

Spring 2024 – Tuesdays – 2-5:20 p.m.

Section: 21376R

Location: ANN L116

Instructors: Jeff Fellenzer, Joe Saltzman

Office: ANN 310K (Fellenzer). ANN 102B (Saltzman)

Office Hours: By appointment.

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Course Description

Sports in America is not only big business, it also has deep cultural significance and relevance to our citizens, conveying many of the ideals concerning the public's perception of competition, hard work and adversity. It touches on profound social issues of race, class and gender. For example, the integration of Black athletes into major sports such as baseball, basketball, football and track and field preceded integration of people of color into all other aspects of society. Studying race, class and gender in sports offers an important historical perspective on the acceptance of integration in our culture. The athletes who integrated sports showed how integration could be beneficial to a skeptical world beyond sports. They made integration acceptable and doable and gave us a precedent that would be followed again and again – in the workplace, in the social order, at home and in public places.

How are athletes and sports media portrayed in film and on television, and what effect do those portrayals have on our perception of athletes and the sports media?

The image of the athlete in film and on the TV screen has changed dramatically in the last century. With rare exceptions, films and TV shows from earlier eras typically glorified athletes, presenting them as larger-than-life images. Today, there is a much greater emphasis on authenticity and telling the real story. The public demands nothing less, given the access we have to information on so many levels.

Athletes, along with the men and women who cover them in the news media, are important. Why? We live in an era where sports is a \$400-billion-plus industry, where athletes have become mini-corporations and brand names. The most-watched program in TV history is the Super Bowl. The highest-rated program on TV is NBC's "Sunday Night Football." Almost all of the rest of the top-rated TV shows each fall are National Football League games. Sports is flourishing in America, and the images and stories about athletes in film and on television reflect this. The athlete is one of the few heroes left intact in American culture.

In this class, you will learn about race and sports, gender and sports, and reality vs. myth. We will look at the image of the athlete and the sports media by focusing on specific themes and reflections.

We will see how films and TV programs glorify athletes . . . then relish chronicling their downfall. We'll see images of athletes overcoming adversity, heroic images, memorable tearjerkers and realistic images, devoid of any mythology that have become part of our culture. We'll look at films and TV programs that focus on female athletes and people of color, as well as films that touch on critical issues of both physical and mental health.

Students will learn how to analyze these images and get a better sense of why so many Americans love sports and their athletes so much, and how the sports media creates an environment in which athletes are both loved and admired . . . or hated and scorned. Scholars have often contended that you can judge a society by who it selects as its heroes and villains, and looking at the images of athletes and sports media is one prism that will help students get a better grasp of *who* and *what* we are as a people and a nation, and what this means for our future.

Student Learning Outcomes

*By analyzing all of the varied images of the athlete and sports media in popular culture, students will have a better understanding of America's complex relationship with sports – the people in it and the people who cover it.

*Students will see up close and personal how athletes have set key examples when it comes to exploring America's conception of competition, hard work, adversity, race, class and gender. By using the prism of athletes in popular culture to look at society as a whole, students will better understand the historical and present-day context of key social, racial and gender issues in American society.

*Since sports is such an integral and powerful part of the American culture, analyzing athletes and the sports media will give us insight into who our heroes and villains are, and why they have such a strong hold on the American psyche.

Description and Assessment of Assignments

There will be an individual research paper focusing on analysis of the athletes and sports media in one specific film or television program, to be selected by the student from an assigned list included in the syllabus. You may select a film or TV program not on the list with approval. You will be graded on how well you integrate everything discussed in class with your specific film or television program.

There will also be an in-class midterm and in-class final examination.

Course Notes and Policies

Students will view videos on a special server as homework.

Both professors are available by email or phone.

Required Readings, hardware/software, laptops and supplementary materials

You will need your laptop or other connected device because a technician will join our first class to help format your computer so you can access the USC Annenberg server anywhere in the world to view the assigned videos.

