**JOUR 412: Podcasting: Origin Stories** 

**2 Units**

**Spring 2022 – Tuesdays – 10-11:40 a.m.**

**Section:** 21257R

**Location:** ANN L115

**Instructor: Henry Jenkins**

**Office:** ASC 101C

**Office Hours:** By appointment; contact Amanda Ford @ amandafo@usc.edu

**Contact Info:** hjenkins@usc.edu; (213) 309-0705

**I. Course Description**

Podcasting is the new, hot medium that has seen exponential growth over the last two decades. Millions of podcasts have been created, covering an infinite number of subjects and formats -- everything from news and documentary, fiction, conversational series, and educational series. Podcasting has tapped into a cultural phenomenon, reaching listeners on a personal and on a collective level. The medium has its roots in oral traditions, the radio medium, and film and theatre sensibilities, while technological advances allow new definitions of the way audiences and content producers interact.

Podcasting has become an area of critical examination as well, as podcasting evolves into a key part of the media landscape, reflecting social and cultural touchpoints in society. This course will explore the historical and theoretical underpinnings that have brought the podcasting movement to its current form, roots which take us through commercial, public, grassroots, and underground radio movements across the past century. Through readings, lectures, and written work, students will situate podcasting in relation to earlier generations of audio technology and identify some key figures in radio history and the ways they continue to influence choices made by contemporary podcast producers.

Above all, we will be actively listening and critically engaging with innovative works, including experimental media texts going back to the origins of radio, as well as works illustrating the diverse functions of the contemporary podcast. This range of material reflects this course’s goal of broadening exposure to current practices and audiences. We will also examine how the emergence of podcasting has impacted the diversity of voices and perspectives finding an audience, and how global access contributes to regionally specific content. In the process of this exploration, the course hopes to sensitize students to the roles which noise, sound, music, and the human voice may play in constructing soundscapes and telling meaningful stories (fictional and nonfictional).

**II. Student Learning Outcomes**

**Map** and **identify** the diverse historical models -- from classical radio drama to underground and pirate radio -- which have informed the development of contemporary podcasting.

**Define** the basic building blocks of audio-based storytelling and **examine** how they are used in different podcasting genres.

Listen to one podcast across the semester and **evaluate** how podcasting and radio create different relationships to their audiences and publics.

**III. Description and Assessment of Assignments**

First Paper: Using examples we have considered so far in the class, write a short, five-page essay describing similarities and differences in the nature of radio and the nature of podcasting. Draw on course-assigned readings to provide some conceptual frameworks for your analysis. (20 percent)

Blackboard Notes: Each week, each student will use the Discussion Board feature on Blackboard to post some initial thoughts, reactions, questions, and comments about the materials assigned. These notes should be posted at least three hours prior to when the class is scheduled to meet. (20 Percent)

Class Journal: Each student will select one ongoing podcast that they will listen to systematically across the semester, making some notes each week about their experiences consuming additional episodes of this material, the content featured in the episodes listened to each week, the ways that the podcast seeks to build listener loyalty over time, and the ways this podcast fits within the histories of the medium we have introduced across the semester. (30 Percent)

Final Exam: Students will complete a comprehensive take-home final with questions designed to encourage reflection across topics and examples we have explored this term. (20 Percent)

Class Participation: Students are expected to regularly attend and participate in class discussion. (10 Percent)

**IV. Grading**

**a. Breakdown of Grade**

|  |  |
| --- | --- |
| **Assignment** | **% of Grade**  |
|  Short Essay -- Podcasting and Radio | 20% |
| Journal -- A season of a podcast | 30% |
| Blackboard Comments | 20% |
| Final Exam | 20% |
| Class Participation  | 10% |
| **TOTAL** | **100%** |

**b. Grading Scale**

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

**c. Grading Standards**

***Journalism***

All assignments will be edited on a professional basis, and you will be judged first on the accuracy, fairness, and objectivity of your stories. You will then be evaluated for broadcast style, editing, production value, originality, and the ability to meet deadlines.

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

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

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

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

**“F” stories** have failed to meet the major criteria of the assignment, are late, and/or have numerous errors. Your copy should not contain any errors in spelling, style, grammar, and facts. Any misspelled or mispronounced proper noun will result in an automatic “F” on that assignment. Any factual error will also result in an automatic “F” on the assignment. Accuracy is the first law of journalism. The following are some other circumstances that would warrant a grade of “F” and potential USC/Annenberg disciplinary action:

• Fabricating a story or making up quotes or information.

