



**JOUR 499 Special Topics:
The Second Draft Project, presented by the
USC Charlotta Bass Journalism & Justice
Lab, GRX Immersive Labs and Media 2070
2 Units**

Fall 2024 – Wednesdays – 10-11:40 a.m.

Section: 21234R

Location: ANN 405

Instructors: Allissa V. Richardson, Ph.D.

Office: ANN 204D

Office Hours: Wednesdays, 4-6 p.m.; [By appointment](#)

Contact Info: allissar@usc.edu; office: 213-740-9700

Pronouns: she/her/hers

Prof. Jameela Hammond

Office: ANN 306

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Pronouns: she/her/hers

Course Description

“Journalism is the first rough draft of history,” Philip L. Graham once said. Graham was the legendary president and publisher of the *Washington Post*, and believed that strong news media bolsters our democracy. What if, however, journalism’s first draft was flawed? What happens when journalists get things wrong? What happens when bias seeps into news coverage? What should journalism owe the people when it falls short? This course proposes a way forward: *The Second Draft Project*.

The Second Draft Project is an immersive journalism production class, which deploys audio storytelling and extended reality (XR) to build empathy in news audiences. The course challenges students to explore what the news media may have missed the first time around, and teaches them how to highlight new voices from old news narratives. Students will work in teams to research some of history’s most misrepresented, maligned or marginalized news story subjects. Then students will interview the public figure or their loved ones a second time, to produce a long-form podcast, and supplement this fresh coverage with other advanced storytelling techniques, such as photogrammetry.

This semester, we chose [Nipsey Hussle](#) – the late rapper, philanthropist and entrepreneur – as the subject of our Second Draft Project. His death was initially overshadowed by sensationalized media coverage, which often missed the depth of his life and its immense cultural impact. Five years later, we want to offer a fresh perspective on his memory, highlighting his contributions to his community, his entrepreneurial spirit, and his legacy as a Los Angeles icon.

Student Learning Outcomes

Students will be able to:

- Describe how the concept of [reparative journalism](#) creates opportunities for the news industry to engage in [paradigm repair](#).
- Practice advanced newsgathering techniques to offer fresh story angles on previously reported events and people.
- Use multimedia storytelling formats – such as podcasting and extended reality – to immerse news audiences into a story.

Students will be able to produce:

- A case study that evaluates how the news media covered Nipsey Hussle, in life and death.
- A longform, *Second Draft Project* podcast episode.
- A work of photogrammetry, which highlights an immersive scene from their podcast episode.

Description and Assessment of Assignments

Students will begin the course by discussing the principles of [reparative journalism](#) in workshops led by [Media 2070](#) (30 points). Media reparations are a framework for “allowing the news media to redeem itself” by “placing the most vulnerable among us at the center of reshaping our norms and practices.” The practice also calls on the news industry to reconstruct “our shared reality through radically inclusive editorial choices,” according to journalism scholar, Dr. Meredith D. Clark. She adds that reparative journalism “acknowledges how intersections of race, gender identity, class, physical and mental (dis)ability, and enfranchisement are at play in making the news.”

Students will apply this lens of reparative journalism to Nipsey Hussle. They will work in pairs to create and present a [case study](#), which identifies how initial news coverage about Nipsey Hussle may have fallen short (10 points). Additionally, the case study will explain what areas of repair are needed to atone for the damage that the reportage caused.

The next portion of the course will focus on podcast production. Students will work in groups to outline a [four-episode podcast series](#) (30 points). Each group in our class will be responsible for one episode in the series. The podcast will retell our subject’s story through various vantage points, using pop culture, and interviews with loved ones, experts and people who lived through the era of the news event.

[GRX Immersive Labs](#), a Black-owned XR production firm, will lead hands-on workshops for photogrammetry, filming in 180- or 360-degrees, and using augmented reality for news. Students will work in groups to create at least one multimedia element for their podcast episode (30 points).