Readings:

Ron Shelton, *The Church of Baseball: The Making of Bull Durham: Home Runs, Bad Calls, Crazy Fights, Big Swings, and a Hit*. Knopf, 2022

Peter Dreier and Robert Elias, *Baseball Rebels: The Players, People, and Social Movements That Shook Up the Game and Changed America*, University of Nebraska Press, 2022

Jason Reid, *Rise of the Black Quarterback: What It Means for America*. Andscape Books, 2022

IJPC Journal Special Section: The Image of the Sportswriter in Popular Culture – Volume 10.

<http://ijpc.uscannenberg.org/journal/index.php/ijpcjournal/issue/current>

All USC students have access to the AP stylebook via the USC library.

(https://libproxy.usc.edu/login?url=http://www.apstylebook.com/usc_edu/)

Students will be graded on adherence to AP style in assignments, including when writing about race and ethnicity.

The updated AP style guidelines include capitalizing Black and deleting the hyphen in terms such as Asian American.

The following style guides will be available on BB:

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

National Center on Disability and Journalism: <https://ncdj.org/style-guide/>

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

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

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

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

The NAHJ Cultural Competence Handbook: [https://nahj.org/wp-content/uploads/2020/08/NAHJ-Cultural-](https://nahj.org/wp-content/uploads/2020/08/NAHJ-Cultural-Competence-Handbook.pdf)

[Competence-Handbook.pdf](https://nahj.org/wp-content/uploads/2020/08/NAHJ-Cultural-Competence-Handbook.pdf)

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

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

Annenberg also has its own style guide that students can access through the app Amy the Stylebot on the Annenberg Media Center's Slack workspace. Annenberg's style guide is being developed with input from students,

and whether or not students use our guide, they can provide valuable input here: <http://bit.ly/annenbergediting>

In addition, Annenberg Media's Guide for Equitable Reporting Strategies and Newsroom Style (<https://bit.ly/AnnMediaEquitableReportingGuide>) created by students, has detailed guidelines on thoughtful language and best practices for creating journalism respectful and reflective of a diverse world. Along with other useful resources, it can be found on Blackboard and is incorporated into Amy the Stylebot (mentioned above).

All undergraduate and graduate Annenberg majors and minors are required to have a PC or Apple laptop that can be used in Annenberg classes. Please refer to the Annenberg Digital Lounge for more information. To connect to USC's Secure Wireless network, please visit USC's Information Technology Services website.

Annenberg is committed to every student's success. There are multiple resources available to assist students with issues that limit their ability to participate fully in class. Please reach out to a professor and/or advisor for help connecting with these resources. They include the Annenberg Student Success Fund, a donor-funded financial aid account available to USC Annenberg undergraduate and graduate students for non-tuition expenses related to extra- and co-curricular programs and opportunities, and other scholarships and awards.

Grading

a. Grading Breakdown

Assignment	Points	% of Grade
Participation	100	10%
Paper	300	30%
Midterm Examination	300	30%
Final Examination	300	30%
TOTAL	1000	100%

b. Course Grading Scale

The grade scale below was approved by the Faculty Council.

Letter grade and corresponding numerical point range		
95% to 100%: A	80% to 83%: B-	67% to 69%: D+ (D plus)
90% to 94%: 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

c. Grading Standards

"A" – The paper and examinations that do 90% of what is expected. The writing is clear and lucid, all your conclusions and opinions are carefully referenced, and the paper/examination shows a keen understanding of the subject and critical thinking.

"B" – An examination and paper that does 80% of what is expected. The writing is serviceable, the majority of your conclusions and opinions are referenced, and the paper/examination shows a good understanding of class content.

"C" – An examination and paper that does 70% of what is expected. The writing is passable, but few of your conclusions and opinions are referenced. The paper/examination shows an adequate understanding of class

content.

“D” – An examination and paper that does 60% of what is expected. The writing is barely passable. The paper is filled with unreferenced conclusions and opinions. The paper/examination shows a minimal and unacceptable understanding of class content.

