



COMM 206: Communication & Culture 4 units

Spring 2025 – Tuesday/Thursdays 2-3:20 pm

Section: 20388

Location: ANN L105A

Instructor: Alison Trope, Ph.D. (she/her/hers)

Office: ANN 310A

Office Hours: by appointment

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Teaching Asst: Kirsten Crowe (she/they)

Section: Wednesdays 9am and 10am

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Section: Thursdays 12pm

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Teaching Asst: Pratik Nyaupane (he/him)

Section: Thursday 11am

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The University of Southern California's (USC) University Park campus is located on the traditional land of the Tongva People. You can visit <https://mila.ss.ucla.edu/> to learn about the history of Indigenous peoples in Los Angeles and read stories shared by the Tongva community. To learn about the Indigenous land on which your learning location resides, you can visit <https://native-land.ca>.

Labor Acknowledgement

This course was originally designed by Professors Sarah Banet-Weiser and Taj Frazier. It has evolved through the years as colleagues, including myself, have brought their own interests and pedagogical approaches to the class. I have also benefited from years of graduate student assistance from Ph.D. students who have offered valuable feedback on my syllabus and teaching. In addition, I always benefit from the students in the classroom each semester—specifically the media and observations they share in discussion and by email.

Course Overview

This course is designed as an introduction to Cultural Studies, an interdisciplinary area of critical analysis, ideas, concepts and research that is essential to the academic discipline of Communication. Communication(s) refers to the various practices and technologies we use to convey and share information and feelings, and to connect people, places, ideas, things and products. Culture, however, is a more complex and elastic concept; its definition more difficult to establish firmly. To some degree, it denotes both the history and legacies of such systems of communication, and even more systems of meaning making. But it also indicates how such systems of information, communication, and meaning are negotiated, articulated, constrained, and transformed within a society. Culture consequently describes the totality of all communication practices, terms, and systems of information and meaning. It signifies what people actually “do” (their thinking and practices of social life and meaning-making), as well as the “social context” or “structures” they live and operate within (the rules, conditions, and conventions that regulate, influence, and demarcate their activity) where these practices and processes are shaped and enacted.

In this class we will explore the above ideas, giving close attention to the relationship between **culture** and **power** (the organization, management, regulation, domination, and contestation of social life) – a relationship that scholars describe and categorize through the idiom “**the politics of culture.**” The first half of the course will be devoted to general approaches, key concepts, and overarching questions, with a particular emphasis on the study of media, popular culture, and communication. The second half will focus more specifically on distinct units of study—gender, pop music, television, radio, brand culture, and others—as individual case studies of cultural analysis. We will pay particular attention to how notions of both culture and cultural study have changed over time, and how those legacies influence contemporary debates around cultural production, cultural identity, and global cultural change. We will examine further how the legacies of thinking and talking about culture influence contemporary debates. But most importantly, we will interrogate and identify how the theories and concepts learned throughout the course tie into our lives and the lives of others. Thus, our personal and collective experiences, and, even more, the historical and cultural forces that shape these experiences, will be a priority. You will be called upon to situate the theories and concepts learned in class and readings in relation to your lives and your experiences, and to identify and construct new categories, concepts, and modes of analysis that best resonate with the challenges, realities and phenomena of that we and others encounter on a daily basis.

In the end, this class’s purpose is to strengthen and nuance your understanding of the historical and cultural moment in which we live, and increase your confidence and ability to critically think, talk, write, and communicate this understanding in a manner that conveys rigor, openness, honesty, and compassion. The class also serves as a gateway to upper division electives with a cultural emphasis, covering themes such as identity and representation (gender, race and ethnicity, LGBTQ identities, youth, etc.), visual culture, popular culture, media and entertainment industries (music, fashion, celebrity, games, sports), social change and resistance.

