

COMM 620 Studies in Communication Theory: Communication, Public Memory, and Place-Making

4 Units

Fall 2023 12:30-3:20 Thursdays

Section: 20909

Location: ASC 230

Instructor: Dr. Randall A. Lake

Office: ASC 206C

Office Hours: 3:30-4:30 Thursdays and by appointment

Contact Info: rlake@usc.edu; (213) 740-3946; Zoom information available on Blackboard

Course Description

In this seminar, we will explore the communicative bases of public memory and its role in experiences of place and understandings of identity. We will engage selected literatures from the ancient to the contemporary and will consider a variety of memory places as illustrative case studies. Drawing on the expertise of the instructor, we will pay particular attention to built memory places in the West, defined capaciously but especially as imagined and embodied in the Western United States. Drawing on Western sites of memory (including urban and suburban settings, museums, and memorials), and engaging the local landscapes of Southern California, we will explore the rich relations among rhetoric, memory, and place.

Student Learning Outcomes

By the end of this course, students will be able to submit a monograph-length essay on a course-related topic of their choosing for potential publication in an appropriate academic journal. Alternatively, students will be able to advance an on-going scholarly endeavor such as a dissertation-in-progress.

Prerequisite(s): None

Co-Requisite(s): None

Concurrent Enrollment: None

Recommended Preparation: Basic preparation in humanistic theories and critical and qualitative methods of communication inquiry.

Course Notes

The course website at blackboard.usc.edu is an official place for posting information relevant to the class (such as announcements, assignments, and grades), for making available materials—both required and supplementary—other than your textbook (such as other readings, audio and video clips, and links to relevant websites), and for holding post-class discussion (such as exploring ideas further, asking questions that you weren't able to ask during class, and seeking further explanation/clarification than was provided in class). You should consult this website regularly and should be as familiar with its content and services as you would be for material distributed or discussed during class. Taking advantage of its discussion feature is a way for those who are reluctant to speak up in class to boost their participation grades. Because the university does not unequivocally recognize material placed on this website to be the intellectual property of its creator, copies of lecture notes, etc., will not be made available here.

Technological Proficiency and Hardware/Software Required

To be successful, students should have a command of and access to: Blackboard, USC email, Microsoft Word, Adobe Acrobat, USC Library Resources (including both internal and external databases), and various search engines (including Google Scholar).

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](#) for more information. To connect to USC's Secure Wireless network, please visit USC's [Information Technology Services](#) website.

Required Reading

- Bodnar, John. *Remaking America: Public Memory, Commemoration, and Patriotism in the Twentieth Century*. Princeton, NJ: Princeton UP, 1993.
- Dickinson, Greg, Carole Blair, and Brian L. Ott, eds. *Places of Public Memory: The Rhetoric of Museums and Memorials*. Tuscaloosa: U of Alabama P, 2010.
- Dickinson, Greg. *Suburban Dreams: Imagining and Building the Good Life*. Tuscaloosa: U of Alabama P, 2015.
- Linenthal, Edward Tabor. *Sacred Ground: Americans and Their Battlefields*. 2nd ed. Urbana: U of Illinois P, 1993.
- Olick, Jeffrey K, Vered Vinitzky-Seroussi, and Daniel Levy, eds. *The Collective Memory Reader*. New York: Oxford UP, 2011.
- Rubertone, Patricia E., ed. *Archaeologies of Placemaking: Monuments, Memories, and Engagement in Native North America*. Walnut Creek, CA: Left Coast, 2009.
- Walkowitz, Daniel J., and Lisa Maya Knauer, eds. *Contested Histories in Public Space: Memory, Race, and Nation*. Durham, NC: Duke UP, 2009.

These books may be obtained from any number of online sellers or borrowed from the Library. Additional required readings, which will be identified as the course progresses and student interests crystallize, will be provided as PDFs on Blackboard.

Optional Readings and Supplementary Materials

The following list of relatively recent books germane to the course are optional, depending on your interests; all of them also are candidates for the book review assignment.

Aden, Roger C. *Upon the Ruins of Liberty: Slavery, the President's House at Independence National Historical Park, and Public Memory*. Philadelphia, PA: Temple UP, 2015.

