



JOUR 499/580: Reporting on Race and Justice
4 Units

Fall 2024 – Wednesdays – 12-3:20 p.m.

Section: 21321R/21619R

Location: ANN 405

Instructors: Allissa V. Richardson, Ph.D.

Office: ANN 204D

Office Hours: Wednesdays, 4-6 p.m.; By appointment

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Pronouns: she/her/hers

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Office: ANN 306

Office Hours: By appointment

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Pronouns: he/him/his

Course Description

This course examines the intersection of race, equality, and justice within the contested spaces of news media, where journalism both reflects and shapes societal issues. Students will explore how historical, global, and technological factors influence race in the media, using Los Angeles as a case study to analyze key moments in U.S. history. The course challenges the notion of journalistic objectivity, highlighting the experiences of journalists of color, the politics of modern newsrooms, and the impact of emergent technologies, such as artificial intelligence.

Through readings, discussions, and practical assignments, students will develop a comprehensive understanding of critical race theories, the challenges of reporting on marginalized communities, and the collaborative nature of community journalism. The course aims to equip students with the skills necessary to produce deeply reported stories on race and justice for publication, emphasizing ethical and creative approaches to these topics. By engaging with scholarly and journalistic perspectives, students will refine their analytical skills, gaining the depth required for in-depth storytelling on race.

This course combines lectures with project-based learning as students work together to create the "Riot to Repair Community Archive," marking the five-year anniversary of George Floyd's murder. The archive will examine how race and social justice were reported before, during, and after the 2020 global uprisings, focusing on anti-Black narratives in Los Angeles and their real-world impacts when distributed by major news outlets. It aims to juxtapose these harmful narratives with a reimagined media future centered on the visions and needs of Black communities. By compiling community-gathered stories, art, and visuals, the archive will guide participants through historical contexts and into a reparative future.

Student Learning Outcomes

Students will be able to:

- Describe how the concepts of [reparative journalism](#) and [Black feminism](#) create opportunities for the news industry to engage in [paradigm repair](#).
- Practice advanced newsgathering and communication research to produce a [StoryCorps](#)-esque archive of the 2020 racial reckonings and its lasting effects on US politics.
- Use multimedia storytelling formats, such as podcasting and photojournalism, to communicate research findings.

Students will be able to produce:

- One (1) case study that evaluates how the news media covered George Floyd, in life and death.
- Four (4) first-person interviews with someone who was affected by the 2020 racial reckonings.
- One (1) 250-word essay that responds to a [2020 news apology](#).
- One (1) 500-word essay that reflects on the experience of curating a community archive.

Description and Assessment of Assignments

Students will begin the course by discussing the principles of [reparative journalism](#) in [workshops led by Media 2070](#) (30 pts.). 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 the 2020 news coverage of George Floyd. They will work in pairs to create and present a [case study](#) (10 pts.) and [response essay](#) (5 pts.), which explores how initial reports about George Floyd may have fallen short. Additionally, the case study and paper will explain what areas of repair are needed to atone for the damage that the reportage caused.

The remainder of the course will allow students to find and interview four people who were affected by the global uprisings of 2020, which erupted when Darnella Frazier’s citizen journalist video of the police murder went viral. Students will produce [four \(4\) first-person podcasts](#) (50 pts.) about their interviewees’ experiences, and take accompanying photos of them. Each podcast episode shall run no longer than three minutes. Students are encouraged to listen to [StoryCorp’s Brightness in Black](#) series, for an idea of this uniquely intimate format.

The semester will culminate with a [reflective essay \(5 pts.\)](#), which will allow students to share how they felt creating this archive. Students must attend the final podcast listening party to earn full credit for the audio recordings. Failure to attend will result in a 15-pt. deduction in the podcast grading category.