Student Learning Outcomes

Every student comes into our class with different abilities, passions, priorities, lived experiences, and ways of learning. I invite you to begin where you are—to listen and learn from course content and discussions, to critically contemplate, question, and critique. To that end, the learning outcomes below are fluid, and work in collaboration and dialogue with my teaching (as well as that of your Teaching Assistants), course content, and class discussions. What students take away will depend on where they start, how they engage, and how they tap into their capacities to learn and grow. It is my hope that this course provides an opportunity for you to:

- Understand and be able to articulate the relationship between culture and power as explored by a range of cultural and communication theorists
- Apply historical and theoretical legacies of the study of culture to contemporary debates around cultural production, identity, and change
- Discern and distinguish the role of individual critique and practice in relation (and contrast to) collective approaches to cultural structures, institutions, and industries
- Critically analyze cultural artifacts in broad social contexts as well as personal lived experiences
- Critically communicate (write, curate, create, collate) based on engagement with course themes

Course Requirements, Attendance and Participation:

Students are required to do all course reading, attend all classes, complete all assignments, and participate actively in this course. In addition to weekly lectures, there will be mandatory discussion sections held each week. These sections, led by the TAs, are designed to be opportunities for students to ask questions, rehearse ideas, workshop assignments, etc. Because of the size of the course, the sections are helpful sites for more individualized conversation, debate, and review. Attendance is important in both lecture and discussion: there is significant material covered in both contexts that is not in the reading, and you may have trouble passing the course if you do not attend. In addition, there will be regular media screenings in lecture that will help you apply course themes and theories (and for which you will be responsible). There are writing assignments for this class, and because they are directly linked to lectures, discussions, reading assignments, it is critical that you keep up with the schedule.

Please note: simply showing up to class or discussion does not guarantee a perfect attendance/participation score. Participation can encompass many things, including speaking in class, emails to your professor and/or TA, sharing media or other examples relevant to class with your professor and/or TA, office hours, attentive listening during class, in-class group work, **optional/recommended online discussion** (see [here](#)). **Participation grades will start at 85—the threshold—and then move up or down based on the factors above.**

If circumstances prevent you from attending class or actively participating, please inform me (and/or your TA) by email ASAP. Regardless of the reason for missing, you should always keep us informed, and we will help you stay up to date. If you need to miss class for a religious or university-sanctioned activity, please let us know at the beginning of the term. You are responsible for accessing and staying abreast of course content in cases where you miss class, and for communicating with me in a timely manner if you have any obstacles impacting your work and successful completion of the course. I will make every attempt to listen and understand what is going on in your academic and personal life that may be impacting your progress in this class; however, it is up to you to **be proactive in your communication.**

Our Classroom and Shared Learning Experience

All students are encouraged to use the classroom as a safe (and brave) space in which to speak and voice their opinions. We all come to the classroom with different backgrounds and experiences—defined by race, ethnicity, gender, disability, religion, class, ideology, even personality. This diversity can be our greatest strength and an asset as we learn together. My expectation is that you respect not only me and any guests that may visit, but also your classmates/peers when they participate in discussion. We may not truly understand another person’s perspective, but we can/should listen with acceptance and empathy. Every student should feel comfortable participating and being part of a productive, engaging dialogue. Given the course content, this class and the discussions we have may make you feel some discomfort. You may not always agree with me or your peers. This is normal, and part of the learning. If you ever feel that I’ve misspoken or misrepresented something or you have an emotional response to the material or to something someone in class has said, please reach out to me to discuss. You may also use this [google form](#) to anonymously address your concerns. Above all, please be flexible (and forgiving) with me, your peers and yourself as we navigate the topics and course content together. Our class will be framed by Robert James Jr.’s belief that “we can disagree and still love each other unless your disagreement is rooted in my oppression and denial of my humanity and right to exist.”

