



COMM 206: Communication & Culture 4 units

Fall 2022 – Tuesday/Thursdays 9:30-10:50am

Section: 20388

Location: ANN L105A

Instructor: Alison Trope, Ph.D. (she/her/hers)

Office: ANN 310A

Office Hours: by appointment (Zoom or ANN patio)

Contact: trope@usc.edu

Teaching Asst: Alexandria Arrieta (she/her/hers)

Section: Tuesdays 11-11:50, 12-12:50

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Section: Wednesdays 10-10:50, 11-11:50am

Office/Office hours: by appointment

Contact: hatrick@usc.edu

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The University of Southern California's (USC) University Park campus is located on the traditional land of the Tongva People. You can visit <https://mila.ss.ucla.edu/> to learn about the history of Indigenous peoples in Los Angeles and read stories shared by the Tongva community. To learn about the Indigenous land on which your learning location resides, you can visit <https://native-land.ca>.

Labor Acknowledgement

This course was originally designed by Professors Sarah Banet-Weiser and Taj Frazier. It has evolved through the years as colleagues, including myself, have brought their own interests and pedagogical approaches to the class. I have also benefited from years of graduate student assistance from Ph.D. students who have offered valuable feedback on my syllabus and teaching. In addition, I always benefit from the students in the classroom each semester—specifically the media and observations they share in discussion and by email.

Course Overview

This course is designed as an introduction to Cultural Studies, an interdisciplinary area of critical analysis, ideas, concepts and research that is essential to the academic discipline of Communication. Communication(s) refers to the various practices and technologies we use to convey and share information and feelings, and to connect people, places, ideas, things and products. Culture, however, is a more complex and elastic concept; its definition more difficult to establish firmly. To some degree, it denotes both the history and legacies of such systems of communication, and even more systems of meaning making. But it also indicates how such systems of information, communication, and meaning are negotiated, articulated, constrained, and transformed within a society. Culture consequently describes the totality of all communication practices, terms, and systems of information and meaning. It signifies what people actually “do” (their thinking and practices of social life and meaning-making), as well as the “social context” or “structures” they live and operate within (the rules, conditions, and conventions that regulate, influence, and demarcate their activity) where these practices and processes are shaped and enacted.

In this class we will explore the above ideas, giving close attention to the relationship between **culture** and **power** (the organization, management, regulation, domination, and contestation of social life) – a relationship that scholars describe and categorize through the idiom “the politics of culture.” The first half of the course will be devoted to general approaches, key concepts, and overarching questions, with a particular emphasis on the study

of media, popular culture, and communication. The second half will focus more specifically on distinct units of study—gender, pop music, television, radio, brand culture, and others—as individual case studies of cultural analysis. We will pay particular attention to how notions of both culture and cultural study have changed over time, and how those legacies influence contemporary debates around cultural production, cultural identity, and global cultural change. We will examine further how the legacies of thinking and talking about culture influence contemporary debates. But most importantly, we will interrogate and identify how the theories and concepts learned throughout the course tie into our lives and the lives of others. Thus, our personal and collective experiences, and, even more, the historical and cultural forces that shape these experiences, will be a priority. You will be called upon to situate the theories and concepts learned in class and readings in relation to your lives and your experiences, and to identify and construct new categories, concepts, and modes of analysis that best resonate with the challenges, realities and phenomena of that we and others encounter on a daily basis.

In the end, this class's purpose is to strengthen and nuance your understanding of the historical and cultural moment in which we live, and increase your confidence and ability to critically think, talk, write, and communicate this understanding in a manner that conveys rigor, openness, honesty, and compassion. The class also serves as a gateway to upper division electives with a cultural emphasis, covering themes such as identity and representation (gender, race and ethnicity, LGBTQ identities, youth, etc.), visual culture, popular culture, media and entertainment industries (music, fashion, celebrity, games, sports), social change and resistance.

