



JOUR 407: The World of Podcasting 4 Units

Fall 2024 – Wednesdays – 2-5:20 p.m.

Section: 21430R

Location: ANN 305

Instructor: Megan Donis

Office: ANN classroom, lobby or Zoom

Office Hours: By Appointment

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Pronouns: She/her

Course Description

Over the past 15 years, podcasting has exploded in popularity. There are now some 2 million podcasts featuring subjects that range from politics to entertainment to history and self-help. It's also an ever-changing industry, dominated at times by narrative episodic podcasts and at other times by interview driven podcasts

Students in this course will become discriminating listeners of the podcast in all its forms. The course will give students the theoretical and practical framework to produce a narrative podcast episode and gain enough skills for entry-level work in a highly competitive field.

The class will focus on the essential skills for podcast production – learning how to record and edit audio, write for the audio medium, interview, create narrative structures and incorporate sound design. Students will learn how to pitch a story idea and create their own narrative podcast episode to present to the class. Students will also explore how to identify an audience, distribute and market podcasts and get an understanding of analytics, metrics, and monetization practices.

All of the work in this class is conducted within a framework of ethical, responsible journalism prioritizing diversity, inclusion, equity and anti-racism.

Student Learning Outcomes

By the end of this course, students will be able to:

- Apply best practices in the recording and editing of high-quality audio
- Apply principles of pitching a story
- Understand issues of diversity, equity and inclusion both in podcast production and the podcasting industry
- Apply critical listening skills of podcasts
- Prepare for, conduct and edit audio interviews
- Write and produce and edit a 5-8 minute narrative episode

Description and Assessment of Assignments

Class sessions will be a combination of lecture/discussion and production workshopping by your peers and experts.

Class participation will be an important part of your grade. Please make every effort to attend class.

Assignments will include writing podcast pitches, practice interviews with classmates, gathering audio in the field and completing critical listening responses. All assignments and listening links and google slides used in lectures will be posted in the class google drive

Students enrolled in this course will have access to recording kits that can be checked out from the Annenberg Equipment Room. Students will be required to download Adobe Audition, which is included in the Adobe Creative Suite available to all Annenberg students. *If you are not an Annenberg student, please talk to me and I will arrange access to the software.*

Each student will produce their own narrative podcast episode. The class will be split into groups to do other work, such as promotional audio, outreach, social media and marketing.

Critical Listening: Each week we will assign at least one listening and reading selection to which you must write a response.

Misc. assignments: These assignments are designed to give you practice on elements of audio production, including recording, editing, writing and interviewing.

Group work: Each student will be part of a group that is assigned to perform various tasks related to podcasting.

Narrative episode: Each student will produce a narrative episode of about 5-7 minutes in length.

Participation: Participation will include your contributions to class discussions.

Participation

Much of the graded work in this class will occur within class time, so students should aim to both attend class and be enthusiastic participants in the work

Attendance

Class participation will be an important part of your grade. Please make every effort to attend class. If you cannot attend class for any reason, please inform your professor ahead of time via email. While no portion of your grade may be awarded for class attendance, non-attendance and failure to communicate with the professor can be the basis for lowering the grade.

Required Readings, hardware/software, laptops and supplementary materials

You do not have to purchase a textbook for this class. Links to all materials are on the syllabus and google drive. The readings provide context for the class lectures and give you background. You are expected to do the readings assigned each week and listen to a variety of podcasts throughout the semester. You should broaden your listening to include a wide variety of podcasts themes and types. We will begin each class with a discussion of what was assigned for listening the previous week. Podcasts can be downloaded from any number of sources such as Apple Podcasts, Stitcher, Google, Castbox or Spotify.

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 Brightspace:

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://www.aaja.org/news-and-resources/guidances/>
 The Diversity Style Guide: <https://www.diversitystyleguide.com>
 The NAHJ Cultural Competence Handbook: <https://nahj.org/wp-content/uploads/2020/08/NAHJ-Cultural-Competence-Handbook.pdf>
 Transjournalist Style Guide: <https://styleguide.transjournalists.org/>
 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 Brightspace 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.

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 library, 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 others. You should keep up with the Daily Trojan and uscannenbergmedia.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 mainstream journalism.

Grading Breakdown

Assignment	% of Grade
Critical Listening reflections	20%
Assignments (classmate profile, practice interview, podcast pitches)	25%
Group work: (Pitch sessions group work w/ promotion, outreach, social media and marketing)	15%
Narrative Episode (including pitch, drafts and final cut)	25%
Participation (overall in class discussion/enthusiasm + providing constructive feedback on classmates projects)	15%
TOTAL	100%

Course Grading Scale

Letter grades and corresponding point value ranges.