• Plagiarizing a script/article, part of a script/article, or information from any source.

• Staging video or telling interview subjects what to say.

• Using video shot by someone else and presenting it as original work.

• Shooting video in one location and presenting it as another location.

• Using the camcorder to intentionally intimidate, provoke, or incite a person or a group of people to elicit more “dramatic” video.

• Promising, paying, or giving someone something in exchange for doing an interview either on or off camera.

• Missing a deadline.

**d. Grading Timeline**

Assignments and feedback will generally be given within two weeks.

**V. Assignment Submission Policy**

Assignments are due on the dates specified. If there is a reason you cannot submit your assignment on the due date, please contact me ahead of time.

Assignments should be emailed directly to the instructor.

**VI. Required Readings and Supplementary Materials**

*Podcasting: New Aural Cultures and Digital Media* (New York: Palgrave McMillan, 2018)

**VII. Laptop Policy**

All undergraduate and graduate Annenberg majors and minors are required to have a PC or Apple laptop that can be used in Annenberg classes. Please refer to the [**Annenberg Digital Lounge**](http://www.annenbergdl.org/) for more information. To connect to USC’s Secure Wireless network, please visit USC’s [**Information Technology Services**](http://itservices.usc.edu/wireless/support/) website.

**VIII.** **Add/Drop Dates for Session 001**

**(15 weeks: 1/10/2022 – 4/29/2022; Final Exam Period: 5/4-11/2022)**

**Link:** https://classes.usc.edu/term-20221/calendar/

**Last day to add:** Friday, January 28, 2022

**Last day to drop without a mark of "W" and receive a refund:** Friday, January 28, 2022

**Last day to change enrollment option to Pass/No Pass or Audit:** Friday, January 28, 2022 [All major and minor courses must be taken for a letter grade.]

**Last day to add/drop a Monday-only class without a mark of “W” and receive a refund or change to Audit:** Tuesday, February 1

**Last day to withdraw without a “W” on transcript or change pass/no pass to letter grade:** Friday, February 25, 2022 [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 for session 001 (or the 20 percent mark of the session in which the course is offered) to avoid tuition charges.]