Student Learning Outcomes

Every student comes into our class with different abilities, passions, priorities, lived experiences, and ways of learning. I invite you to begin where you are—to listen and learn from course content and discussions, to critically contemplate, question, and critique. To that end, the learning outcomes below are fluid, and work in collaboration and dialogue with my teaching (as well as that of your Teaching Assistants), course content, and class discussions. What students take away will depend on where they start, how they engage, and how they tap into their capacities to learn and grow. It is my hope that this course provides an opportunity for you to:

- Understand and be able to articulate the relationship between culture and power as explored by a range of cultural and communication theorists
- Apply historical and theoretical legacies of the study of culture to contemporary debates around cultural production, identity, and change
- Discern and distinguish the role of individual critique and practice in relation (and contrast to) collective approaches to cultural structures, institutions, and industries
- Critically analyze cultural artifacts in broad social contexts as well as personal lived experiences
- Critically communicate (write, curate, create, collate) based on engagement with course themes

Course Requirements, Attendance and Participation:

Students are required to do all course reading, attend all classes, complete all assignments, and participate actively in this course. In addition to weekly lectures, there will be mandatory discussion sections held each week. These sections, led by the TAs, are designed to be opportunities for students to ask questions, rehearse ideas, workshop assignments, etc. Because of the size of the course, the sections are helpful sites for more individualized conversation, debate, and review. Attendance is important in both lecture and discussion: there is significant material covered in both contexts that is not in the reading, and you may have trouble passing the course if you do not attend. In addition, there will be regular media screenings in lecture that will help you apply course themes and theories (and for which you will be responsible). There are writing assignments for this class, and because they are directly linked to lectures, discussions, reading assignments, it is critical that you keep up with the schedule.

Please note: simply showing up to class or discussion does not guarantee a perfect attendance/participation score. Participation can encompass many things, including speaking in class, emails to your professor and/or TA, sharing media or other examples relevant to class with your professor and/or TA, office hours, attentive listening during class, **optional/recommended online discussion** (see [here](#)). Participation grades will start at 85—the threshold—and then move up or down based on the factors above.

If circumstances prevent you from attending class or actively participating, please inform me (and/or your TA) by email ASAP. Regardless of the reason for missing, you should always keep us informed, and we will help you stay up-to-date. If you need to miss class for a religious or university-sanctioned activity, please let us know at the beginning of the term. You are responsible for accessing and staying abreast of course content in cases where you miss class, and for communicating with me in a timely manner if you have any obstacles impacting your work and successful completion of the course. I will make every attempt to listen and understand what is going on in your academic and personal life that may be impacting your progress in this class; however, it is up to you to **be proactive in your communication**.

Our Classroom and Shared Learning Experience

All students are encouraged to use the classroom as a safe (and brave) space in which to speak and voice their opinions. We all come to the classroom with different backgrounds and experiences—defined by race, ethnicity, gender, disability, religion, class, ideology, even personality. This diversity can be our greatest strength and an asset as we learn together. My expectation is that you respect not only me and any guests that may visit, but also your classmates/peers when they participate in discussion. We may not truly understand another person's perspective, but we can/should listen with acceptance and empathy. Every student should feel comfortable participating and being part of a productive, engaging dialogue. Given the course content, this class and the discussions we have may make you feel some discomfort. You may not always agree with me or your peers. This is normal, and part of the learning. If you ever feel that I've misspoken or misrepresented something or you have an emotional response to the material or to something someone in class has said, please reach out to me to discuss. You may also use this [google form](#) to anonymously address your concerns. Above all, please be flexible (and forgiving) with me, your peers and yourself as we navigate the topics and course content together. Our class will be framed by Robert James Jr.'s belief that "we can disagree and still love each other unless your disagreement is rooted in my oppression and denial of my humanity and right to exist."

Communication

You may reach me by email (trope@usc.edu), and I will respond typically within 24 hours. If I don't respond, feel free to nudge me. I receive many emails and sometimes things do fall through the cracks. It's nothing personal. If you want to chat with me informally, you are welcome to catch me before or after class, or you may set up a time for a one-on-one appointment. For questions, concerns, or constructive criticism of class at any time during the semester, you may use this anonymous [google form](#). We also will do course evaluations at the end of the term.

Basic Needs

Any student who has difficulty affording groceries or accessing sufficient food to eat every day, or lacks a safe and stable place to live, and believes this may affect their performance in this course, is urged to review the resources on this syllabus and contact Annenberg's Associate Dean of Student Affairs, Vince Gonzalez (vince.gonzales@usc.edu). Further, if you are comfortable, please feel free to let me know about your situation, so that I may help connect you with the support you need.

