). Chile Writes a New Constitution Confronting Climate Change Head On. The New York Times.• S. Sengupta. (September 20, 2019). Meet 8 Youth Protest Leaders. The New York Times.• Bloomfield, E. F., & Manktelow, C. (2021). Climate communication and storytelling. Climatic Change, 167(3), 34. doi:10.1007/s10584-021-03199-6• Please browse Somini's other articles here.• If you want to go deeper on youth: Eide, E., & Kunelius, R. (2021). Voices of a generation the communicative power of youth activism. Climatic change, 169(1-2), 6.	Somini Sengupta	Pitch 1
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5	Feb 9	Embodiment	<p>1) Read this report: ("Analytical study on the promotion and protection of the rights of persons with disabilities in the context of climate change," Report of the Office of the United Nations High Commissioner for Human Rights.)</p> <p>2) Either <u>read this article</u> ("Why Disabled People Need Plastic Straws," by Alice Wong) or <u>listen to/read the transcript</u> of this podcast ("Climate Change," Alice Wong, Layel Camargo, Elena Aurora, and Alex Ghenis, Disability Visibility Project).</p> <p>3) <u>Read one article from the National Center on Disability and Journalism resources</u> (not something that is a bare list, however, an actual guide, article, or video), and prepare to discuss this question: "What can I learn about and/or do to make my final project more accessible and inclusive for people living with disabilities?"</p> <p>4) You all have been maintaining the Zotero database already, so for one of your weekly adds to our group database, <u>please read and post to Zotero a story about how climate change affects someone who is very different from you</u> – someone older, younger, migrating, disabled, unhoused, very wealthy, incarcerated. Or perhaps even a <u>different species</u>. What was notable or effective about this story to you? How did it expand or alter your understanding of others' experiences of climate change?</p> <p>5) <u>Read and post to Zotero a story that features alterations to what we/other creatures may smell, hear, feel, or see as a result of climate crisis</u>. What are the sensate clues we experience – and can use in our storytelling – that tell us we are experiencing climate crisis? And conversely, what might be imperceptible to our senses, but cause great damage? (Exp. CO2 has no smell.)</p> <p>6) <u>Update your pitch</u> with one paragraph about what sensory details and aspects of your subjects' identities and climate experiences you hope to capture in your story. How will you report these details? How will you attempt to bring them to life for your viewer/listener/reader? This is ungraded, but use it as an opportunity to think through the your pitch more concretely and consider its potential strengths and pitfalls from a storytelling/reportorial perspective. <u>Please put this in your pitch in the Google Drive and highlight it so I can see it by 9am, Tuesday, 2/8. I'd like to review your thoughts prior to class.</u></p>	Dr. Yolanda Muñoz	
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6	Feb 16	Indigenous Knowledge & Learning	<ul style="list-style-type: none"> Callison, C. (2021). Journalism, Indigenous knowing, and climate futures (and pasts). In H. Bødker & H. E. Morris (Eds.), <i>Climate Change and Journalism Negotiating Rifts of Time</i> (pp. 10-23). London, UK: Taylor Francis. "What Western Society Can Learn From Indigenous Communities" "He's the youngest Chief in his First Nation's history. Now he's leading their fight against climate change." Indigenous Voices for Environmental Justice Reforming the Arctic Narrative 	<u>Mark Trahant</u>	Come to class prepared to discuss readings & 3 climate stories you've noticed in the past week, with thoughts on how each worked / didn't work / could be extended.
7	Feb 23	Digital Technologies & Outer Space	<ul style="list-style-type: none"> Ensmenger, N. (2018). The Environmental History of Computing. <i>Technology and Culture</i>, 59(4), S7-S33. Cool, Z. (2019). Oil is the New Data. <i>Logic</i>, 9, 15-30. "What Climate Change Looks Like From Space" "The Elusive Peril of Space Junk" Pick any two pieces from this collection and come to class ready to discuss / work what you learned into class conversation: "The Nature of Data Centers" 	<u>Dr. Kerry Cawse-Nicholson [JPL]</u>	Pitch 2
8	Mar 2	Recycling	Read/watch/listen and prepare to discuss one of the following: <ul style="list-style-type: none"> John Oliver on plastics recycling Frontline/NPR on plastics recycling Planet Money episode/transcript 	<u>Erik Conway</u>	Come to class prepared to discuss readings & 3 climate stories you've noticed in the past week, with thoughts on how each worked / didn't work / could be extended.
9	Mar 9	Cities & urban environments	"Shade" "Follow the Carbon" "Contact with nature in cities reduces loneliness, study shows" "Poison in the Air" Selections from: " Extreme Cities: The Peril and Promise of Urban Life in the Age of Climate Change " Selections from: " Form and Flow: The Spatial Politics of Urban Resilience and Climate Justice "	Communities for a Better Environment "toxic tours"	Climate Story: Analysis & Extension
10	Mar 16	SPRING BREAK			