**Last day to drop with a mark of "W":** Friday, April 8, 2022

**IX. 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.*

|  |  |  |  |
| --- | --- | --- | --- |
|  | Topics/Daily Activities | Audio: | Reading: |
| Week 1 1/11 | Noise, Sound, Music, Voice | From BBC’s *Noise: A Human History—*Echoes in the Dark (14:37):<https://beta.prx.org/stories/100722> The Beat of the Drum (14:20):<https://beta.prx.org/stories/100883>New Art of Listening (14:33): <https://beta.prx.org/stories/103047> Capturing Sound (14:22): <https://beta.prx.org/stories/103056> *Columbia Worksh*op “Broadway Evening” (38:09):<https://podbay.fm/p/classic-radio-drama/e/1183454460> *Guide to Getting Lost* (32:38):<https://soundcloud.com/jenniesavage/guide-to-getting-lost> (This piece is designed to be heard on a mobile phone while taking a walk.)*Suspense* “Lentigen vs. The Ants” (27:08):<https://www.youtube.com/watch?v=7KPIw_4wE8c>  | Richard Berry, Chapter 2 in *Podcasting: New Audio Culture and Digital Media* (London: Palgrave McMillan, 2018)(Rec.) David Hendy, “Echoes in the Dark” and “The New World of Listening,” and “Capturing Sound” in *Noise: A Human History of Sound and Listening* (New York: Ecco, 2013). |
| Week 21/18 | Technologies of Sound: Radio, Cinema, Records, Podcasts | *Lost and Found Sound*, “The Rise and Fall and Rise of Thomas Edison” (22:05):<http://www.kitchensisters.org/stories/lost-found-sound/>  *99 Percent Invisible*, “Bone Music” (16:41):<https://99percentinvisible.org/episode/bone-music/>  *Ways of Hearing, “Space”* (24:06):<https://www.radiotopia.fm/showcase/ways-of-hearing>  *Radio Lab,* “60 Words” (1:09:16):<https://www.wnycstudios.org/podcasts/radiolab/episodes/60-words>  |  Martin Spinelli and Lance Dann, Chapter 2, *Podcasting: The Audio Media Revolution* (London: Bloomsbury, 2019). |
| Week 31/25 | Bards and Storytellers | BBC’s *Noise: A Human History*, ‘Epic Tales’ (14:35):<https://beta.prx.org/stories/102879>  Jean Shepherd, “A Christmas Story” (43:59):<https://www.youtube.com/watch?v=GkicEleOiTM> *Lake Wobegon Storie*s, “You’re Not the Only One” (26:12):<https://www.youtube.com/watch?v=h-ZFo9S_z1k> *Have You Head George’s Podcast?,* ”A Greenfall Story” (27:00):<https://www.bbc.co.uk/programmes/p07qtmfs>*The Moth*, “Residual Effects” (21:20):<https://www.youtube.com/watch?v=ANPJz8QKBTw>  | Joe Lambert and Brooke Hessler, “The Work of Stories,” “The Stories of Our Lives,” *Digital Storytelling: Capturing Lives, Creating Community* (New York: Routledge, 2018). |
| Week 4 2/1 | Publics and Audiences | BBC’s *Noise: A Human History*, “Radio Everywhere” (14:37): <https://beta.prx.org/stories/103063>FDR fireside chat 1 (12:57):<https://www.youtube.com/watch?v=GJ6FxYl9sRE>Documentary about Norman Corwin (56:28):<https://www.npr.org/templates/story/story.php?storyId=4668028> Rush Limbaugh (14:45-25:15):[https://www.youtube.com/watch?v=3NN vw MFw](https://www.youtube.com/watch?v=3NNnXvwgMFw)  *America’s Town Meeting of the Air*, “Should the U.S. Open Its Doors to Displaced Persons Now?” (Listen until 36:00)<https://www.oldtimeradiodownloads.com/variety/americas-town-meeting-of-the-air/should-the-u-s-open-its-doors-to-displaced-persons-now-1946-10-31> | Susan J. Douglas, “The Invention of the Audience,” *Listening In: Radio and the American Imagination* (Minneapolis: University of Minnesota Press, 2004). |
| Week 5 2/8 | Documenting Ordinary Folks | *CBS Workshop*, “I Was the Duke” (27:21): <http://ia600202.us.archive.org/33/items/CBSRadioWorkshop/CBSrw_56-12-09_ep46-I_Was_the_Duke.mp3>  *Studs Terkel with Welfare Mothers* (54:55):<https://studsterkel.wfmt.com/programs/mothers-discuss-hardships-living-welfare>  *The Promise*, “A Beautiful Day in the Projects” (23:39):<https://wpln.org/post/the-promise-part-2-a-beautiful-day-in-the-projects/>*Story Corps* on Stonewall (22:45):<https://storycorps.org/stories/remembering-stonewall/>*Snap Judgmen*t, “Map of the Disappeared” (48:36):<https://podyssey.fm/podcast/itunes283657561/episode23689191-Disappeared-Snap-Judgment>  | Dave Isay, “The Story of Story Corps,” *Listening is An Act of Love: A Celebration of American Life from the Story Corps Project* (New York: Penguin, 2008). |