Assman, Aleida. *Cultural Memory and Western Civilization: Functions, Media, Archives*. Cambridge, England: Cambridge UP, 2011.

Araujo, Ana Lucia, ed. *Politics of Memory: Making Slavery Visible in the Public Space*. London: Routledge, 2012.

Barbato, Carole A., and Laura L. Davis, eds. *Democratic Narrative, History, and Memory*. Kent, OH: Kent State UP, 2012.

Bergman, Teresa. *Exhibiting Patriotism: Creating and Contesting Interpretations of American Historic Sites*. Walnut Creek, CA: Left Coast, 2013.

Bernard-Donals, Michael. *Figures of Memory: The Rhetoric of Displacement at the United States Holocaust Memorial Museum*. Albany: State U of New York P, 2016.

Bruggemann, Seth C. *Born in the U.S.A.: Birth, Commemoration, and American Public Memory*. Amherst: U of Massachusetts P, 2012.

Bottici, Chiara, and Challand, Benoît. *Imagining Europe: Myth, Memory, and Identity*. Cambridge: Cambridge UP, 2013.

Choi, Suhi. *Embattled Memories: Contested Meanings in Korean War Memorials*. Reno: U of Nevada P, 2014.

Coombes, Annie E. *History after Apartheid: Visual Culture and Public Memory in a Democratic South Africa*. Durham, NC: Duke UP, 2003.

Davis, Patricia G. *Laying Claim: African American Cultural Memory and Southern Identity*. 2nd ed. Tuscaloosa: U of Alabama P, 2016.

Dekel, Irit. *Mediation at the Holocaust Memorial in Berlin: Spheres of Speakability*. London: Palgrave Macmillan, 2013.

Doss, Erika. *Memorial Mania: Public Feeling in America*. Chicago: U of Chicago P, 2012.

Fagin, Stephen. *Assassination and Commemoration: JFK, Dallas, and The Sixth Floor Museum at Dealey Plaza*. Norman: U of Oklahoma P, 2013.

Fine, Gary Alan. *Sticky Reputations: The Politics of Collective Memory in Midcentury America*. New York: Routledge, 2011.

Glazier, Jack. *Been Coming through Some Hard Times: Race, History, and Memory in Western Kentucky*. Knoxville: U of Tennessee P, 2013.

Gobel, David, and Daves Rossell, eds. *Commemoration in America: Essays on Monuments, Memorialization, and Memory*. Charlottesville: U of Virginia P, 2013.

Goodall, Jane, and Lee, Christopher. *Trauma and Public Memory*. New York: Palgrave, 2015.

Greer, Jane, and Grobman, Laurie. *Pedagogies of Public Memory: Teaching Writing and Rhetoric at Museums, Memorials, and Archives*. London: Routledge, 2015.

Horton, James Oliver, and Horton, Lois E. *Slavery and Public History: The Tough Stuff of American Memory*. New York: New Press, 2006.

Hufbauer, Benjamin. *Presidential Temples: How Memorials and Libraries Shape Public Memory*. Lawrence: UP of Kansas, 2005.

Kitch, Carolyn. *Pennsylvania in Public Memory: Reclaiming the Industrial Past*. University Park: Penn State UP, 2012.

Levinson, Sanford. *Written in Stone: Public Monuments in Changing Societies*. Durham, NC: Duke UP, 1998.

Leys, Ruth. *Trauma: A Genealogy*. Chicago: U of Chicago P, 2013.

Linenthal, Edward T. *Preserving Memory: The Struggle to Create America's Holocaust Museum*. New York: Columbia UP, 2001.

Linenthal, Edward T. *The Unfinished Bombing: Oklahoma City in American Memory*. New York: Oxford UP, 2001.

Lonetree, Amy. *Decolonizing Museums: Representing Native America in National and Tribal Museums*. Chapel Hill: U of North Carolina P, 2012.

Lonetree, Amy, and Cobb-Greetham, Amanda J., eds. *The National Museum of the American Indian: Critical Conversations*. Lincoln: U of Nebraska P, 2008.

Phillips, Kendall, ed. *Framing Public Memory*. Tuscaloosa: U of Alabama P, 2007.