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11	Mar 23	Covering Communities & Creating a "Climate Emergency" Beat	<p>Listen: "The Man Who Put the 'P' in NPR" (Radio Diaries, 22 minutes)</p> <p>Listen: "Who is NPR (For)?" (Throughline, 38 minutes)</p> <p>Read: "All the right words on climate have already been said" (Nieman Lab, June 29, 2021)</p> <p>Read "The media are complacent while the world burns" (Columbia Journalism Review, April 22, 2019)</p> <p>Read: Schudson, M. (2008). Six or seven things news can do for democracy. In <i>Why democracies need an unlovable press</i> (pp. 11-26). Cambridge, UK: Polity Press.</p> <p>Questions to think about:</p> <ul style="list-style-type: none"> • What do you think journalism's <i>public service</i> is? What ideal of "public" do you think guides journalism – or <i>should</i> guide journalism? Do you think these answers should be the same or different when considering <i>climate stories</i>? • What makes something a "beat" in journalism? What are the strengths and weaknesses of beats? Where do they come from? What beats do you think <i>should</i> exist – and why don't you think they do? • Why be part of a news organization at all? How do you imagine the kind of news organization you'd like to be part of, and one that you wouldn't join? 	<u>Erin Stone</u> (KPCC)	Come to class prepared to discuss readings & 3 climate stories you've noticed in the past week, with thoughts on how each worked / didn't work / could be extended.
12	Mar 30	Labor & Migration & Borders	<p>Too Hot to Work: Assessing the Threats Climate Change Poses to Outdoor Workers, Union of Concerned Scientists</p> <p>The Migrant Workers Who Follow Climate Disasters, Sarah Stillman, <i>New Yorker</i></p> <p>Heat is killing workers in the U.S. — and there are no federal rules to protect them, both stories NPR and Columbia Journalism Investigations</p> <p>Wages for Climate Stewardship?</p>	<u>Saket Soni</u> [Resilience Force]	Final Project Proposal

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13	Apr 6	Popular Culture	<p><u>Red Tides</u> by Eiren Caffal gives us a path to talk about how to make climate change personal, connecting our own lives to the issue.</p> <p><u>All Literature Is Climate Change Literature</u> by Jeffrey Arlo Brown invites us to geek out and talk about how we need to not only seek out new literary works about the deeply human effects of climate change, but also reread classical work through this lens.</p> <p>Look at <u>The Greenhouse Affect</u>.</p> <p>Please watch one of the following films</p> <ul style="list-style-type: none"> ○ <u>Don't Look Up?</u> (Contextualize by watching a bit of this video) ○ Nausicaa of the Valley of the Wind (available on HBOMax) [Students can obtain free access to HBOMax by using their USC email credentials. Select “sign in”, then “sign in through tv or mobile provider.” Select “view all providers” and scroll down to “Univ. of Southern California.” You will be prompted to sign in using your USC login.] 	Author <u>Megan Stielstra</u> Author-illustrator <u>Mehitabel Glenhaber</u>	Come to class prepared to discuss readings & 3 climate stories you've noticed in the past week, with thoughts on how each worked / didn't work / could be extended.
14	Apr 13		<p style="text-align: center;">WORKING SESSION</p> <p>Recognizing that you should be devoting the bulk of your time to developing your final projects, we are making this week a focused workshop.</p> <p>There are no assigned readings / watchings but attendance is mandatory (as usual) and in-person (on the patio) and we're asking you to come ready to work, with these four things:</p> <ul style="list-style-type: none"> ○ one surprising / revealing / provocative learning or realization that is key to your project; ○ one genuine question / conundrum / challenge / puzzle that you don't know the answer to, and that you need help with; ○ thinking about the other people and projects in the class, come with one or more resources that would be helpful to a few other students' projects, that you think would benefit them and their work; ○ one draft piece of your project that needs revision / development / editing / a next stage of maturity -- this can be anything, e.g., a draft piece of text, a detailed outline, a rough cut of audio or video, a storyboard, a data set analysis, an early-stage visualization, etc.. The point is to arrive with something that's currently draft-y and that will get better by the end of next week's class. 		
15	Apr 20		Working Session + Potluck + Presentation Dry Runs		
16	Apr 27		Final Project Presentations		

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Selected Additional Resources

These connect to many of the class themes, will likely be drawn upon in multiple weeks, and may be further helpful background material for your projects.