Classroom Technology

I recommend that notetaking be done by hand to maintain attention and engagement during the course, and enhance your learning. To that end, **we will NOT have laptops during lectures**, though you may use them for small group work. During class, you should **avoid** multitasking on mobile phones or web surfing. [To understand the reasons for this guidance, you may want to read "[Why you should take notes by hand – not on a laptop](#)" and "[The Myth of Multitasking](#)."] Being present and focused on our collective learning can help create a sense of community. Please remember that USC policy **prohibits sharing** of any course content outside of the learning environment. As a student, you are responsible for the appropriate use and handling of these recordings under existing SCampus policies regarding class notes (<https://policy.usc.edu/scampus-part-c/>). These rules will be strictly enforced, and violations will be met with the appropriate disciplinary sanction. If there are reasons you need to use your laptop during class, please discuss them with me individually.

Required Readings and Supplementary Materials

All reading will be posted on BlackBoard as PDFs or weblinks. Some readings are OPTIONAL. In some cases, I may still lecture on them, so you may choose to quickly skim. They will enhance or extend your understanding of a subject or concept. If you have trouble opening or reading any of the articles, let me know ASAP. Lecture slides will be available ONLY when stipulated by letter from OSAS. For others, remember that notetaking is an important skill for college and beyond.

Description and Assessment of Assignments

You must complete ALL of these assignments in order to pass the class. **Failure to complete one or more of them will result in failing the class.**

You will receive details about each assignment/exam separately. **All assignments must be completed and handed in on time. Late papers will be penalized. Emailed assignments will not be accepted. 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 professor in a timely manner, before the assignment is due. Do not wait until the end of the semester to sort things out. Remember: this is YOUR responsibility.**

Essays (60% total): There are three essays due in this class (one of which will be a video essay /project). Each essay will be approximately 1500-2000 words (video essay length 3-5 mins) and should be checked for grammar and spelling for written work, with proper citation practices in all assignments. These essays are designed to have you think theoretically about issues of culture; while they call on you to utilize readings, they are not intended to be summaries of arguments presented in the course. Rather they are an opportunity for you to think about cultural practices and theories from the readings as they apply to some example(s) or artifact (s) outside of class.

Midterm (20%): This in-class exam will focus on material from readings and lectures covered during week 1-6.

Discussion Section (15%): You will receive periodic in-class assignments during discussion section. The purpose of these assignments is to make sure you are keeping up with the readings.

Cultural Event Response (5%): This assignment offers an opportunity for you to write a short (400-500 words) analysis of a “cultural event” you attend throughout the semester. [Visions and Voices](#) events are highly recommended. Other options may include an art event, such as a visit to a museum or an art exhibit; a musical event, such as a concert or a symphony; a theatre event; a fashion show; a photography exhibit, etc. Due to COVID restrictions, we will also include online and virtual events. Event suggestions will be listed and periodically updated on BlackBoard. The response is an opportunity for you to relate your own activities to the discussions about culture we will be having in class, and where relevant, to the readings (no citations of readings are required). And, while surely events such as fraternity/sorority rush parties, raves, and other sorts of parties are also “cultural events” and often worthy of our analysis, for this assignment, narrow the definition to the kinds of events that involve a kind of cultural production. You will submit your assignment via BlackBoard by or before week 15. If you have questions (or suggestions) about events, please email.

ALL of your work will be evaluated on the following:

- 1) the level of your engagement with the class materials (as evidenced in your written work and participation)
- 2) your capacity to explain your ideas and analysis in articulate and well-written forms structured around a clearly stated argument
- 3) your ability to creatively explore and apply theories and methodologies from class readings, lectures, media, and discussions

Breakdown of Grade

The final course grade will be based on the following distribution:

Assignment	% of Grade
Discussion Section (attendance, in-class individual and/or group work)	15%
Cultural event post	5%
In-class midterm	20%
Essays (3 @ 20% each)	60%
TOTAL	100%

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 as per the scale shown below.

94 to 100%: A (see note below re: 97-100)	80% to 83%: B-	67% to 69%: D+
90% to 93%: A-	77% to 79%: C+	64% to 66%: D
87% to 89%: B+	74% to 76%: C	60% to 63%: D-
84% to 86%: B	70% to 73%: C-	0% to 59%: F

Grading Standards

Grades will be assigned as follows:

A	outstanding, thoughtful and insightful work and analysis, showing an ability to think beyond the basic course material. <A grade of A+ (97-100) may be given to <i>individual</i> assignments in <i>rare</i> instances where expectations are exceeded.>
A-/B+	above average work, demonstrating effort and keen understanding of conceptual ideas and their relation to work in the community site
B/B-	average work, needs improvement on ideas and argument
C+/C	shows little effort, lacks clarity and/or argument
C- and below	fulfilling the bare minimum and showing little understanding of the material

Grading Timeline

Every effort will be made to return graded assignments within two weeks from the due date (or date received). Scores for all assignments and exams are regularly updated on Blackboard. If you have concerns regarding a grade on a given assignment, you must first wait 24 hours (cooling off period) before appealing it in writing, stating the reasons why you feel the grade is inaccurate. All concerns should be addressed within 10 days of receiving the graded assignment. After that, no appeals will be accepted for review and the grade will be considered final. You are responsible for notifying me within one (1) week of a score posting if you think a score is missing or inaccurate.