“F” – An examination and paper fails to meet the major criteria of the assignment, is late, has numerous errors, no references and little understanding of class content or both. 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
- Missing a deadline

Add/Drop Dates for Session 001

(15 weeks: 1/8/2024 – 4/26/2024; Final Exam Period: 5/1-8/2024)

Link: <https://classes.usc.edu/term-20241/calendar/>

Last day to add: Friday, January 26, 2024

Last day to drop a class without a mark of “W,” except for Monday-only classes, and receive a refund: Friday, January 26, 2024

Last day to change enrollment option to Pass/No Pass or Audit: Friday, January 26, 2024 [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, January 30, 2024

Last day to withdraw without a “W” on transcript or change pass/no pass to letter grade: Friday, February 23, 2024 [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 5, 2024

Course Schedule: A Weekly Breakdown

A weekly schedule of the topics, readings, and deliverables for the course.

Important note to students: *Be advised that this syllabus is subject to 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 Date: 1/9	Orientation. Introduction to the class. Activate technology to view videos at home. Discuss: Image of the athlete in films and television. View semester summary montage.	Race and Sports I: View: “Race” (2016) and “Olympic Pride, American Prejudice” (2016) “The Jackie Robinson Story” (1950) and “42” (2013)	Assignment: Choose one film or TV program for research paper.

<p>Week 2 Date: 1/16</p>	<p>Race and Sports I</p> <p>“Race” (2016) and “Olympic Pride, American Prejudice” (2016)</p> <p>“The Jackie Robinson Story” (1950) and “42” (2013)</p>	<p>Race and Sports II:</p> <p>View: “Black on Black (1967-68)</p> <p>“O.J. : Made in America” (2016)</p> <p>“Remember the Titans” (2000)</p> <p>“Unhappy Hunting Ground”(1970)</p> <p>“Jim Thorpe -- All-American” (1951)</p>	
<p>Week 3 Date: 1/23</p>	<p>Race and Sports II:</p> <p>“Black on Black” (1968)</p> <p>“O.J. : Made in America” (2016)</p> <p>“Remember the Titans” (2000)</p> <p>Unhappy Hunting Ground (1970)</p> <p>“Jim Thorpe--All-American” (1951)</p>	<p>Gender and Sports I</p> <p>View: “King Richard” (2021)</p> <p>“Venus and Serena” (2012)</p>	
<p>Week 4 Date: 1/30</p>	<p>Gender and Sports I</p> <p>View: “King Richard” (2021)</p> <p>“Venus and Serena” (2012)</p>	<p>Gender and Sports II</p> <p>View: “Battle of the Sexes” (2017)</p> <p>“Babe: The Babe Didrikson Story” (1975)</p>	
<p>Week 5 Date: 2/6</p>	<p>Gender and Sports II</p> <p>View: “Battle of the Sexes” (2017)</p> <p>“Babe: The Babe Didrikson Story” (1975)</p>	<p>Gender and Sports III</p> <p>View: “A League of Their Own” (1992)</p> <p>“I, Tonya” (2017)</p> <p>“Bend It Like Beckham” (2002)</p>	