MacDonald, Sharon. *Memorylands: Heritage and Identity in Europe Today*. London: Routledge, 2013.

Meringolo, Denise D. *Museums, Monuments, and National Parks: Toward a New Genealogy of Public History*. Amherst: U of Massachusetts P, 2012.

Nguyen, Viet Thanh. *Nothing Ever Dies: Vietnam and the Memory of War*. Cambridge, MA: Harvard UP, 2016.

Onciul, Bryony. *Museums, Heritage and Indigenous Voice: Decolonizing Engagement*. London: Routledge, 2015.

Ricouer, Paul. *Memory, History, Forgetting*. Chicago, IL: U of Chicago P, 2004.

Ryan, David. *U.S. Collective Memory, Intervention and Vietnam: The Cultural Politics of U.S. Foreign Policy Since 1969*. London: Routledge, 2012.

Savage, Kirk. *Monument Wars: Washington, D.C., the National Mall, and the Transformation of the Memorial Landscape*. Berkeley: U of California P, 2011.

Spielvogel, J. Christian. *Interpreting Sacred Ground: The Rhetoric of National Civil War Parks and Memorials*. Tuscaloosa: U of Alabama P, 2013.

Sturken, Marita. *Tourists of History: Memory, Kitsch, and Consumerism from Oklahoma City to Ground Zero*. Durham, NC: Duke UP, 2007.

Young, James E. *The Texture of Memory: Holocaust Memorials and Meaning*. New Haven, CN: Yale UP, 1993.

West, Patricia. *Domesticating History: The Political Origins of America's House Museums*. Washington, DC: Smithsonian Institution Press, 1999.

Wilson, Ross J. *Cultural Heritage of the Great War in Britain*. Aldershot, UK: Ashgate, 2013.

Description and Assessment of Assignments

Seminar Project

A paper of the type and quality suitable for publication. Typically, it will—but need not—be critical in nature (that is, engaging a particular memory place as your object of study), and should engage the three key terms of the class—communication, memory, place—to some degree. The choice of memory place is yours; I would counsel, however, that places that you are able to experience first-hand, and repeatedly (with fresh eyes), are best-suited. For this reason, I suggest that you consider a memory place in Southern California. I hope that we may be able to visit some of these spaces together in extended class sessions during the semester; perhaps you will be inspired to think and write about one of them.

A preliminary project is due on October 26. You will turn in to me, and to one of your classmates, a draft, consisting at minimum of (1) a description of your chosen memory place, (2) a rationale for study and considered list of critical questions that you hope to answer, and (3) a proposed outline. (Obviously, if you are further along than the minimum, all the better.) During the following week, I will meet with you individually, in order to provide feedback and suggestions; by the end of this same week, you also will receive 2-3 pages of comments from your classmate (peer reviewers also will turn in their comments to me). Final papers will be presented in class on November 30. Presentations should be practiced and professional, as if you were speaking at a conference.

Book review

Listed above are comparatively recent books on collective/cultural/social/historical/public memory. You will select one and write a review, modeled on reviews in a target journal. These reviews typically are concise, offering a detailed summary of the book's argument and a judgment about its quality. You will submit the review to the whole class, so that we can use the reviews to guide our own reading. You also will prepare a 10- to 15-minute presentation that expands and supplements, i.e., does not simply copy, your written review. Books must be selected no later than September 14, and will be given out on a first-come, first-served basis. Presentations will occur throughout the semester, with some (imperfect) effort to match books to weekly topics. Written reviews are due at the time of presentation. Few of these books have been reviewed in communication journals, so you may wish to pursue publication. With prior approval, reviews of other, possibly older, books, or a series of articles, also are possible. For the exceptionally energetic, longer review essays—which review multiple, related books—also are possible.

Participation

Of course: In a doctoral seminar, I expect everyone to add to the quality of the conversation in class. Frequency does not necessarily equate to quality, especially when pursued as a compensatory strategy by the ill-prepared. What does add to the conversation are incisive questions, carefully reasoned arguments, and, most importantly, direct engagements with the day's readings. To facilitate same, and to give your instructor some advance warning, I ask that you post reactions (questions, comments, observations, criticisms, etc.) to the weekly Blackboard Discussion fora created for this purpose, no later than 9:00 p.m. on Wednesday evenings.