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

Our curriculum is structured to prepare students to be successful in a professional news organization with the highest standards. Students will be evaluated first on accuracy and truthfulness in their stories. Good journalism prioritizes transparency, context and inclusivity. All stories should be written in AP style unless Annenberg style conflicts, in which case students can follow Annenberg style.

The following standards apply to podcast production

“A” podcasts are accurate, clear, thoughtful and comprehensive stories that are well written and require only minor editing (i.e., they are suitable for air or publishing). From an audio perspective, the podcast is edited creatively, well paced, includes good sound bites and natural sound that add flavor, color or emotion to the story. Sources are varied, diverse and offer a complete view of the topic.

“B” podcasts require more than minor editing and have a few style or spelling errors or one significant error of omission. For audio, there may be minor flaws in the sound design or editing. Good use of available sound bites is required. Sources are mostly varied, diverse and offer a complete view of the topic.

“C” podcasts need considerable editing or rewriting, story structuring and/or have many spelling, style or omission errors. Audio editing techniques 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. Sources are repetitive or incomplete.

“D” podcasts require excessive rewriting, have numerous errors and should not have been submitted. Audio work is unsatisfactory or fails to show important elements. Sources are repetitive or incomplete.

“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 camcorder to intentionally intimidate, provoke or incite a person or a group of people to elicit more “dramatic” video.
- Promising, paying or giving someone something in exchange for doing an interview either on or off camera.
- Missing a deadline.

For assignments other than conventional news reporting, quality of research and clarity of expression are the most important criteria. In research papers, good research should be presented through good writing, and good writing should be backed up by good research. Clarity of expression includes thoughtful organization of the material, insight into the subject matter and writing free from factual, grammatical and spelling errors. Research should draw on a diverse range of sources.

Students are encouraged to submit their work for consideration to Annenberg Media or the Daily Trojan, or pitch it to mainstream media outlets. 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 work to the campus newspaper.

Assignment Submission Policy

All assignments are due on the dates specified in the syllabus (subject to change). Lacking prior discussion and agreement with the instructor, late assignments will automatically lose grade percentages TBD.

Assignments must be submitted via Brightspace PLUS an email to professor indicating submission + assignment location on google drive.

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

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 - and probably will change - based on the progress of the class, news events, and/or guest speaker availability.

	Topics/Daily Activities	Assignments/Due Dates
<p>Week 1 Date: 8.28</p> <p>Intro to The World of Podcasting</p>	<p>Class Welcome and Intros</p> <p>*Professor introduction: My journey to narrative podcasting + listen to clips from current podcasts</p> <p>*Student introductions: Please be prepared to speak about what type of podcasts you are drawn to and cite 2 specific pods you have enjoyed this year</p> <p>*The current podcast landscape: Differentiating between podcast types-Narrative (<u>Serial-TAL</u>) vs Interview (<u>The New York Times-The Daily</u>) vs Hybrid (<u>Anderson Cooper-All There is</u>)</p> <p>BREAK</p> <p>*Review syllabus, Class expectations,</p>	<p>Assignment due 9.4: Critical Listening Episode 1 Fade to Black</p>

	*Explanation of Critical Listening assignments and where/how to file	
<p>Week 2 Date: 9.4</p> <p>The Elements of Audio Storytelling</p>	<p>Defining the elements of a podcast:</p> <p>*Tape, Voice Over, Natural Sound, Archival, Music cues, SFX</p> <p>*Exercise: Listen to a podcast episode alongside script and identify elements</p> <p>BREAK</p> <p>*Explanation of Classmate Profile Assignment + listen to examples</p>	<p>Assignment due 9.11: Critical Listening Episode 2 Fade to Black</p>
<p>Week 3 Date: 9.11</p> <p>Interviewing for Narrative Podcasts</p>	<p>Fundamentals of Interviewing for narrative audio</p> <p><i>* Tips for conducting a successful Interview</i></p> <p><i>*The profile as a format</i></p> <p><i>* How to write compelling interview questions</i></p> <p>BREAK</p> <p>Zoom H6 Recorder Distribution/Demo</p> <p>*Class pairings for Classmate Profile + Pre-Interview</p>	<p>Assignment due 9.18: Critical Listening Episode 3 Fade to Black</p>
<p>Week 4 Date: 9.18</p> <p>SKILLS #1: Practice Interview + Transcribing/Generating SLX</p>	<p>SKILL BASED CLASSES ARE FOCUSED AROUND PUTTING SKILLS TO PRACTICE IN CLASSROOM SETTING</p> <p>*Conduct and record a <u>practice interview</u> with your assigned classmate and upload the audio to google drive</p> <p>BREAK</p> <p>*Demonstration of transcribing/ logging using Otter AI</p> <p>*Generate transcripts from classmate interviews and identify Interview SLX (Selects/Highlights)</p>	<p>Assignment due 9.18: Critical Listening Episode 4 Fade to Black</p>