<p>Week 6 Date: 2/13</p>	<p>Gender and Sports III</p> <p>View:</p> <p>“A League of Their Own” (1992)</p> <p>“I, Tonya” (2017)</p> <p>“Bend It Like Beckham” (2002)</p>	<p>The Business of Sports:</p> <p>“Moneyball” (2011)</p> <p>“Air” (2023)</p>	
<p>Week 7 Date: 2/20</p>	<p>The Business of Sports:</p> <p>“Moneyball” (2011)</p> <p>“Air” (2023)</p>	<p>The Truth and Sports</p> <p>View:</p> <p>“Fear Strikes Out” (1957)</p> <p>“Concussion” (2015)</p> <p>“Eight Men Out” (1988)</p>	
<p>Week 8 Date: 2/27</p>	<p>The Truth and Sports</p> <p>View:</p> <p>“Fear Strikes Out” (1957)</p> <p>“Concussion” (2015)</p> <p>“Eight Men Out” (1988)</p>	<p>The Reporter and Sports</p> <p>“The Pride of the Yankees” (1942)</p> <p>“The Natural” (1984)</p> <p>“Fever Pitch” (1985)</p> <p>“Ted Lasso” (2020)</p>	
<p>Week 9 Date: 3/5</p>	IN-CLASS MIDTERM	IN-CLASS MIDTERM	IN-CLASS MIDTERM
<p>Spring Break Date: 3/11-3/15</p>	NO CLASSES	NO CLASSES	NO CLASSES
<p>Week 10 Date: 3/19</p>	<p>The Reporter and Sports</p> <p>“The Pride of the Yankees” (1942)</p> <p>“The Natural” (1984)</p> <p>“Fever Pitch” (1985)</p> <p>“Ted Lasso” (2020)</p>	<p>Inspiration in Sports</p> <p>View:</p> <p>“Brian’s Song” (1971)</p> <p>“Hoosiers” (1986)</p> <p>“Miracle” (2007)</p> <p>“Field of Dreams” (1989)</p>	

<p>Week 11 Date: 3/26</p>	<p>Inspiration in Sports</p> <p>View:</p> <p>“Brian’s Song” (1971)</p> <p>“Hoosiers” (1986)</p> <p>“Miracle” (2007)</p> <p>“Field of Dreams” (1989)</p>	<p>Boxing’s Love Affair with Film</p> <p>View:</p> <p>“Rocky” (1976) and “Creed” (2015)</p> <p>“Raging Bull” (1980)</p>	
<p>Week 12 Date: 4/2</p>	<p>Boxing’s Love Affair with Film</p> <p>View:</p> <p>“Rocky” (1976) and “Creed” (2015)</p> <p>“Raging Bull” (1980)</p>	<p>Ron Shelton and Sports</p> <p>View:</p> <p>“Cobb” (1994)</p> <p>“Bull Durham” (1988)</p> <p>“White Men Can’t Jump” (1992)</p>	
<p>Week 13 Date: 4/9</p>	<p>Ron Shelton and Sports</p> <p>View:</p> <p>“Cobb” (1994)</p> <p>“Bull Durham” (1988)</p> <p>“White Men Can’t Jump” (1992)</p>	<p>Satire in Sports:</p> <p>View:</p> <p>“Major League” (1989)</p> <p>“Space Jam” (1996)</p> <p>“Space Jam: A New Legacy” (2021)</p>	<p>PAPER DUE</p> <p>Send it electronically to both professors: saltzman@usc.edu fellenze@usc.edu</p>
<p>Week 14 Date: 4/16</p>	<p>Satire in Sports:</p> <p>View:</p> <p>“Major League” (1989)</p> <p>“Space Jam” (1996)</p> <p>“Space Jam: A New Legacy” (2021)</p>		
<p>Week 15 Date: 4/23</p>	<p>FINAL NOTES</p>	<p>FINAL NOTES</p>	<p>FINAL NOTES</p>
<p>Final Exam Period Date: 5/2 2-4 p.m.</p>	<p>IN-CLASS FINAL EXAMINATION 2-4 p.m.</p>	<p>IN-CLASS FINAL EXAMINATION 2-4 p.m.</p>	<p>IN-CLASS FINAL EXAMINATION 2-4 p.m.</p>

THE PAPER
Film-TV Program Assignment:
Paper Due: April 9, 2024

The paper assignment is a review of a film or TV program of your own choosing that must be approved by the instructors. Approval will be given on a first-come, first-served basis.

The review must include the following:

- *A summary of the image of the athlete as depicted in the film or TV program
- *A summary of the sports media as depicted in the film or TV program
- *Pros and cons of the image of the athlete as depicted in the film or TV program
- *Pros and cons of the image of the sports media as depicted in the film or TV program
- *How this film or TV program fits into the other films and TV programs discussed in class
- *It is important to emphasize the diversity of the athletes and the journalists involved – are they a part of the white-male-controlled sports and news environment? If the character is female, a person of color or an LGBTQ+ journalist, how do they fit into the sports and news environment and what special problems do they encounter? If they are white males, how do they respond to non-white male athletes or journalists? What are their attitudes toward females, people of color and the LGBTQ+ community they encounter? How does the lack of diversity affect the journalists' news judgment and coverage of the story?