| Week 62/15 | The NPR Tradition  | Sandy Toland, “The Lemon Tree” (41:39):<https://freshairarchive.org/segments/sandy-tolans-lemon-tree>*Code Switch*, “A Letter from Young Asian Americans, to their Parents, about Black Lives Matter” (23:14):<https://podcasts.apple.com/gb/podcast/code-switch/id1112190608?i=1000373164987&mt=2>  The Sporkful, “Aleppo Sandwich part 1” (28):<https://podcasts.apple.com/us/podcast/10-years-1-aleppo-sandwich-pt-1/id350709629?i=1000491944395> The Sporkful, “Aleppo Sandwich Part 2” (28):<https://podcasts.apple.com/gh/podcast/10-years-2-aleppo-sandwich-pt-2-update/id350709629?i=1000491944396>*Heavyweight*, Episode 11—Christina (44:03):<https://gimletmedia.com/shows/heavyweight/j4hlkd/11-christina> | Scott Carrier, “The Jackie Kennedy Moment;” The Kitchen Sisters, “Talking to Strangers;” Sandy Tolan, “The Voice and the Place;” In *Reality Radio: Telling True Stories Through Sound* (Durham: University of North Carolina, 2017). |
| Week 72/22 | NPR, *This American Life* and *Serial* | *This American Life,* Abdi & the Golden Ticket (54:00):<https://www.thisamericanlife.org/560/transcript>  *Serial*, “The Alibi” (53:55):<https://serialpodcast.org/season-one>*S-Town*, E1 (54:00): <https://stownpodcast.org/chapter/1>   | Rebecca Ora, “Invisible Evidence: Serial and the New Unknowability of Documentary,” in *Podcasting: New Aural Cultures and Digital Media*, Cham: Springer, 2018.Sarah Koenig and Julie Snyder, “One Story, Week by Week,” *Reality Radio: Telling True Stories Through Sound* (Durham: University of North Carolina, 2017) |
| Week 83/1 | Black and Ethnic Radio | *Black Radio: Telling It Like It Was*,Hour 1 “In the Beginning” and “Pride & Enlightenment, (51:59):<https://beta.prx.org/stories/355118>*Black Radio: Telling It Like It Was*,Hour 5 “Civil Rights” and “Let’s Have Church” (51:59):<https://beta.prx.org/stories/355822>  *The Last Pirates: Britain’s Rebel DJs* (59:36):<https://www.youtube.com/watch?v=BI1l-CXBuGQ> *The Stoop*, “The Birth of Solomon” (31:50):<http://www.thestoop.org/home/2018/5/1/episode-14-the-birth-of-solomon>  *#Good Muslim, Bad Muslim*, “Pins and Polls”:<https://www.goodmuslimbadmuslim.com/podcast/2016/11/29/023-pins-and-polls>   (Listen to the first half hour or so) | John Fiske, “Blackstream Knowledge,” *Media Matters: Race and Gender in U.S. Politics* (New York: Routledge, 1996)(Rec.) Richard Durham, *Golden Age of Black Radio, Archives of African-American Music and Culture*  |
| Week 93/8 | Amateur, Underground, Community Traditions | *Prometheus Radio* (1:00:45):<https://www.youtube.com/watch?v=ehcIjYbSsqo> *Nancy*, “Emma Gonzales Wants You to Vote,” (26:47):<https://www.wnycstudios.org/podcasts/nancy/episodes/emma-gonzalez-march-for-our-lives-vote>*Ear Hustle*, “The Big No-No” (41:24):<https://www.earhustlesq.com/episodes/2018/11/8/the-big-no-no>  *Illuminative on the Air*, “We Have Medicine for Each Other” (54:54):<https://illuminatives.org/illuminative-on-air-podcast/>   | Lukasz Swiatek, “The Podcast as an Intimate Bridging Medium,” in *Podcasting: New Aural Culture and Digital Media,* Cham: Springer, 2018.(Rec.) Susan J. Douglas, “Popular Culture and Populist Technology: The Amateur Operators, 1906-1912,” *Inventing American Broadcasting, 1899-1922* (Baltimore: Johns Hopkins University Press, 1989). |
| Spring Break3/15 | No class |  |  |
| Week 103/22 | Long Form Reporting | *In the Dark*: “The Crime” (34:46):<https://www.apmreports.org/episode/2016/09/07/in-the-dark-1>*Gangster Capitalism*, “The Side Door” (39):<https://podcasts.apple.com/us/podcast/s1-the-college-admissions-scandal-i-ep-1-the-side-door/id1460320573?i=1000519261581>*The Caliphate*, “The Recruitment” (33):<https://podcasts.apple.com/us/podcast/chapter-two-recruitment/id1357657583?i=1000409977536> *The Caliphate,* “An Examination” (30):<https://podcasts.apple.com/us/podcast/an-examination-of-caliphate/id1357657583?i=1000502817283> *The Refuge*, “Sibling Rivalry” (12:15):<https://www.thresholdpodcast.org/the-refuge-e1>  |   |
| Week 113/29 | Regional Voices: The American South  | *Us and Them,* “Hillers and Creekers” (36:04):<https://www.wvpublic.org/section/arts-culture/2021-08-12/hillers-creekers> *Gravy*, “Korean BBQ in Coolsville: A Memphis Report” (20:41):<https://www.southernfoodways.org/gravy/korean-bbq-in-coolsville-a-memphis-report/>*Buried Truths*, “Pistols” (38):<https://podcasts.apple.com/us/podcast/pistols-s1-e1/id1334250929?i=1000407471797> | (Rec.) Tara McPherson, “Feeling Southern: Home, Guilt and the Transformation of White Identity,” *Reconstructing Dixie: Race, Gender and Nostalgia in the Imagined South* (Durham: Duke University Press, 2003). |