Required Readings and Supplementary Materials

1. Canevez, R. N., Karabelnik, M., & Winter, J. S. (2022). [Police brutality and racial justice narratives through multi-narrative framing: Reporting and commenting on the George Floyd murder on YouTube](#). *Journalism & Mass Communication Quarterly*, 99(3), 696-717.
2. Carney, N., & Kelekay, J. (2022). [Framing the Black Lives Matter movement: An analysis of shifting news coverage in 2014 and 2020](#). *Social Currents*, 9(6), 558-572.
3. Clark, M. D. (2024). [Refuse to Say Just What You Mean: Anti-“Woke” Rhetoric As an Exercise in Destructive Abstraction](#). *Political Communication*, 1-6.
4. Cowart, H. S., Blackstone, G. E., & Riley, J. K. (2022). [Framing a movement: Media portrayals of the George Floyd protests on Twitter](#). *Journalism & Mass Communication Quarterly*, 99(3), 676-695.
5. Drew, E. M. (2011). “Coming to terms with our own racism”: Journalists grapple with the racialization of their news. *Critical Studies in Media Communication*, 28(4), 353-373.
6. James, B. (2024). Violent incongruences: [Analyzing The New York Times’s discourse on George Floyd demonstrations and the Capitol riot](#). *Discourse & Communication*, 17504813231225443.
7. Lambertz-Berndt, M., Anne Conway, B., & Goynes, E. R. (2023). [Twitter and the faces of whiteness: Investigating official responses to the death of George Floyd](#). *Howard Journal of Communications*, 34(2), 188-207.
8. Moody-Ramirez, M., Tait, G., & Bland, D. (2021). [An analysis of George Floyd-themed memes: A critical race theory approach to analyzing memes surrounding the 2020 George Floyd protests](#). *The Journal of Social Media in Society*, 10(2), 373-401.
9. Ophir, Y., Forde, D. K., Neurohr, M., Walter, D., & Massignan, V. (2023). [News media framing of social protests around racial tensions during the Donald Trump presidency](#). *Journalism*, 24(3), 475-493.
10. Reid, J. C., & Craig, M. O. (2021). [Is it a rally or a riot? Racialized media framing of 2020 protests in the United States](#). *Journal of Ethnicity in Criminal Justice*, 19(3-4), 291-310.
11. Richardson, A. V. (2022). [Witnessing George Floyd: Tracing Black Mobile Journalism's Rise, Impact and Enduring Questions](#). In *The Routledge companion to news and journalism* (pp. 161-169). Routledge.
12. Richardson, A. V. (2020). [Why cellphone videos of Black people’s deaths should be considered sacred, like lynching photographs](#). *The Conversation*.
13. Richardson, A. V. (2019). Dismantling respectability: The rise of new womanist communication models in the era of Black Lives Matter. *Journal of Communication*, 69(2), 193-213.
14. Richardson, A. V. (2017). [Bearing witness while black: Theorizing African American mobile journalism after Ferguson](#). *Digital Journalism*, 5(6), 673-698.
15. Spencer, L. G. (2021). [National Geographic’s racial apology: A half-performative](#). *Western Journal of Communication*, 85(5), 549-567.
16. Sridharan, N., & Taylor, A. (2023). Sorry Seems to be the Hardest Word: Reinforcing Institutional Identities through Newspaper Apologies for Racist Past. *Journalism Studies*, 24(16), 2053-2071.
17. Torres, J., & Watson, C. (2023). Repairing journalism’s history of anti-Black harm. *The ANNALS of the American Academy of Political and Social Science*, 707(1), 208-227.

18. 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.
19. Wenzel, A. (2023). *Antiracist journalism: The challenge of creating equitable local news*. Columbia University Press.
20. Wu, H. H., Gallagher, R. J., Alshaabi, T., Adams, J. L., Minot, J. R., Arnold, M. V., ... & Danforth, C. M. (2023). [Say their names: Resurgence in the collective attention toward Black victims of fatal police violence following the death of George Floyd](#). *Plos one*, 18(1), e0279225.

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
Reparative journalism workshops feat. Media 2070 (2 @15 pts.)	30	30%
Group case study presentation (1 @10 pts.)	10	10%
First-person interviews (4 @12.5 pts. ea.)	50	50%
Response essay (1 @5 pts.)	5	5%
Reflective essay (1 @5 pts.)	5	5%
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>DURING</u> or <u>AFTER</u> class
UNIT I: Principles of Reparative Journalism	Week 1 8/28	LECTURE From Riot to Repair		READ (Please see Brightspace for this week's readings.)
	Week 2 9/4	WORKSHOP An invitation to dream up media reparations for Mr. George Floyd (feat. Media 2070)	READ (Please see Brightspace for this week's readings.)	Prepare a case study for next week's class and please upload it to Brightspace.
	Week 3 9/11	WORKSHOP Reparative journalism as the way forward (feat. Media 2070)	READ (Please see Brightspace for this week's readings.)	DEADLINE: CASE STUDY + ESSAY #1 Upload it to Brightspace on 9/11 by 12 PM PT. Present in class.
UNIT II: Podcast Pre-Production	Week 4 9/18	LECTURE The ethics of creating a community archive, finding reliable voices and gaining consent	READ (Please see Brightspace for this week's readings.)	Think about whom you would like to interview this semester. Make initial contacts via email or social media.
	Week 5 9/25	WORKSHOP Preparing for your interview by exploring media representation of protesters and police	READ (Please see Brightspace for this week's readings.)	Prepare your questions for your first interviewee. Record your first session on your smartphone and bring it to our next class.
UNIT III: Podcast Production	Week 6 10/2	WORKSHOP Peer listening & community feedback session	READ (Please see Brightspace for this week's readings.)	DEADLINE: STORY #1 Please upload your first podcast to Brightspace on 10/2 by 12 PM PT. Prepare to share your audio clip in class.