Length: Not less than five pages, no more than 10 pages. Double-spaced. At the top of the page, write your name, Journalism 481 and page number (create a header for that information).

Please feel free to email us if you have any questions about the assignment.

FORMATTING: The paper should include **your name, Journalism 201 TV Documentary Paper** and the **page number** (create a header or footer for this info) on each page.

DO NOT FORGET: REMEMBER TO PUT YOUR LAST NAME ON THE TITLE OF THE FILE YOU SEND. Just putting "Film-TV Paper" as the file name doesn't tell us who sent it in.

USE A WORD DOCUMENT ONLY:

NO PDFs

DO NOT USE GOOGLE DOCS.

DO NOT USE PAGES.

DO NOT SUBMIT YOUR PAPER TO BLACKBOARD.

TURN IN YOUR PAPER ELECTRONICALLY TO:

saltzman@usc.edu - jfellz@aol.com

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

Academic Conduct

The USC Student Handbook (https://policy.usc.edu/wp-content/uploads/2022/09/USC_StudentCode_August2022.pdf)

Academic Integrity

USC's Unifying Value of integrity is a foundational principle that inspires the community to match its values to its actions. Academic integrity is ultimately the sole guarantor of the legitimacy of one's education, and therefore, is vitally important not just for oneself, but for the entire USC community. The value of all USC degrees is negatively impacted by violations of academic integrity. In the classroom, general principles of academic integrity include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles.

Academic Integrity violations (academic dishonesty) include, but are not limited to: Plagiarism and Cheating

- The submission of material authored by another person but represented as the student's own work, whether that material is paraphrased or copied in verbatim or near-verbatim form.
- Re-using any portion of one's own work (essay, term paper, project, or other assignment) previously submitted without citation of such and without permission of the instructor(s) involved.
- Improper acknowledgment of sources in essays or papers, including drafts. Also, all students involved in collaborative work (as permitted by the instructor) are expected to proofread the work and are responsible for all particulars of the final draft.
- Acquisition of academic work, such as term papers, solutions, or other assignments, from any source and the subsequent presentation of those materials as the student's own work, or providing academic work, such as term papers, solutions, or assignments that another student submits as their own work.

USC School of Journalism Policy on Academic Integrity

https://catalogue.usc.edu/preview_entity.php?catoid=16&ent_oid=3459

"Since its founding, the 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."

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.

Academic Integrity and the Other AI

Academic integrity is complicated today by the increasingly more sophisticated prevalence of Artificial Intelligence (AI), or machine learning and language models. Because of that, here are some general principles to live by if you decide to use AI in this class:

*All work should be original and created specifically for the given assignment. You are still responsible for the accuracy and originality of any material submitted.

*You should be the author of all text submitted. If you are not, cite the specific sources, including if the sentence was written by an AI program.

*All academic integrity policies listed in this syllabus are applicable if you use generative AI tools. If you use an AI tool, then identify it clearly as a reference just as you would do a book, a video, a presentation or any other source.

* Any AI text, image or graphic should be appropriately cited.

*If it would not be ethical or academically responsible to use an individual person's work in a particular way, do not use AI in that way. For example, it is unethical for another person to do an assignment for you. It is just as unethical and impermissible for you to use AI to do the assignment for you. It is ethical to have another person proofread your paper and it is ethical to have AI proofread your paper. If AI makes grammar, spelling, and/or phrasing suggestions, you are free to use them with appropriate identification (i.e., this examination or paper was proofread by an AI program and I accepted some or all of its recommendations.)

*When you use an AI program, document your process in detail through standard attribution and citation within your paper. You could, for example include a sentence or a footnote/endnote linking to a conversation you had about that issue with ChatGPT.