Required Readings and Supplementary Materials

Readings

1. Arango, T. (2019). [Nipsey Hussle Was Hailed as a Peacemaker by the LAPD. He Was Also Their Focus in an Investigation.](#) *The New York Times*.
2. Bella, T. (2019). ['Disrespecting the deceased is not news': Rappers call for Fox News to fire Ingraham over Nipsey Hussle segment.](#) *Washington Post*.
3. Boren, C. (2019). ['This is so painful!': Colin Kaepernick, LeBron James, Stephen Curry on the death of rapper Nipsey Hussle.](#) *Washington Post*.
4. Brown, S. L. (2019). [Conspiracy theories about Nipsey Hussle's death aren't stupid. They're a form of grief.](#) *The Washington Post*.
5. Cobb, J. (2023). [Hip-Hop at Fifty: An Elegy.](#) *New Yorker*.
6. Diaz, Angel. (2013). [Interview: Nipsey Hussle Explains His Dispute with Complex, Going Indie, and Crenshaw.](#) *Complex*.
7. Faina, J. M. (2024). ['How Long Will They Mourn Me?': Tupac Shakur, Notorious BIG, and the Hauntology of Hip-Hop.](#) *Howard Journal of Communications*, 1-16.
8. Frank, Allegra. (2019). [Nipsey Hussle's death put an inspiring life in the spotlight.](#) *Vox*.
9. Jennings, A. (2019). [Tens of thousands Mourn Nipsey Hussle.](#) *Los Angeles Times*, 11.
10. Kenner, R. (2019). [The Marathon Don't Stop: The Life and Times of Nipsey Hussle.](#) Atria Books.
11. Lamarre, C. (2019). [RIP Nipsey Hussle, How the MC achieved success on his own terms.](#) Billboard.
12. McFerguson, M. and Durham, A. (2021). [Higher Hussle: Nipsey's Post Hip Hop Literacies.](#) *Community Literacy Journal: Vol. 16: Iss. 1, Article 4.*
13. Miles, C. J. (2023). [The Marathon continues: Living in the wake of Nipsey Hussle through hip-hop.](#) *Howard Journal of Communications*, 34(2), 208-221.
14. PBS NewsHour. (2019). [How rapper Nipsey Hussle gave back to the community that raised him.](#)
15. Richards, C. (2019). [Nipsey Hussle rapped about the broken America he was trying to fix.](#) *The Washington Post*.
16. Rose, T. (2008). [The Hip Hop wars: What we talk about when we talk about Hip Hop – and why it matters.](#) Civitas Books.
17. Scarano, R. (2019). [Nipsey Hussle's Business Partners Reflect on His Impact & Legacy.](#) Billboard.
18. Smith, D. L. (2023). [Hussle and Motivate: An Afrocentric Understanding of Constitutive Rhetoric Toward Economic Empowerment in Nipsey Hussle's Victory Lap Album.](#) *Journal of Black Studies*, 54(4), 312-333.
19. Turner-Williams, J. (2024). [Rick Ross calls Nipsey Hussle "Way Advanced" in 39th Birthday Tribute: 'He Was a Legend.'](#) *Complex*.
20. Usher, N., & Carlson, M. (2022). Journalism as historical repair work: Addressing present injustice through the second draft of history. *Journal of Communication*, 72(5), 553-564.

Videos

1. [The Marathon Clothing Documentary.](#) The Marathon Brand. (2017)
2. [Crenshaw and Slauson \(True Story Doc & Music Video\).](#) Nipsey Hussle. (2017)

3. [The Last Lap Documentary](#). Diverse Mentality. (2021)
4. [Nipsey Hussle Celebration of Life at Staples Center](#). NBC News. (2019)
5. [Blacc Sam, The Life Of Nipsey Hussle EXCLUSIVE Off Air Interview](#). BigBoyTV. (2024)

Podcasts

1. [The Life and Legacy of Nipsey Hussle](#). *The Joe Budden Podcast* - Episode 235 (2019)
2. [Nipsey Hussle’s Victory Lap](#). *The Combat Jack Show* (2018)
3. [The Marathon Continues: Remembering Nipsey Hussle](#). *Rap Radar Podcast* - Episode 156 (2019)
4. [Remembering Nipsey Hussle: Reflections on a Legend](#). *Drink Champs* - Episode 190 (2019)
5. [Nipsey Hussle: The Crenshaw King](#). *The Brilliant Idiots* - Episode 256 (2019)
6. [From Rapper to Revolutionary: Nipsey Hussle’s Impact](#). *The Breakfast Club* - April 1, 2019

News Consumption and Knowledge of Current Events

As journalists, you should keep up with what is happening on campus, in the Los Angeles area, in the United States and around the world. USC provides subscriptions for students, staff and faculty to The New York Times and the Los Angeles Times, as well as the Wall Street Journal. Through the [USC Libraries](#), you have access to many regional news outlets and a variety of publications that cover specific communities. You should be familiar with publications covering the many communities of Los Angeles such as The Los Angeles Sentinel, The Los Angeles Blade, The Los Angeles Wave, La Opinión, L.A. Taco, The Eastsider, The Armenian Weekly, High Country News, the Asian Journal and many others.