Grading Breakdown

Assessment Tool (assignments)	Points	% of Grade
Seminar project (preliminary)	20	20
Seminar project (final)	60	60
Book review	20	20
TOTAL	100	100%

Course Grading Scale

Letter grade and corresponding numerical point range		
94% to 100%: A	80% to 83%: B- (B minus)	67% to 69%: D+ (D plus)
90% to 93%: A- (A minus)	77% to 79%: C+ (C plus)	64% to 66%: D
87% to 89%: B+ (B plus)	74% to 76%: C	60% to 63%: D- (D minus)
84% to 86%: B	70% to 73%: C- (C minus)	0% to 59%: F

Grading Standards

All assignments must be the original work of the student and cannot have been used previously or concurrently in any other course. All assignments must be attempted and turned in to pass the course. 100 total points can be earned. Points will be given for each assignment, assuming the grading scale above. Final course grades will be calculated by summing total points earned and converting to a letter grade; conversion may employ the same scale but I reserve the right to employ a different (more generous) curve.

Points are assigned by applying the following criteria to the work being judged. My assumption is that each grade subsumes the requirements for the grade(s) below it, e.g., that B work meets and exceeds the requirements for C work, as follows:

Letter Grade	Description
A	Superior work that demonstrates original insight into the theories and materials presented in class, the application of these theories and materials, and comparisons among these theories and materials; an unusually clear and comprehensive understanding of course materials; and an articulate, polished, and correct communication style. This grade is difficult to achieve; it requires superior study habits and writing skills, and superior performance on all assignments and in attendance and participation.
B	Excellent work that demonstrates a better-than-average comprehension of the course material, as evidenced by greater detail and thoroughness in exposition, and by organized and solid, if flawed, writing or speaking. Even average students often can achieve this grade through hard work, such as utilizing a study group effectively, making a point in class of seeking clarification of difficult ideas or ideas they don't understand, conferring with the instructor during office hours, writing and revising multiple drafts of papers, and so on.
C	Adequate, average work that demonstrates a basic familiarity and understanding of the course materials, as evidenced by an ability to summarize main points correctly, to identify key figures and main ideas from memory on examinations, and to convey understanding in basic, readable prose. This grade should be achievable by any student with decent study habits and good time management skills.
D	Deficient work that demonstrates an inadequate grasp of the course materials, as evidenced by unfamiliarity with, confusion about, or misunderstanding of key ideas, persons, and events on examinations, and hastily and poorly written assignments. This grade is often a sign of inadequate study or application, and also may be a sign of a problem in attendance or participation that contributes to inadequate study.

Letter Grade	Description
F	Failing work that demonstrates an unacceptably poor familiarity with or grasp of the course materials, as evidenced by an inability to identify even basic ideas, person, and events on examinations and seriously deficient writing. This grade may indicate an unacceptable lack of participation in the class, such as excessive absences would produce. This grade may be assigned to any work that fails to meet the stated requirements of the assignment, no matter how well done this work otherwise might be. This grade will be assigned to any work that violates the academic integrity standards and policies of the School or University. A grade of "F" in any part of the course should be taken as a sign of a problem in need of remedy.

Grading Timeline, Corrections, and Disputes

Every attempt will be made to grade assignments/exams and post grades within two (2) weeks. Scores for all assignments and exams are updated regularly on Blackboard. You are responsible for notifying me within one (1) week of a posting that you believe is missing or inaccurate.

I believe that grades are earned, not given. For this reason, I do not view grades as an opportunity to negotiate. In addition to providing a detailed rubric or rationale for your grade, I am happy to meet during office hours to explain further. Nonetheless, students occasionally are dissatisfied with the evaluation of their work. Please bring any grade discrepancies (e.g., you were not given credit for a correct answer on an examination question) to my attention immediately. In the event of a grade disagreement (e.g., you believe that your answer should be counted as correct, or that you deserve a higher grade on an assignment), please: (a) wait at least 24 hours; and (b) submit your rationale to me in writing. I will not consider petitions unless and until this process has been completed. All appeals of grades on specific assignments must be made within one (1) week of the return of that assignment; no changes will be made after this deadline.