| Week 124/5 | The New Radio Drama | Mercury Theater, *War of the Worlds* (57):<https://www.youtube.com/watch?v=nUsq3fLobxw>  *Homecoming*, “Mandatory” (19:24):<https://gimletmedia.com/shows/homecoming> *Video Palace*, “Somniloquy” (21):<https://podcasts.apple.com/us/podcast/somniloquy/id1439247558?i=1000421971043>  *Limetown*, “What We Know” (31:05):<https://twoupproductions.com/limetown/podcast>   | Martin Spinelli and Lance Dann, “Don’t Look Back: The New Possibilities of Podcast Drama” *Podcasting: The Audio Media Revolution* (Bloomsbury, 2019) |
| Week 134/12 | Joking Around | Jack Benny, “Christmas Episode” (29:21):<https://www.youtube.com/watch?v=YN_FilhFmQ0>, Stan Freeberg, “Christmas Dragnet” (6:38):<https://www.youtube.com/watch?v=O1vJ4sXetw4>Bob and Ray, “Mr. Science” (2:57):  <https://www.youtube.com/watch?v=J96h5viahAA>*The Goon Show*, “Rommel’s Treasure” (25:01):<https://www.youtube.com/watch?v=VuVFFNvyUT8>*The Firesign Theater*, “Nick Danger Third Eye” (28:09): <https://www.youtube.com/watch?v=RwG5c9IsgbA>*Welcome to Night Vale,* “A Story of You” (25:33):<https://www.youtube.com/watch?v=sqGYhOZONn8> *Thrilling, Adventure Hour*, “Sparks Nevada: Marshal on Mars” (24):<https://podcasts.apple.com/us/podcast/from-the-vault-sparks-nevada-marshal-on-mars-cosmic/id408691897?i=1000473084191>   | David Hendy, “You Are Not Alone: Podcast Communities, Audiences, and Welcome to Nightvale,” *Podcasting: The Audio Media Revolution* (Bloomsbury 2019) |
| Week 144/19 | Listening to Music | *Song Exploder*, “Janelle Monae” (19:07):<https://songexploder.net/janelle-monae> *Dolly Parton’s America*, “Neon Moss” (45:15):<https://www.wnycstudios.org/podcasts/dolly-partons-america/episodes/neon-moss> *Aria Code*, “Verdi’s La Traviata” (33:10):<https://www.wnycstudios.org/podcasts/aria-code/episodes/aria-code-verdi-la-traviata-diana-damrau> | Susan Douglas, “The Kids Take Over: Transistors, DJs and Rock’n’Roll,” *Listening In: Radio and the American Imagination* (Minneapolis: University of Minnesota Press, 2004). |
| Week 154/26 | Reconsidering the Past  | *You Must Remember This*, “Hattie McDaniel” (55:43):<http://www.youmustrememberthispodcast.com/episodes/2019/10/23/hattie-mcdaniel-six-degrees-of-song-of-the-south-episode-2>*Slow Burn*, “Martha” (27:27):<https://podcasts.apple.com/us/podcast/s1-ep-1-martha/id1315040130?i=1000395358934>  *Uncivil,* “The Paper” (21:01):<https://gimletmedia.com/shows/uncivil/z3h6dd/the-paper> | Sarah Larsen, “‘Uncivil’: The Civil War Stories We Didn’t Learn in School,” *The New Yorker*, October 5, 2017. |
| FINAL EXAM PERIOD:5/10, 8-10 a.m. | You must have your take home final exam completed by this date. |  |  |

**X. Policies and Procedures**

**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](http://policy.usc.edu/scientific-misconduct).

*USC School of Journalism Policy on Academic Integrity*

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

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

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

**b. Support Systems**

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

[studenthealth.usc.edu/counseling](https://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://www.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](https://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](https://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](https://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 Student Accessibility Services - (213) 740-0776*

[osas.usc.edu/](https://osas.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](https://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](https://diversity.usc.edu/)

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

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

[dps.usc.edu](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.

**XI. About Your Instructor**

Henry Jenkins, the Provost’s Professor of Communication, Journalism, Cinematic Arts, and Education at the University of Southern California, co-hosts *How Do You Like It So Far?*, a podcast about popular culture in a changing world. He is the author or editor of twenty books on various aspects of media and popular culture. Among the most recent are *By Any Media Necessary: The New Youth Activism*; *Popular Culture and the Civic Imagination: Case Studies of Creative Social Change*; *Participatory Culture: Interviews*; and *Comics and Stuff.* He has been a lifelong fan of classic radio and a passionate convert to podcasts as a form of creative expression and nonfiction narrative, helping to organize a series of Vision and Voices events about the medium.