You should keep up with the Daily Trojan and uscannenbermedia.com, including USC student-led verticals Dímelo, elevASIAN and Black., listen to NPR and news radio, watch local and national television news, read news email newsletters and push alerts and follow news organizations social networks, including Twitter, Instagram and TikTok. You’re encouraged to sign up for Nieman Lab’s newsletter, which publishes brief, readable articles on important issues in the media. Following the news will sharpen your judgment and provide good (and bad) examples of the state of journalism.

Grading

Breakdown of Grade

Assignment	Points	% of Grade
Group case study presentation	10	10%
Media 2070 reparative journalism workshop participation	30	30%
Photogrammetry/AR/VR story companion	30	30%
Group podcast episode	30	30%
Total	100	100

Grading Scale

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

Grading Standards

Journalism

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

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

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

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

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

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

- Fabricating a story or making up quotes or information.
- Plagiarizing a script/article, part of a script/article or information from any source.
- Staging video or telling interview subjects what to say.
- Using video shot by someone else and presenting it as original work.

- Shooting video in one location and presenting it as another location.
- Using the camera to intentionally intimidate, provoke or incite a person or a group of people to elicit more “dramatic” video.
- Promising, paying or giving someone something in exchange for doing an interview either on or off camera.
- Missing a deadline.

Grading Timeline

Assignments will be edited, graded, and returned, wherever possible, within one week of the submission deadline. All grades will be posted to Brightspace.

Assignment Submission Policy

- All assignments are due on the dates specified. Lacking prior discussion and agreement with the instructor, late assignments will automatically be given a grade of F.
- Assignments must be submitted via Brightspace. Students are encouraged to submit their work for consideration to Annenberg Media or the Daily Trojan, or pitch it to mainstream media outlets. Instructors will assist in this process. Visit <http://bit.ly/SubmitAnnenbergMedia> for more information about that submission and review process and email Daily Trojan news editors at dt.city@gmail.com for more on how to pitch your work to the campus newspaper.

Add/Drop Dates for Session 001

(15 weeks: 8/26/2024 – 12/6/2024; Final Exam Period: 12/11-18/2024)

Link: <https://classes.usc.edu/term-20243/calendar/>

Last day to add: Friday, September 13, 2024

Last day to drop a class without a mark of “W,” except for Monday-only classes, and receive a refund: Friday, September 13, 2024

Last day to change enrollment option to Pass/No Pass or Audit: Friday, September 13, 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, September 17, 2024

Last day to withdraw without a “W” on transcript or change pass/no pass to letter grade: Friday, October 11, 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, November 15, 2024

Course Schedule: A Weekly Breakdown

Topics and guest lecturers are subject to change based on news events and speaker schedules. All readings must be done before each class session.

	Dates	Topics	Read/Listen/Watch <u>BEFORE</u> class	Deliverables and Deadlines <u>AFTER</u> class
UNIT I: Principles of Reparative Journalism	Week 1 8/28	Welcome to the Second Draft Project	LISTEN The Second Draft Podcast	READ Boren (2019) Usher/Carlson (2022) Bella (2019)
	Week 2 9/4	Media 2070: An invitation to dream up media reparations	READ Faina (2024) Arango (2019) Brown (2019)	Prepare a case study for next week's class and please upload it to Brightspace.
	Week 3 9/11	Media 2070: Reparative journalism as the way forward	READ Jennings (2019) Richards (2019) Scarano (2019)	Your CASE STUDY IS DUE TODAY. Upload it to Brightspace.
UNIT II: Podcast Pre-Production	Week 4 9/18	Defining our podcast format, audience, themes and episodes	READ Rose (2008) Cobb (2023) Frank (2019)	Finalize your podcast episode profile page and upload it to Brightspace.
	Week 5 9/25	Preparing for interviews + outlining the podcast script	READ Diaz (2013) Lamarre (2019) PBS (2019)	Finalize your script for your ins and outs, and upload it to Brightspace.

	Dates	Topics	Read/Listen/Watch <u>BEFORE</u> class	Deliverables and Deadlines <u>AFTER</u> class
UNIT III: Podcast Production	Week 6 10/2	An introduction to the podcast studio	READ McFerguson (2021) Miles (2023) Smith (2023)	Finalize your interview questions and upload to Brightspace. Come ready to record your segment next week.
	Week 7 10/9	Recording an in-studio interview - pt. 1	LISTEN Joe Budden Podcast (2019)	Finalize your interview questions and upload to Brightspace. Come ready to record your segment next week.
	Week 8 10/16	Recording an in-studio interview - pt. 2	LISTEN Rap Radar Podcast (2019)	Finalize your interview questions and upload to Brightspace. Come ready to record your segment next week.
	Week 9 10/23	Recording an in-studio interview - pt. 3	LISTEN The Breakfast Club (2019)	Finalize your interview questions and upload to Brightspace. Come ready to record your segment next week.
	Week 10 10/30	Recording an in-studio interview - pt. 4	LISTEN Brilliant Idiots (2019)	YOUR PODCAST IS DUE NEXT WEEK. Upload all line edits to our shared drive for instructor review.