<p>Week 5 Date: 9.25</p> <p>SKILLS #2 Use of Sound + Adobe Audition Audio Editing Demo</p>	<p>SKILL BASED CLASSES ARE FOCUSED AROUND PUTTING SKILLS TO PRACTICE IN CLASSROOM SETTING</p> <p>Use of Sound in Audio Storytelling</p> <p>*How to identify and use natural sound in audio storytelling</p> <p>BREAK</p> <p>*Adobe Audition lesson with USC’s Victor Figueroa or Sebastian Grubaugh</p> <p>*Identify 5 pieces of sound to capture that can help bring your classmate profile to life</p>	<p>Assignment due 10.2: Critical Listening Episode 5 Fade to Black</p> <p>Record sound to accompany classmate profile. File at least 3 sounds in your google folder by 10.1</p>
<p>Week 6 Date: 10.2</p> <p>Writing for the audio/Drafting a script</p>	<p>Writing for the Ear</p> <p>*The elements of writing for the ear vs writing for the page</p> <p>BREAK</p> <p>*How to draft a script for audio</p> <p>*Work on Scripting exercise in class</p>	<p>Assignment due 10.6: Submit 1st Draft of Classmate Profile script</p>
<p>Week 7 Date: 10.9</p> <p>Script Editing</p>	<p><i>Meet one on one with professor in class time or on zoom for story/writing edits of classmate profile script. Record narration and begin assembly of classmate profile edit</i></p>	<p>Assignment due 10.14: Rough Edit of Classmate Profile</p>
<p>Week 8 Date: 10.16</p> <p>Generating Ideas/Approaches for final Narrative Podcast Assignment</p>	<p>*Explanation of final Narrative Episode Assignment</p> <p>*Tips for Generating Ideas for Your Narrative episode</p> <p>*Review Elements of a good pitch</p> <p>BREAK</p> <p>Getting started on a <i>*Short Pitch Form</i> for your final narrative episode</p> <p>Complete Final Edit of Classmate Profile in class</p>	<p>Assignment due 10.23: Critical Listening Episode 6 Fade to Black</p> <p>Assignment due 10.23: Write and submit a <i>*Short Pitch Form</i> for your final podcast episode</p>
<p>Week 9 Date: 10.23</p> <p>Identifying and booking strong characters and interview subjects</p>	<p>Identifying and booking strong characters/interview subjects</p> <p>*What makes a strong character: Expressive, Accessible, Game</p> <p>*Finding your interview subjects: Research/Casting tools</p> <p>*Crafting an interview request. Tools for approaching interview subjects</p>	<p>Assignment due 10.30: Critical Listening Episode 7 Fade to Black</p>

	<p>BREAK</p> <p>*Creating a Production Plan for Your Narrative Podcast Episode Assignment</p>	
<p>Week 10 Date: 10/30</p> <p>Sound Design</p>	<p>Sound Design for Podcasting</p> <p>*Guest Speaker: Mark McAdam, Campside Media</p> <p>*Overview of Scoring Tools/Blu Dot Session Music Library</p> <p>*Create Custom production plan for your project</p> <p>BREAK</p> <p>*Demonstration remote audio recording practices Zoom/Voice Memo + Tape a Call</p>	<p>Assignment due 11.6: Critical Listening Episode 8 Fade to Black</p>
<p>Week 11 Date: 11.6</p> <p>Story Editing</p>	<p>Class Story Editing Workshop</p> <p>*Class will divide into groups of 3-4 to pitch/update story/character progress and workshop classmates' feedback and present to class.</p>	<p>Assignment due 11.13: Complete Interviews for final podcast episode</p>
<p>Week 12 Date: 11.13</p> <p>Creating a Social Media Strategy for your Podcast</p>	<p>Creating a Social Media Strategy for your Podcast</p> <p>*Starting to plot social media rollout around your</p> <p>*How to producing trailers and audiograms</p> <p>BREAK</p> <p>*Produce a 15-20 second audiogram in-class</p>	<p>Assignment due 11.18: Complete and submit first draft of script for final podcast</p>
<p>Week 13 Date: 11.20</p> <p>Hosting /Voice Delivery for Podcasting</p>	<p>Hosting /Voice Delivery for Podcasting</p> <p>*A <i>sign Up Genius</i> will be posted to receive coaching for your narration in the podcast studio</p>	<p>Assignment due 11.24: Submit first rough cut of final podcast</p>
<p>Week 14 Date: 11.27</p> <p>THANKSGIVING NO CLASS</p>	<p>THANKSGIVING NO CLASS</p>	<p>[Thanksgiving Break: November 27-29]</p> <p>Assignment due 12.2: Submit revised script based on professor notes on rough cut</p>
<p>Week 15 Date: 12.4</p> <p>Polishing/Pitching your Final Podcast Episode</p>	<p>Polishing/Pitching your Final Podcast Episode</p> <p>*You made a podcast, what now? Tips for pitching or self-publishing your work</p> <p>Guest Speaker: TBD</p> <p>BREAK</p>	<p>Assignment due 12.10: Submit final cut for professor review and any final tweaks.</p>