Assignment Submission Policy

All assignments are due on the dates specified. I strongly advise that assignments be completed on time; these things tend to snowball and you end up even further behind. Absent prior approval, late work may be penalized as much as one (1) full letter grade for every 24-hour period (including weekends) that it is late.

Assignments must be turned in as specified. Generally speaking, papers will be turned in via Blackboard; exams may be administered via Blackboard or paper; and other assignments will be turned in by hand.

Add/Drop Dates for Session 001

(15 weeks: 8/21/2023 – 12/1/2023; Final Exam Period: 12/6-13/2023)

Link: <https://classes.usc.edu/term-20233/calendar/>

Last day to add: Friday, September 8, 2023

Last day to drop without a mark of "W" and receive a refund: Friday, September 8, 2023

Last day to change enrollment option to Pass/No Pass or Audit: Friday, September 8, 2023 [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, September 12, 2023

Last day to withdraw without a "W" on transcript or change pass/no pass to letter grade: Friday, October 6, 2023 [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, November 10, 2023

Tentative Course Schedule

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	Readings and Homework	Deliverable/Due Dates
Week 1 August 24	Introduction to course	Blair, Dickinson, and Ott, "Introduction: Rhetoric/Memory/Place," in <i>Places of Public Memory</i> (pp. 1-22 only); Olick, Vinitsky-Seroussi, and Levy, "Introduction"	
Week 2 August 31	Introduction to communication/memory/place	Aden, et. al., "Re-Collection: A Proposal for Refining the Study of Collective Memory and its Place"; Blair, Dickinson, and Ott, "Introduction: Rhetoric/Memory/Place," in <i>Places of Public Memory</i> (pp. 22-56); Yates, <i>The Art of Memory</i> , Chapters 1-2; Olick, Vinitsky-Seroussi, and Levy, Part I	
Week 3 September 7	Cases I	Browne, "Reading Public Memory in Daniel Webster's <i>Plymouth Rock Oration</i> "; Taylor, "Radioactive History," in <i>Places of Public Memory</i> ; Gallagher and LaWare, "Sparring With Public Memory," in <i>Places of Public Memory</i> ; Clark, "Rhetorical Experience and the National Jazz Museum in Harlem," in <i>Places of Public Memory</i> ; Hauser et al., "What Does Rhetorical Theory Do? And is That a Stupid Question?" [Begin with	

	Topics/Daily Activities	Readings and Homework	Deliverable/Due Dates
		the introduction and contributions by Jasinski and Phillips, and then browse whatever else you find accessible and interesting.]; Robbins, "Public"	
Week 4 September 14	National identity	Olick, Vinitzky-Seroussi, and Levy, Part II; Bodnar, <i>Remaking America</i> , Prologue and Part I (Chs. 1-2); Bodnar "Bad Dreams about the Good War: Bataan," in <i>Places of Public Memory</i> ; Smith and Bergman "You are on Indian Land: Alcatraz Island as Recalcitrant Memory Space," in <i>Places of Public Memory</i>	Due: Book review selection
Week 5 September 21	Remembering war I	Linenthal, <i>Sacred Ground: Americans and Their Battlefields</i> ; Balthrop & Blair, "'Lafayette, we are here!': Why Did the U.S. Commemorate Its World War I Dead in Europe?"	
Week 6 September 28	Remembering war II	Bodnar, <i>Remaking America</i> , remainder; Blair, Balthrop, & Michel, "The Mood of the Material: War Memory and Imagining Otherwise"	
Week 7 October 5	Introduction to materiality and place	Cresswell, <i>Place: A Short Introduction</i> , Chapter 1 Massey, <i>For Space</i> , pp. 1-48 Bowman, "Tracing Mary Queen of Scots," in <i>Places of Public Memory</i>	