	Dates	Topics	Read/Listen/Watch <u>BEFORE</u> class	Deliverables and Deadlines <u>DURING</u> or <u>AFTER</u> class
	Week 7 10/9	WORKSHOP Recording in Studio B: A podcast production bootcamp	LISTEN (Please see Brightspace for this week's podcast episode.)	Visit ANN Studio B for today's class, where you will learn to record voiceovers for your archive interviews.
	Week 8 10/16	LECTURE The impact of visual media on the collective memory of social justice movements + peer listening	LISTEN (Please see Brightspace for this week's podcast episode.)	DEADLINE: STORY #2 Please upload your second podcast to Brightspace on 10/16 by 12 PM PT. Prepare to share in class.
	Week 9 10/23	WORKSHOP MasterClass: Filmmaker Edward Buckles' advice on community storytelling	LISTEN (Please see Brightspace for this week's podcast episode.)	Continue working on your audio podcasts. You may use the editing suite in the ANN MC. If you need equipment, contact our RA, Glenn King.
	Week 10 10/30	LECTURE Mobile journalism as community archive work during the 2020 racial reckonings + peer listening	LISTEN (Please see Brightspace for this week's podcast episode.)	DEADLINE: STORY #3 Please upload your third podcast to Brightspace on 10/30 by 12 PM PT. Prepare to share in class.
UNIT IV: XR Companion Production – Using photo- grammetry in journalism	Week 11 11/6	LECTURE Creating new narratives: The future of race and media	LISTEN (Please see Brightspace for this week's podcast episode.)	Continue working on your audio podcasts. You may use the editing suite in the ANN MC. If you need equipment, contact our RA, Glenn King.

	Dates	Topics	Read/Listen/Watch <u>BEFORE</u> class	Deliverables and Deadlines <u>DURING or AFTER</u> class
	Week 12 11/13	WORKSHOP Peer listening & community feedback session	WATCH (Please see Brightspace for this week's podcast episode.)	DEADLINE: STORY #4 Please upload your fourth podcast to Brightspace on 11/13 by 12 PM PT. Prepare to share in class.
	Week 13 11/20	WORKSHOP How to create metadata for your podcast	WATCH (Please see Brightspace for this week's podcast episode.)	Please attend class to learn how to store, transcribe, tag and summarize your podcasts.
UNIT V: Post-Production and Final Presentations	Week 14 11/27	THANKSGIVING/NO CLASS		
	Week 15 12/4	Listening Party	SHARE Invite someone to our listening party!	DEADLINE: ESSAY #2 Please submit your recorded essay to Brightspace for grading. Be prepared to read it in class.
	Final Exam Period Fri., 12/13, 11 a.m.-1 p.m.	OFFICIAL PODCAST 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 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://annenberg.usc.edu/current-students/resources/annenberg-scholarships-and-awards>

The Annenberg Student Success Fund is a donor-funded financial aid account available to USC Annenberg undergraduate and graduate students for non-tuition expenses related to extra- and co-curricular programs and opportunities.

Annenberg Student Emergency Aid Fund

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

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

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>.

Teaching Assistant

[Glenn King](#) is a PhD student at USC Annenberg School for Communication and Journalism. His research focuses on American foreign intervention in the Caribbean and Latin America, examining the relationship between the American popular press and the executive branch in justifying interventions in the Global South during revolutions, natural disasters, and authoritarian regimes. He also explores how citizen journalism challenges the exceptionalist narratives in foreign affairs reporting and takes a sociological approach to the implications of automated journalism. Glenn holds a Bachelor of Education in English language and literature from the University of the Bahamas, where he was recognized as most outstanding in his concentration, and a Master of Arts in Journalism and Creative Media from the University of Alabama. He is passionate about twentieth-century world literature and enjoys creative and polemical writing.

Course Partner

[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. Diamond Hardiman will visit to show us how, in a series of hands-on workshops.