	Support for final edits	
Final Exam Period Friday, 12/13, 2-4 p.m.	No final exam. Final exam period is used for completing /polishing edits of final podcast episodes and/or listening party.	

Additional Policies

Attendance

You are expected to attend all class sessions and group sessions. Missing more than one class without a valid excuse may affect your grade because you will miss valuable in-class work. If you have an unavoidable reason why you cannot come to class (illness, family emergency) please notify me as far ahead as possible. You are responsible for visiting the class folder on the google drive for your missed class and reviewing the materials / completing any assignments.

Communication

You are always welcome and encouraged to contact me outside of class if you have questions, concerns or suggestions. Please always use my Gmail megan.donis@gmail.com. If you want to meet with us in person outside of office hours, email some suggested days and times. Email is usually the best form of communication and I will respond within a day. If you do not hear from me promptly, please email me again in case I did not receive the email. I will also provide my cell phone numbers, but please only text or call at night or on weekends if it's urgent and can't wait.

Classroom Policies

Please be respectful of your classmates and the instructors by not being late to class or by talking, texting, emailing, Facebooking or any other activity during class, including during lectures, guest speaking sessions or student presentations. We will take a break mid-way through class when you can check your phones/email/social media.

The classroom should be a place where we all feel safe and can trust each other to be respectful, considerate and constructive during class discussions and critiques. And, since this course will rely on collaboration, it is important that you do your fair share of group work in addition to your episode production. If any problems arise with a member of your group, please let us know immediately so that we can address it.

Feel free to bring in food, snacks and drinks to consume during class.

Classroom Discussion Etiquette

Class critiques and discussions are a crucial part of learning. During critiques of other students' work, please listen attentively to your classmates' stories when they are played in class and offer constructive comments.

You all bring a unique perspective to the class and we urge all of you to participate in class discussions and critiques with honest, yet respectful comments. Class discussions are much more interesting and robust when everyone contributes.

Always ask questions if you don't understand something or need more clarification, but please make sure you don't dominate the discussion and you allow others the opportunity to speak.

Course Evaluations

Course evaluation occurs at the end of the semester university-wide. It is an important review of students' experience in the class. The process and intent of the end-of-semester evaluation should be provided. In addition, a [mid-semester evaluation](#) is recommended practice for early course correction.

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.

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 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 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).

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

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

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.

Generative AI Policy

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.

If found responsible for an academic violation, students may be assigned university outcomes, such as suspension or expulsion from the university, and grade penalties, such as an “F” grade on the assignment, exam, and/or in the course.

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 Instructor

Megan Donis is an Emmy-award winning producer and media strategist working at the intersection of audio, video and social change. After graduating from New York's **Columbia School of Journalism**, she began her career at **PBS**, going on to produce for **HBO**, **CBS** and eventually landing at **BRIC Arts Media Brooklyn**, Brooklyn's premiere media outlet. In 2014, in the wake of the police killing of Michael Brown and the Black Lives Matter uprising, Megan helped create **#BHeard**, BRIC's social justice strand of documentaries, podcasts and live impact events. Her work on **#BHeard** earned her several awards for covering police brutality, school segregation and climate justice. Megan now lives in Los Angeles where she continues her dedication to social issue work, creating and producing narrative podcasts for companies like **Crooked Media**, **iHeart**, **Gimlet**, **Spotify**, **Campside Media** and **LAist Studios** on topics ranging from the history of Black Panther Party, the 70's sexual revolution and the dark ways the CIA influences Hollywood films. Her podcast **Stiffed: The True Story Of Bob Guccione, Viva Magazine And 70's Feminist Porn** was named one of the best podcasts of 2023 by **New York Magazine** and her most recent podcast **Fade to Black: The Mysterious**

Disappearance Of Screenwriter Gary Devore And The Rise Of The CiA In Hollywood charted in the top 15 podcasts nationwide on **Apple Podcasts**.