Assignment Submission Policy

All assignments are due on the dates specified. Aside from in-class midterm, all assignments must be submitted via Blackboard. Lacking prior discussion and agreement with the instructor, late assignments risk being given a grade of F. Always be sure to discuss your specific and personal circumstances with your professor and/or TA.

Course Schedule

Be advised that this syllabus is subject to change - and probably will change - based on the progress of the class, world events, and/or guest speaker availability. Students should consult the Registration Calendar for dates regarding add/drop deadlines, fees, grading options, etc. NOTE: some readings are optional. I will still lecture on some of them, so it might be worth skimming them to enhance your understanding of the arguments and concepts.

Part 1: Theorizing Communication & Culture

Topics/Key Questions	Readings	Deliverable/Due Dates
Week 1 Defining Culture: Historical Debates & Divides	8/23 -Course introduction -Raymond Williams, "Culture" -Paula Triechler, "How to Have Theory in an Epidemic" 8/25 -Raymond Williams, "Culture is Ordinary" -James Carey, "A Cultural Approach to Communication"	
Week 2 Making Sense of Cultural Production & Reception	8/30 -George Lipsitz, "Popular Culture: This Ain't No Sideshow" -Stuart Hall, "The Television Discourse--Encoding and Decoding" OPTIONAL: Daniel Penny, " The Instagrammable Charm of the Bourgeoisie " 9/1 - VIEW: Inside Out - Tulsa 100 Years Later (Code Switch podcast) -Explore: Inside Out—The People's Art Project	
Week 3 The Politics of Culture: Ideology & Power	9/6 -Marx and Engels from "The German Ideology" -Louis Althusser, "Ideology and Ideological State Apparatuses (notes toward an investigation)" 9/8 -Marx and Engels, excerpt from <i>The Communist Manifesto</i> -Antonio Gramsci, excerpt <i>The Prison Notebooks</i> -OPTIONAL VIEW: Hegemony 10 min Philosophy Terms -OPTIONAL: Terrell Carver, " 21st Century Marx " -OPTIONAL: Naomi Klein, " Capitalism vs. the Climate "	
Week 4 Geographic Ideologies & Boundary Setting	9/13 -Benedict Anderson, excerpt <i>Imagined Communities</i> -Edward Said, excerpts from <i>Orientalism</i> -Gloria Anzaldúa, "The Homeland, Aztlán El Otro Mexico" 9/15 -Excerpts, from <i>Latitudes: An Angeleno's Atlas</i> -Jeff Chang, "Vanilla Cities and Their Chocolate Suburbs: On Resegregation" -Mike Desmond, "Forced Out" -REVIEW: Native Land Digital site and course land acknowledgement (see top of syllabus)	

Week 5 Intersectionality & Coalition Building	9/20 -Kimberlé Crenshaw, "Beyond Racism and Misogyny: Black Feminism and 2 Live Crew" -Jane Coaston, "The Intersectionality Wars" 9/22 -The Combahee River Collective Statement -Audre Lorde, "There is No Hierarchy of Oppression"	
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Part 2: Media & Culture Industries

Topics/Key Questions	Readings	Deliverable/Due Dates
Week 6 Everything is Awesome: Mass Culture & Media	9/27 -Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction" -Theodor Adorno, Max Horkheimer, "The Culture Industry: Enlightenment as Mass Deception" 9/29 -Stuart Hall, "Notes on Deconstructing the Popular"	Essay 1 DUE by or before 11:59pm on 10/2 via BlackBoard
Week 7 Mass Media & Nation	10/4 -Michelle Hilmes, "Radiating Culture" -Warren Susman, "'The People's Fair': Cultural Contradictions of a Consumer Society" 10/6 -Victoria Johnson, "'Essential, Desirable, and Possible Markets': Broadcasting Midwestern Tastes" (pp. 35-56) -Samantha Subramanian, "How to Sell a Country: The Booming Business of Nation Branding"	
Week 8	10/11 Midterm in class 10/13 Fall Recess	Midterm Fall Recess
Week 9 Putting Culture on Display	10/18 -Sharon Zukin, "The Urban Landscape" SKIM: Michael Sorkin, "See You in Disneyland" 10/20 -Mark Andrejevic, excerpts from <i>Reality TV: The Work of Being Watched</i> -Youjeong Oh, "Image Producers: The (Re)production of K-Pop Idols" -OPTIONAL: Anne Helen Peterson, " The Unsolvable Lack " -OPTIONAL: Rebecca Jennings, " The Blandness of Tik Tok's Biggest Stars "	