	Dates	Topics	Read/Listen/Watch <u>BEFORE</u> class	Deliverables and Deadlines <u>AFTER</u> class
UNIT IV: XR Companion Production – Using photo- grammetry in journalism	Week 11 11/6	GRX WORKSHOP How to scan artifacts in XR	LISTEN Drink Champs (2019)	YOUR PODCAST IS DUE TODAY. Please upload to our shared drive.
	Week 12 11/13	GRX WORKSHOP How to scan environments in XR	WATCH Blacc Sam, BigBoyTV Interview (2024)	Please sign and return the USC transportation waiver for next week’s trip.
	Week 13 11/20	GRX WORKSHOP How to SCAN environments in XR	WATCH Blacc Sam, Marathon Rooftop (2024)	YOUR 3D MODEL IS DUE TODAY. Please upload to our shared drive.
UNIT V: Post-Productio n and Final Presentations	Week 14 11/27	THANKSGIVING/NO CLASS		
	Week 15 12/4	Listening Party	SHARE USC x All Money In Podcast Party	Please be sure to share our published podcast on social!
	Final Exam Period 12/16, 8-10 a.m.	PODCAST GLOBAL LAUNCH		

Class Policies and Procedures

Attendance

Class attendance and participation is essential for this course. Missed classes or non-participation will be reflected in the grades for this class.

Communication

Students are encouraged to contact instructors via email, text, or telephone. Instructors are available for one-on-one meetings outside of class.

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 class.

Anti-racism

This course is committed to fostering an inclusive, respectful, and equitable learning environment. We recognize that racism, in all its forms, is a pervasive issue that impacts individuals and communities, including within educational settings. Our goal is to actively work against racism and ensure that all students, regardless of race, ethnicity, or background, feel valued, respected, and supported.

All students are expected to honor the diverse backgrounds, perspectives, and identities of their peers. This includes race, ethnicity, nationality, language, gender identity, sexual orientation, religion, and socio-economic background. Discriminatory behavior, including racist comments, jokes, or actions, will not be tolerated in any form, whether in classroom discussions, online interactions, or group work.

Use language that is inclusive and non-discriminatory. Be mindful of how language can impact others, and avoid terms or expressions that reinforce stereotypes or perpetuate harm. If you are unsure whether a term or phrase is appropriate, seek guidance or ask respectfully.

Students are encouraged to actively participate in discussions about race, racism, and social justice. These discussions may be challenging, but they are essential for learning and growth. Engage in these conversations with an open mind and a willingness to listen.

If a student experiences or witnesses racism in any form, they are encouraged to speak out or report the incident. This can be done through direct communication with the instructor, reporting to the appropriate campus office, or utilizing anonymous reporting systems if available. The instructors for this class will take all reports of racism seriously and respond promptly and appropriately, in accordance with USC's governing policies.

The instructors also commit to self-reflection and continuous learning on anti-racism, and to adjusting teaching practices to better support an anti-racist classroom environment. This anti-racism policy is not static. Feedback from students is welcomed and will be used to improve the course environment. Together, we can create a space where all students can learn and thrive.

Laptops

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.

Generative AI

In this course, I encourage you to use artificial intelligence (AI)-powered programs to help you with assignments that indicate the permitted use of AI. You should also be aware that AI text generation tools may present incorrect information, biased responses, and incomplete analyses; thus they are not yet prepared to produce text that meets the standards of this course. To adhere to our university values, you must cite any AI-generated material (e.g., text, images, etc.) included or referenced in your work and provide the prompts used to generate the content. Using an AI tool to generate content without proper attribution will be treated as plagiarism and reported to the Office of Academic Integrity. Please review the instructions in each assignment for details on how and when to use AI Generators for your work.

Course Content Distribution and Synchronous Session Recordings

USC has policies that prohibit recording and distribution of any synchronous and asynchronous course content outside of the learning environment. Recording a university class 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. 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 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).

Statement on Academic Conduct and Support Systems

Academic Conduct

Please refer to the [The USC Student Handbook](#) for the campus's expectations about student behavior.

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](#).