Communication

You may reach me by email (trope@usc.edu), and I will respond typically within 24 hours. If I don’t respond, feel free to nudge me. I receive many emails and sometimes things do fall through the cracks. It’s nothing personal. If you want to chat with me informally, you are welcome to catch me before or after class, or you may set up a time for a one-on-one appointment. For questions, concerns, or constructive criticism of class at any time during the semester, you may use this anonymous [google form](#). We also will do course evaluations at the end of the term.

Basic Needs

Any student who has difficulty affording groceries or accessing sufficient food to eat every day, or lacks a safe and stable place to live, and believes this may affect their performance in this course, is urged to review the resources on this syllabus and contact Annenberg’s Associate Dean of Student Affairs, Vince Gonzalez (vince.gonzales@usc.edu). Further, if you are comfortable, please feel free to let me know about your situation, so that I may help connect you with the support you need.

Classroom Technology

I recommend that notetaking be done by hand to maintain attention and engagement during the course and enhance your learning. During class, you should **avoid** multitasking on mobile phones or web surfing. [To understand the reasons for this guidance, you may want to read “[Why you should take notes by hand – not on a laptop](#)” and “[The Myth of Multitasking](#).”] Being present and focused on our collective learning can help create a sense of community. Please remember that USC policy **prohibits sharing** of any course content outside of the

learning environment. These rules will be strictly enforced, and violations will be met with the appropriate disciplinary sanction. If there are reasons you need to use your laptop during class, please discuss them with me individually. See more on this policy below in Academic Conduct policies.

Required Readings and Supplementary Materials

All reading will be posted on Brightspace as PDFs or weblinks. Some readings are OPTIONAL. In some cases, I may still reference them in lecture, so you may choose to quickly skim. They will enhance or extend your understanding of a subject or concept. If you have trouble opening or reading any of the articles, let me know ASAP. Lecture slides will be available ONLY when stipulated by letter from OSAS. For others, remember that notetaking is an important skill for college and beyond.

Description and Assessment of Assignments

You must complete ALL these assignments in order to pass the class. **Failure to complete one or more of them will result in failing the class.**

You will receive details about each assignment/exam separately. **All assignments must be completed and handed in on time. Late papers will be penalized. If you are unable to turn in an assignment due to illness or a personal emergency, you must provide written documentation that will allow you to be excused or discuss your situation with the professor in a timely manner, before the assignment is due. Do not wait until the end of the semester to sort things out. Remember: this is YOUR responsibility.**

Essays (60% total): There are three essays due in this class (one of which will be a video essay /project). Each essay will be approximately 1500-2000 words (video essay length 3-5 mins) and should be checked for grammar and spelling for written work, with proper citation practices in all assignments. These essays are designed to have you think theoretically about issues of culture; while they call on you to utilize readings, they are not intended to be summaries of arguments presented in the course. Rather they are an opportunity for you to think about cultural practices and theories from the readings as they apply to some example(s) or artifact (s) outside of class.

Midterm (20%): This **in-class exam** will focus on material from readings and lectures covered during week 1-6.

Discussion Section (15%): You will receive periodic in-class assignments during discussion section. The purpose of these assignments is to make sure you are keeping up with the readings.

Cultural Event Response (5%): This assignment offers an opportunity for you to write a short (400-500 words) analysis of a “cultural event” you attend throughout the semester. [Visions and Voices](#) events are highly recommended. Other options may include an art event, such as a visit to a museum or an art exhibit; a musical event, such as a concert or a symphony; a theatre event; a fashion show; a photography exhibit, etc. Due to COVID restrictions, we will also include online and virtual events. Event suggestions will be listed and periodically updated on Brightspace. The response is an opportunity for you to relate your own activities to the discussions about culture we will be having in class, and where relevant, to the readings (no citations of readings are required). And, while surely events such as fraternity/sorority rush parties, raves, and other sorts of parties are also “cultural events” and often worthy of our analysis, for this assignment, narrow the definition to the kinds of events that involve a kind of cultural production. You will submit your assignment via Brightspace by or before week 15. If you have questions (or suggestions) about events, please email.