Part 3: Identity, Politics & Social Change

Topics/Key Questions	Readings	Deliverable/Due Dates
Week 10 Mapping the Aesthetic Margins	10/25 -Dick Hebdige, excerpt <i>Subculture: The Meaning of Style</i> -Angela McRobbie, "Girls and Subcultures" 10/27 -Gael Sweeny, "The King of White Trash Culture: Elvis Presley and the Aesthetics of Excess" -Alec MacGillis, " 'White Trash'—The Original Underclass "	
Week 11 Race Matters	11/1 -Richard Dyer, "The Matter of Whiteness" -Lori Kido Lopez, "Racism and Mainstream Media" -OPTIONAL: Jonathan Metzl, introduction <i>Dying of Whiteness</i> 11/3 -Carol Clover, "Dancin' in the Rain" -Corinne Mitsuye Sugino, " Multicultural Redemption: Crazy Rich Asians and the Politics of Representation " -OPTIONAL: -Kobena Mercer, "Black Hair/Style Politics"	Essay 2 Due by or before 11:59pm on 11/6 via BlackBoard
Week 12 Gender as Identity & Practice	11/8 -Sandra Lee Bartky, "Foucault, Femininity and the Modernization of Patriarchal Power" -Roxane Gay, excerpt from <i>Bad Feminist</i> -OPTIONAL: Celia Kitzinger, Hannah Firth, "Just Say No? The Use of Conversation Analysis in Developing a Feminist Perspective on Sexual Refusal" 11/10 -LISTEN: It's Been a Minute Podcast (Writer Liz Plank Has 'A New Vision For Mindful Masculinity' In 'For The Love Of Men')	
Week 13 Post-race, Multiculturalism & the Global Marketplace	11/15 - Jeff Chang, "We Are All Multiculturalists Now: Visions of One America" -Kim Tran, "The Diversity and Inclusion Industry Has Lost Its Way" 11/17 - Meshell Sturgis, Ralina Joseph, "Visualizing Mixed Race and Genetics" -Ian Holmes, " What Happens When Genetics Talk Sloppily About Race "	
Week 14 Whose Planet Earth? Thinking About Environmental Justice	11/22 -Carl Zimmering, excerpt from <i>Clean and White: A History of Environmental Racism in the United States</i> -Explore: " Why Shade Trees Are Hard to Find in Redlined Neighborhoods " (<i>National Geographic</i>)	

	<p>-OPTIONAL: Alejandra Borunda, "A Shady Divide"</p> <p>-OPTIONAL: David Pellow, "Toward a Critical Environmental Justice Studies: Black Lives Matter as an Environmental Justice Challenge"</p> <p>11/24 Happy Thanksgiving!</p>	
<p>Week 15 Resistance & Narratives of Social Change</p>	<p>11/29 -Roderick Ferguson, Introduction to <i>We Demand: The University and Student Protests</i> -OPTIONAL: William Deresiewicz, "What's a Master's Degree Really Worth?"</p> <p>12/1 -The Racial Reckoning That Wasn't (Code Switch podcast) -Robin Kelley, excerpt from <i>Race Rebels</i> (pp. 55-75) -OPTIONAL LISTEN: Ezra Klein, "Ta-Nehisi Coates On Why Political Power Is Not Enough for the Right"</p>	<p>Cultural post due by or before 12/2</p>
<p>STUDY DAYS 12/3-12/6</p>		
<p>Finals period</p>	<p>12/8 Final essay/project due</p>	<p>Final Essay/Project DUE by or before 12/8 at 1pm via BlackBoard</p>

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](#).” Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

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

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

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.

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.symlicity.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

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

uscса.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://annenberг.usc.edu/current-students/resources/annenberг-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.