	Topics/Daily Activities	Readings and Homework	Deliverable/Due Dates
		Armada, "Memory's Execution: (Dis)Placing the Dissident Body," in <i>Places of Public Memory</i> ; Aoki, Dickinson, & Ott, "The Master Naturalist Imagined: Directed Movement and Simulations at the Draper Museum of Natural History," in <i>Places of Public Memory</i> ; Dickinson, "Memories for Sale: Nostalgia and the Construction of Identity in Old Pasadena"	
Week 8 Dates: 10/9-10/13	NO CLASS		[Fall Recess: Thursday, October 12 and Friday, October 13]
Week 9 October 19	Memory of trauma	Tal, <i>Worlds of Hurt</i> , Ch. 2; Young, <i>The Texture of Memory</i> , pp. 302-309; Prosis, "Prejudiced, Historical Witness, and Responsible: Collective Memory and Liminality in the Beit Hashoah Museum of Tolerance"	
Week 10 October 26	Memory and tourism	Sharpley & Stone, <i>The Darker Side of Tourism</i> , Part I; Bowman & Pezullo, "What's So Dark About Dark Tourism?"	DUE: Preliminary seminar project
Week 11 November 2	More on Indigenous places	Rubertone, <i>Archaeologies of Placemaking</i>	
Week 12 November 9	Contesting settler memory	Dickinson, Ott, and Aoki, "Spaces of Remembering and Forgetting: The Reverent Eye/I in the Plains Indian Museum";	

	Topics/Daily Activities	Readings and Homework	Deliverable/Due Dates
		Black, "Native Resistance to Allotment and the Unmasking of Paternal Benevolence"; King, "Displaying Legible Rhetorics and Sovereignties"; McGeough, Palczewski, & Lake, "Oppositional Memory Practices: U.S. Memorial Spaces as Arguments Over Public Memory"	
Week 13 November 16	Cases in race and class	Walkowitz & Knauer, <i>Contested Histories in Public Space</i> ; Olick, Vinitsky-Seroussi, and Levy, Part III	
Week 14 November 23	NO CLASS		[Thanksgiving Break: Wednesday, November 22 – Sunday, November 26]
Week 15 November 30	Wrap-up		DUE: Final seminar project presentations
STUDY DAYS Dates: 12/2-12/5			
FINAL EXAM PERIOD December 12, 1:00 p.m.			DUE: Final seminar projects

Policies and Procedures

Additional Policies

Format: This class emphasizes collaborative learning, in which we jointly ask questions of the material and each other and explore possible answers; in short, the class is heavily discussion-oriented. Even lecture—the purpose of which is to amplify, clarify, and supplement the course materials, not to duplicate or regurgitate them—will involve my asking questions of you. I ask questions not to trip you up or “test” you but to find our common basis for discussion in your experience. In addition, lecture may not cover all important aspects of the readings and may cover materials not in them while exams may cover any material assigned. To get the maximum out of class, then, it is important to complete the material assigned and formulate some thoughts and questions in advance. If you don’t, you will be less prepared to contribute meaningfully to our conversation that day. Class also is your opportunity to ask about something in the reading that is not being covered explicitly that day. So come prepared

to engage the material—to offer comments, ask and answer questions—in conversation with your classmates and me. To facilitate discussion, please bring the materials assigned to every class session.

Diversity, Equity, and Inclusion: I strive to create an affirming, welcoming climate for all students because diversity helps us understand the complexities of the world and the challenges we face together. Diversity encompasses differences in age, color, ethnicity, national origin, immigration status, gender, physical or mental ability, religion, socioeconomic background, veteran status, and sexual orientation. However, it is not measured simply by statistics but by an environment in which mutual learning is cultivated and a community of care fostered. If at any point you feel that I am not living up to this promise, please let me know immediately. I am here to listen and learn.

I am happy to work with students who require accommodations in class. If you are one of these students, please reach out to the Office of Student Accessibility Services (osas.usc.edu) so that I can work with them to address your situation effectively and appropriately.

I also recognize that learning styles differ. Should you need materials to be presented in a different way, please let me know.