ALL of your work will be evaluated on the following:

- 1) the level of your engagement with the class materials (as evidenced in your written work and participation)
- 2) your capacity to explain your ideas and analysis in articulate and well-written forms structured around a clearly stated argument
- 3) your ability to critically explore and apply theories and methodologies from class readings, lectures, media, and discussions

Breakdown of Grade

The final course grade will be based on the following distribution:

Assignment	% of Grade
Discussion Section (attendance, in-class individual and/or group work)	15%
Cultural event post	5%
In-class midterm	20%
Essays (2 @ 20% each, including rough and final draft)	40%
Final Paper/Project	20%
TOTAL	100%

Grading Scale

Each assignment will be worth 100 points and will be converted to a percentage score depending upon the weight assigned to each. Your percentage scores on the assignments will be totaled and translated to a letter grade as per the scale shown below.

94 to 100%: A (see note below re: 97-100)	80% to 83%: B-	67% to 69%: D+
90% to 93%: A-	77% to 79%: C+	64% to 66%: D
87% to 89%: B+	74% to 76%: C	60% to 63%: D-
84% to 86%: B	70% to 73%: C-	0% to 59%: F

Grading Standards

Grades will be assigned as follows:

A	outstanding, thoughtful and insightful work and analysis, showing an ability to think beyond the basic course material. <A grade of A+ (97-100) may be given to <i>individual</i> assignments in <i>rare</i> instances where expectations are exceeded.>
A-/B+	above average work, demonstrating effort and keen understanding of conceptual ideas and their relation to work in the community site
B/B-	average work, needs improvement on ideas and argument
C+/C	shows little effort, lacks clarity and/or argument
C- and below	fulfilling the bare minimum and showing little understanding of the material

Grading Timeline

Every effort will be made to return graded assignments within two weeks from the due date (or date received). Scores for all assignments and exams are regularly updated on Brightspace. If you have concerns regarding a grade on a given assignment, you must first wait 24 hours (cooling off period) before appealing it in writing, stating the reasons why you feel the grade is inaccurate. All concerns should be addressed within 10 days of receiving the graded assignment. After that, no appeals will be accepted for review and the grade will be considered final. You are responsible for notifying me within one (1) week of a score posting if you think a score is missing or inaccurate.

Assignment Submission Policy

All assignments are due on the dates specified. Aside from in-class midterm, all assignments must be submitted via Brightspace. Lacking prior discussion and agreement with the instructor, late assignments risk being given a grade of F. Always be sure to discuss your specific and personal circumstances with your professor and/or TA.

Generative Artificial Intelligence (AI) Use Policy

Generative AI (such as ChatGPT, Bard, Claude and many others) is a tool which offers opportunities and raises concerns. As the technology rapidly evolves and as students of communication, we need to be thoughtful and ethical consumers/users of the technology. For our class, there may be times when it is appropriate to use AI, such as for brainstorming topic ideas. But please keep in mind some important notes when using generative AI:

1. You must **give credit** to the specific AI used in your assignment. Check Brightspace and the specific assignment instructions for information about how to do that appropriately. Failing to cite AI use is an academic integrity violation and will be treated as such, with potentially serious consequences.
2. Generative AI often is incorrect and gives **misinformation**. You cannot rely on AI output; you must check for accuracy.
3. The **quality and nature of the prompts** shapes the quality of the output of generative AI. As these tools develop, our skills in “conversing” with them will need to change and grow too.
4. AI should never be a substitute for your own **thoughtful, critical contributions** to the subject matter. ***Expressing oneself through writing is an important part of learning, refining thought, and demonstrating understanding that cannot be ceded to AI tools.***

These are just a few of many considerations that are important for us to collectively ponder and consider. If you have questions or thoughts on any of these policies, please share them.

Please see [USC's Using Generative AI in Research](#) for information on citations, limitations and warnings and ethical considerations. If you have questions, PLEASE ASK!