*Work that does not reflect both these commitments (ethical use of other people's work and clear documentation) may be treated as a breach of academic integrity, with consequences that include but are not limited to being required to redo the assignment, standard grading contract penalties, and in certain cases failure for the course as a whole. I reserve the right to determine the appropriate consequence based on what I believe will best serve our course, classroom learning, and my responsibilities as a USC faculty member.

A final note: Submitting work generated by an undisclosed AI program is akin to plagiarism, and violations will be treated accordingly. Remember, also, that you are responsible for all of the writing you submit and all of its contents, no matter what its origin may be.

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:

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://annenbergscholarship.usc.edu/current-students/resources/annenbergscholarships-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://annenbergscholarship.usc.edu/current-students/resources/annenbergscholarships-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.

About Your Instructor

Jeff Fellenzer has more than three decades of experience in sports media, sports management, higher education and as an entrepreneur. He is an Associate Professor of Professional Practice at USC's Annenberg School for Communication and Journalism, teaching "Sports, Business, Media," "Sports and Media Technology," "Introduction to Sports Media" and a sports film class: "The Athlete, Sports Media and Popular Culture." His podcast, "The Front Row," has so far included conversations with Basketball Hall of Famer Bill Walton, New York Jets and former USC quarterback Sam Darnold, Tampa Bay Buccaneers defensive tackle Ndamukong Suh, and the late, legendary sports broadcaster Dick Enberg.

Fellenzer's signature "Sports, Business, Media" class, which he began teaching in 1999, was chosen in a student survey in 2012 as the No. 4 most popular class at USC. Among guests that Fellenzer has interviewed in his classes: John Wooden, Jerry West, Louie Zamperini, Pete Carroll, Bill Walton, Al Michaels, Scott Boras, Leigh Steinberg, Casey Wasserman, Jim Nantz, Daryl Morey, Fred Claire, Kevin Love, Joe Buck, Keyshawn Johnson, Jeanie Buss, Jim Lampley, Sam Cunningham, Mike Bohn, Doug Glanville, Ned Colletti and George Raveling. His "Weekly Wooden" segments are a tribute to the life lessons of his late friend, the Hall of Fame basketball coach and teacher who was a three-time class guest. He also teaches a Sports Beat class in the USC Annenberg journalism master's program, and serves as

faculty advisor for the school newspaper and director of the journalism program at Chadwick School in Palos Verdes.

In 2014, Fellenzer was recognized as one of USC's "most inspirational professors." He was selected Advisor of the Year for 2017-18 by the Marshall School of Business for his work with the USC Sports Business Assn. In both 2018 and 2019, he served as an Executive Coach for the NFL Speakers Bureau program held at USC Annenberg, working with current and former NFL players to improve their public speaking skills and brand messaging. Since 2015, he has been a featured speaker/moderator and led sessions on networking, resume building and interviewing at the Sports Business Classroom program in Las Vegas, held in conjunction with the NBA Summer League.

One of only 43 Heisman Trophy voters in California and 925 around the country, Fellenzer was a featured interviewee on ESPN's 30 for 30 "Trojan War" documentary in 2015, and is a frequent guest on sports podcasts, including Yogi Roth's #LifeWithoutLimits and Fred Claire's "Life in the Front Office." He works closely advising students and young professionals on preparing for careers in sports, serving as a moderator/host for panels, forums and webinars.

Holder of undergraduate and graduate degrees from USC Annenberg, Fellenzer developed and hosted his own hourlong sports TV interview show, "One on One," for Charter Communications in Long Beach. Fellenzer worked for almost eight years as a writer-editor at the Los Angeles Times, where he developed and wrote a column on recruiting that covered high school and college football and basketball, and as a writer-editor for NFL Properties in Los Angeles. Still a strong supporter of high school sports, he can be found on various sidelines throughout Southern California every week during the football season.

Fellenzer left the Times to become founder/president of the Pete Newell Challenge, a college basketball doubleheader held in the Bay Area from 1997-2006, and to launch Innovative Sports Management. The event still holds the record for the largest crowd to ever attend a college basketball game in California. On Dec. 21, 2000, a sellout crowd of 19,804 at Oracle Arena watched No. 3 Stanford defeat No. 1-ranked and eventual NCAA Champion Duke, 84-83.