Professionalism: I expect students to display professionalism at all times. This includes:

Engaging in dialogue from a posture of good faith. We will discuss and debate a range of issues—some of which will be more sensitive than others. We will disagree. These disagreements will serve us best when we explore them carefully rather than papering them over. However, disagreement need not—and should not—be disagreeable; being a good arguer is not synonymous with being argumentative or quarrelsome. On the contrary, an effective arguer is open-minded, a good listener, respectful of the opinions of others, and able to fashion arguments in a way that others will find reasonable. In contrast, operating from a posture of antagonism (hostility or aggression), contrarianism (disagreement for its own sake), or bad faith (manipulation) can create a toxic, unproductive, and frankly unpleasant experience for all. Playing “devil’s advocate” should be done only to introduce nuance for the purpose of reaching greater understanding. The best policy is always to T.H.I.N.K. before you speak by ensuring that your comment is: Thoughtful, Helpful, Interesting, Necessary, Kind.

Understanding the importance of and limitations on freedom of speech. I strongly affirm the importance of free speech. However, your right to freedom of speech is not violated if you disagree with someone, if your beliefs are challenged, or if you disagree with me. Your freedom of speech is violated when you are unduly punished or penalized for expressing your ideas. Relatedly, hate speech or abusive language that is explicitly sexist, racist, gendered, homophobic, ableist, or derogatory will not be tolerated.

Culture of Caring: At the end of the day, although I am your instructor, I also am concerned for your health, safety, and wellbeing. I hope that you will find me approachable. Nonetheless, I am not a trained professional. At the end of this syllabus, you will find an extensive list of USC offices and services designed to help students struggling with mental health challenges and other difficult personal situations. If you are struggling and need help, please reach out to one of these offices and let me know if I can assist in any way.

I wish to acknowledge that my campus and city are located on historical Tovaangar, the land of the indigenous communities of the Los Angeles Basin. I gratefully acknowledge the Native peoples who have stewarded this sacred land throughout the generations and continue to steward it today. I strive to honor their traditions, identities, and stories, which are far too often ignored and erased.

Attendance: You should prioritize attending our class—and attending in person—throughout the term. Attendance is necessary (but not sufficient) for participation and absences may affect your course grade adversely. Hybrid or asynchronous modes will be available only in exceptional extenuating circumstances, such as an extended absence due to COVID-19. If you anticipate such a circumstance, please reach out to me ASAP so that alternative arrangements can be considered. Although our time and attention sometimes are required elsewhere, it is your responsibility to catch up on anything you may have missed in class; I expect you to ask a classmate for notes. Arriving late, leaving early, and other activities not conducive to learning—such as turning off a ringing cell phone or leaving the room to answer it—are extremely disruptive, and you may be considered absent that day.

Presence and Technology: Presence is more than attendance. Our class functions best when people are actively engaged and contributing to conversations. When you are in class, be in class. The biggest hurdle to being present is the presence of technology, which promotes “continuous partial attention” by putting at your fingertips text messages, emails, work for a different class, social media, YouTube videos, 50% off sales . . . Even when not being distracted by external stimuli, many students use laptops to transcribe class, copying down word-for-word what is on a slide or a whiteboard. No evidence (that I am aware of) demonstrates that this form of notetaking is effective. Quite the opposite! Studies have shown repeatedly that nonstop engagement with digital technology leads to increased rates of anxiety and depression. Countless studies also have shown that retention of information improves dramatically when notes are taken by hand. In fact, a July 2018 study in Educational Psychology determined that technology use during class is detrimental to long-term retention (as measured by lower exam scores) not only among users but among all class members. Hence, technology is like second-hand smoke, which is detrimental not only to you but to those around you.

Accordingly, use this class to take a break from that unending avalanche of stimuli. If you must use a laptop, do so ONLY for class-related purposes, such as notetaking. If I suspect that you are using it for unrelated purposes, you may be asked to put it away, leave the classroom, and/or lose laptop privileges for the remainder of the term. I also may choose not to say anything but, please, don't think I don't notice. There may be times when a laptop or other internet-capable device will be beneficial, so you are welcome to bring them with you. But turn them off before class and put your cellphones in Do Not Disturb or Airplane mode—not just silent.