We will create a class Zotero folder with these resources and others we discover along the way. Students are strongly encouraged to add to the Zotero folder!

- [Heat Wave: A Social Autopsy of Disaster in Chicago](#) by Eric Klinenberg
- [The Ministry for The Future](#) by Kim Stanley Robinson
- [Thinking Like a Climate](#) by Hannah Knox
- [How Climate Change Comes to Matter](#) by Candis Callison
- The Uninhabitable Earth [[book](#), [article](#)] by David Wallace-Wells
- Parable of the Sower (book, graphic novel) by Octavia Butler
- [NYT list](#) of climate change books
- [Introduction to Modern Climate Change](#) by Andrew Dressler
- [Believers: Making a Life at the End of the World](#)
- [Climate Change & Journalism collection](#) by Henrik Bodker and Hanna Morris
- [Revenge of the Real](#) by Benjamin Bratton

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Internships

The value of professional internships as part of the overall educational experience of our students has long been recognized by the School of Journalism. Accordingly, while internships are not required for successful completion of this course, any student enrolled in this course that undertakes and completes an approved, non-paid internship during this semester shall earn academic extra credit herein of an amount equal to 1 percent of the total available semester points for this course. To receive instructor approval, a student must request an internship letter from the Annenberg Career Development Office and bring it to the instructor to sign by the end of the third week of classes. The student must submit the signed letter to the media organization, along with the evaluation form provided by the Career Development Office. The form should be filled out by the intern supervisor and returned to the instructor at the end of the semester. No credit will be given if an evaluation form is not turned into the instructor by the last day of class. Note: The internship must be unpaid and can only be applied to one journalism or public relations class.

Statement on Academic Conduct and Support Systems

a. Academic Conduct

Plagiarism

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

USC School of Journalism Policy on Academic Integrity

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

“Since its founding, the USC School of Journalism has maintained a commitment to the highest standards of ethical conduct and academic excellence. Any student found plagiarizing, fabricating, cheating on examinations, and/or purchasing papers or other assignments faces sanctions ranging from an ‘F’ on the assignment to dismissal from the School of Journalism. All academic integrity violations will be reported to the office of Student Judicial Affairs & Community Standards (SJACS), as per university policy, as well as journalism school administrators.”

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

b. Support Systems

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

studenthealth.usc.edu/counseling

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

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

suicidepreventionlifeline.org

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

Relationship and Sexual Violence Prevention and Services (RSVP) - (213) 740-9355(WELL), press “0” after hours – 24/7 on call

studenthealth.usc.edu/sexual-assault

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

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

equity.usc.edu, titleix.usc.edu

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following *protected characteristics*: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations. The university also prohibits sexual assault, non-consensual sexual contact, sexual misconduct, intimate partner violence, stalking, malicious dissuasion, retaliation, and violation of interim measures.

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

usc-advocate.symplicity.com/care_report

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

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

dsp.usc.edu

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

USC Support and Advocacy - (213) 821-4710

uscsa.usc.edu

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

Diversity at USC - (213) 740-2101

diversity.usc.edu

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

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

dps.usc.edu, emergency.usc.edu

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

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

dps.usc.edu

Non-emergency assistance or information.

Annenberg Student Success Fund

<https://annenberg.usc.edu/current-students/resources/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 Instructors

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-

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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 and a Masters from the MIT Media Laboratory.

Colin Maclay specializes in innovation and change, engaging wicked problems at the interaction of media, technology and society. He draws on interdisciplinary and multi-stakeholder collaborations to interrogate emergent trends, realize meaningful research, and integrate them with real-world strategy for learning and change. A hacker of universities and committed collaborator, Colin has worked on five continents and engaged with diverse communities and organizations worldwide on innovation, democracy, media, learning, and policy. He is Research Professor and Executive Director of the USC Annenberg Innovation Lab, founded the Digital Initiative at Harvard Business School, and spent a decade building Harvard's Berkman Klein Center for Internet & Society. Colin has a PhD from Northeastern University, an MPP from the Harvard Kennedy School and a BA from the University of Wisconsin-Madison.