USC School of Journalism Policy on Academic Integrity

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. For more information on USC Annenberg's policies on academic integrity, please view [this online handbook](#).

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.

Student Financial Aid and Satisfactory Academic Progress

To be eligible for certain kinds of financial aid, students are required to maintain Satisfactory Academic Progress (SAP) toward their degree objectives. Visit the Financial Aid Office webpage for undergraduate- and graduate-level SAP eligibility requirements and the appeals process.

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://annenbergscholarships.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://annenbergscholarships.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 Instructors

Lead Instructor

Allissa V. Richardson, Ph.D. is an [associate professor of journalism](#) at USC Annenberg, specializing in how African Americans use mobile and social media to create innovative journalism, particularly during crises. She is the best-selling author of the award-winning book [Bearing Witness While Black: African Americans, Smartphones, and the New Protest #Journalism](#) (2020), which examines the role of mobile journalist-activists in the Black Lives Matter movement. Dr. Richardson has been recognized as the National Association of Black Journalists' [Journalism Educator of the Year](#) and is an Apple Distinguished

Educator. She has held prestigious fellowships at Harvard University's [Nieman Foundation](#), [Berkman Klein Center](#) for Internet and Society, and the Kennedy School's [Carr Center for Human Rights](#). She holds a PhD in journalism studies from the University of Maryland and degrees from Northwestern University and Xavier University of Louisiana. For more, visit <https://allissavrichardson.com>.

Co-instructor

[Jameela Hammond](#) is an audio storyteller dedicated to amplifying BIPOC and LGBTQ+ communities. She earned her master's in Specialized Journalism from USC with a focus on podcasting and now serves as an Adjunct Professor at USC Annenberg, teaching "Navigating Media & News in the Digital Age." As a Faculty Fellow at USC's Charlotta Bass Journalism & Justice Lab, she co-instructs The Second Draft Project with Dr. Allissa V. Richardson, where she guided students in interviewing Dr. Ilyasah Shabazz. Jameela has hosted Monument Lab's podcast "Plot of Land," Annenberg Radio's "From Where We Are," "JAMPACKED," and "The Black Catalyst Show," the latter two of which she created to highlight unheard BIPOC and LGBTQ+ stories. She was honored as a L.A. Press Club Foot-in-the-Door Fellow and received recognition for her work at KNBC/NBC4. Her voice also narrates videos for USC's Critical Media Project, promoting empathy and advocacy for change around identity.

Course Partners & Workshop Facilitators

The [USC Charlotta Bass Journalism & Justice Lab](#), founded by Dr. Richardson in 2022, is the University of Southern California's first media studies center that is dedicated to saving, studying and sharing the work of prominent and hidden figures who have been central to Black social justice movements in America. From the Gold Rush to the Black Power Movement, and through today's Movement for Black Lives, the Bass Lab explores how African Americans have used the media to bear witness to social justice issues – yesterday and today. This Second Draft Project course is one of the Bass Lab's flagship initiatives. For updates on the USC Charlotta Bass Journalism and Justice Lab, please visit <https://basslab.usc.edu>.

[GRX Immersive Labs](#) is a future-forward studio that powers metaverse technologies to innovate storytelling, accelerate immersive education, and amplify culture. [Alton Glass](#) leads the team of new media gurus that are tackling contemporary issues through immersive storytelling. Glass is an Unreal Engine Virtual Production Fellow and is the Co-Creator of TIME magazine's exhibit, "[The March](#)." The March is an immersive installation of 1963's March on Washington, which features Martin Luther King Jr.'s iconic "I Have a Dream" speech. Glass' latest project – [POV: Points of View](#) – is a sci-fi VR series that explores the impact of implicit bias on artificial intelligence and law enforcement practices. For the latest updates on GRX Immersive Labs, please visit <https://www.grximmersive.com/about>.

[Media 2070](#) is a consortium of media-makers and activists who work to make visible the ways in which the media have taken part in and supported state violence and harm against Black people. Their efforts highlight how the media can serve as a lever for racial justice — and underscore the repair and reconciliation necessary to build strong, free, democratic communities. Media 2070's aim is to radically transform who has the capital to tell their own stories by the year 2070. Venneikia Williams will visit to show us how, in a series of hands-on workshops.

Special Acknowledgements

The instructors would like to thank the Asghedom family and the [All Money In](#) team for their guidance in developing the learning materials for this course. We are grateful for your support of our cultural and educational goal: to create a “second draft” for Nipsey Hussle. To Los Angeles and beyond, “Nip” is a music business icon. To all of you, however, he was a son, brother, father and friend. May he rest well.