Communication: Email is by far the best way to contact me outside of class and office hours. During weekdays, I normally reply within 24 hours; if you don't hear from me within this timeframe, please send a reminder. However, I typically do not respond to email in the evening. I also may not do so over weekends and holidays, so please allow additional response time (up to 72 hours) on these occasions. Please also practice appropriate “netiquette” when emailing me. Failure to do so is unprofessional and communicates a poor image of you; doing so will serve you well now and in the future.

In turn, you should check our course Blackboard site and your email regularly for messages from me. If anything related to our schedule, assignments, or other aspects of the class changes, I always will post an announcement and send an email (in addition to discussing it in class, of course).

Statement on Academic Conduct and Support Systems

Academic Integrity:

The University of Southern California is foremost a learning community committed to fostering successful scholars and researchers dedicated to the pursuit of knowledge and the transmission of ideas. Academic misconduct is in contrast to the university's mission to educate students through a broad array of first-rank academic, professional, and extracurricular programs and includes any act of dishonesty in the submission of academic work (either in draft or final form).

This course will follow the expectations for academic integrity as stated in the USC Student Handbook. All students are expected to submit assignments that are original work and prepared specifically for the course/section in this academic term. You may not submit work written by others or “recycle” work prepared for other courses without obtaining written permission from the instructor(s). Students suspected of engaging in academic misconduct will be reported to the Office of Academic Integrity.

Other violations of academic misconduct include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see the student handbook or the Office of Academic Integrity's website, and university policies on Research and Scholarship Misconduct. Please ask me if you are unsure about what constitutes unauthorized assistance on an exam or assignment, or what information requires citation and/or attribution.

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 or Learning Lab, without approval of the instructor.

Since creating, analytical, and critical thinking skills are part of the learning outcomes of this course, all assignments should be prepared by the student working individually or in groups. Students may not have another person or entity complete any substantive portion of the assignment. Developing strong competencies in these areas will prepare you for a competitive workplace. Therefore, using AI-generated tools is prohibited in this course, will be identified as plagiarism, and will be reported to the Office of Academic Integrity.

Course Content Distribution and Synchronous Session Recordings Policies

USC has policies that prohibit recording and distribution of any synchronous and asynchronous course content outside of the learning environment.

Recording a university class is prohibited without the express permission of the instructor and announcement to the class, or unless conducted pursuant to an Office of Student Accessibility Services (OSAS) accommodation. Recording can inhibit free discussion in the future, and thus infringe on the academic freedom of other students as well as the instructor. (Living our Unifying Values: The USC Student Handbook, page 13).

Distribution or use of notes, recordings, exams, or other intellectual property, based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study is also prohibited. This includes but is not limited to providing materials for distribution by services publishing course materials. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the internet, or via any other media. (Living our Unifying Values: The USC Student Handbook, page 13).

Students and Disability Accommodations:

USC welcomes students with disabilities into all of the University's educational programs. The Office of Student Accessibility Services (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

Support Systems:

Writing Coach

Students should meet and take advantage of Troy Mikanovich (mikanovi@usc.edu), Annenberg's Graduate Writing Coach. Troy has worked with students in prior thesis classes, and he may help students reimagine their project and/or improve their research and writing skills.

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

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

988 Suicide and Crisis Lifeline - 988 for both calls and text messages – 24/7 on call

The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline is comprised of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL) – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

Office for Equity, Equal Opportunity, and Title IX (EEO-TIX) - (213) 740-5086

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

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

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

The Office of Student Accessibility Services (OSAS) - (213) 740-0776

OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

USC Campus Support and Intervention - (213) 740-0411

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

Diversity, Equity and Inclusion - (213) 740-2101

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

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) 442-1200 – 24/7 on call

Non-emergency assistance or information.

Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC)

A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

Occupational Therapy Faculty Practice - (323) 442-2850 or otfp@med.usc.edu

Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.

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.

Annenberg Student Emergency Aid Fund

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

Awards are distributed to students experiencing unforeseen circumstances and emergencies impacting their ability to pay tuition or cover everyday living expenses. These awards are not intended to cover full-tuition expenses, but rather serve as bridge funding to guarantee students' continued enrollment at USC until other resources, such as scholarships or loans, become available. Students are encouraged to provide as much information in their application, as well as contact their academic advisor directly with questions about additional resources available to them.