Fellenzer is past president of the Board of Directors for the Long Beach Education Foundation, which he has served since 2002, supporting schools in the Long Beach Unified School District. He is founder/director of the Spirit of Sue, which honors his late mother and educator, Sue Fellenzer, by offering financial assistance to arts-related projects in the district. He has been a longtime volunteer for the Special Olympics Southern California Summer Games, and also serves as a judge for both the Allan Malamud Scholarship for sports journalism at USC, and the Jim Murray Foundation's national Murray Scholars program.

An avid runner and patron of the arts, Fellenzer is a member of the Screen Actors Guild, having appeared in two sports films--"Cobb" and "Blue Chips," where his best work ended up on the cutting-room floor. He officiated his second wedding in fall 2015, and is relieved to report that both couples are still together.

Joe Saltzman, professor of journalism and communication at USC Annenberg, is in his 55th year of consecutive teaching at USC Annenberg and has been a prolific print and electronic journalist for 60 years. He created the broadcasting sequence for the School of Journalism at the University of Southern California in 1974. He is a tenured professor at USC and the winner of several teaching awards, including the Scripps-Howard National Journalism and Mass Communications Professor of the Year and the USC Associates Teaching Excellence Award. He is currently the Director of the Image of the Journalist in Popular Culture (IJPC), a project of the Norman Lear Center, USC Annenberg, and a former associate dean of the USC Annenberg School for Communication and Journalism.

Before coming to USC, Saltzman was a senior writer-producer at the CBS-owned and operated stations, a producer-writer of ground-breaking documentaries and news specials. His programs have won more than 50 awards including the Alfred I. duPont-Columbia University Award in Broadcast Journalism (broadcasting's equivalent of the Pulitzer Prize), two Edward R. Murrow Awards for reporting, five Emmys and four Golden Mike awards. He was a senior medical documentary and news producer, head of an investigative unit in the beginning years of Entertainment Tonight, and has worked in all aspects of multimedia including newspapers, magazines, television, radio, and the Internet.

He was among the first broadcast documentarians to produce, write, and report on important social issues, including *Black on Black*, a ninety-minute program with no written narration on what it is like to be black in urban American 1967, acknowledged to be the first program of its kind on television; *The Junior High School (Part One,*

["Heaven Hell or Purgatory" and Part Two, From 'A' to Zoo"](#)), a two-hour program on education in America in 1971 considered by critics to be one of the best documentaries on education; [Rape](#), a 30-minute 1972 program on the crime, the first documentary on the subject on television, which resulted in changes in California law and is considered the highest rated documentary in Los Angeles TV history, and [Why Me?](#) acknowledged to be the first documentary on television on the subject, a one-hour program on breast cancer in 1974 that resulted in thousands of lives being saved and advocated changes in the treatment of breast cancer in America; [The Unhappy Hunting Ground](#), a [90-minute documentary](#) on the urbanization of Native Americans, one of the few documentaries ever made on the subject and acknowledged to be the first on television, and [The Very Personal Death of Elizabeth Holt-Hartford](#), a 30-minute program on what is like to get old in America, [Mp4 files of the Saltzman documentaries are now available](#). Click the individual program to watch it on YouTube.

Saltzman, who founded the Image of the Journalist in Popular Culture project and is considered the top expert in the field, supervises the [ijpc.org](#) Web Site, the IJPC Database and the peer-reviewed IJPC Journal, all considered the primary worldwide resources on the subject. He is the author of *Frank Capra and the Image of Journalist in America*, and, with Professor Matt Ehrlich of the University of Illinois, "Heroes and Scoundrels: The Image of the Journalist in Popular Culture," the only book written covering all aspects of popular culture including film, television, novels, comics and video games. He has written numerous academic and popular articles on the IJPC and has been featured in videos, interviews and other resources on this subject.