Course Schedule

Be advised that this syllabus is subject to change - and probably will change - based on the progress of the class, world events, and/or guest speaker availability. Students should consult the [Registration Calendar](#) for dates regarding add/drop deadlines, fees, grading options, etc. NOTE: some readings are optional. I will still lecture on some of them, so it might be worth skimming them to enhance your understanding of the arguments and concepts.

Part 1: Theorizing Communication & Culture

Topics/Key Questions	Readings	Deliverable/Due Dates
Week 1 Defining Culture: Historical Debates & Divides	<p>1/14</p> <ul style="list-style-type: none"> -Course introduction -Raymond Williams, "Culture" -Paula Triechler, "How to Have Theory in an Epidemic" <p>1/16</p> <ul style="list-style-type: none"> -Raymond Williams, "Culture is Ordinary" -James Carey, "A Cultural Approach to Communication" 	
Week 2 Making Sense of Cultural Production & Reception	<p>1/21</p> <ul style="list-style-type: none"> -Stuart Hall, "The Television Discourse--Encoding and Decoding" <p>1/23</p> <ul style="list-style-type: none"> -VIEW: Inside Out -Tulsa 100 Years Later (Code Switch podcast) -Explore: Inside Out—The People’s Art Project 	
Week 3 The Politics of Culture: Ideology & Power	<p>1/28</p> <ul style="list-style-type: none"> -Marx and Engels from "The German Ideology" -OPTIONAL: Louis Althusser, "Ideology and Ideological State Apparatuses (notes toward an investigation)" <p>1/30</p> <ul style="list-style-type: none"> -Marx and Engels, excerpt from <i>The Communist Manifesto</i> -Antonio Gramsci, excerpt <i>The Prison Notebooks</i> -OPTIONAL VIEW: Hegemony 10 min Philosophy Terms -OPTIONAL: Terrell Carver, "21st Century Marx" -OPTIONAL: Naomi Klein, "Capitalism vs. the Climate" 	
Week 4 Neoliberalism	<p>2/4</p> <ul style="list-style-type: none"> -Julie A. Wilson from "Introduction: Living in Competition" (pp. 1-16) <p>2/6</p> <ul style="list-style-type: none"> -Julie A. Wilson, "A New Hegemony: The Rise of Neoliberalism" -W. David Marx, "The Basics of Status" 	
Week 5 Geographic Ideologies & Boundary Setting	<p>2/11</p> <ul style="list-style-type: none"> -Benedict Anderson, excerpt <i>Imagined Communities</i> -Edward Said, excerpts from <i>Orientalism</i> -Gloria Anzaldúa, "The Homeland, Aztlán El Otro Mexico" 	Essay 1 DUE by or before 11:59pm on 2/16 via Brightspace

	<p>2/13 -Jeff Chang, "Vanilla Cities and Their Chocolate Suburbs: On Resegregation" -Mike Desmond, "Forced Out" -REVIEW: Native Land Digital site and course land acknowledgement (see top of syllabus) -OPTIONAL: Excerpts, from <i>Latitudes: An Angeleno's Atlas</i></p>	
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Part 2: Media & Culture Industries

Topics/Key Questions	Readings	Deliverable/Due Dates
<p>Week 6 Everything is Awesome: Mass Culture & Media</p>	<p>2/18 -Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction" -Theodor Adorno, Max Horkheimer, "The Culture Industry: Enlightenment as Mass Deception"</p> <p>2/20 -Stuart Hall, "Notes on Deconstructing the Popular" -OPTIONAL: Daniel Penny, "The Instagrammable Charm of the Bourgeoisie"</p>	
<p>Week 7 Review/Midterm</p>	<p>2/25 -George Lipsitz, "Popular Culture: This Ain't No Sideshow"</p> <p>2/27 Midterm in class (based on weeks 1-6)</p>	<p>Midterm in class</p>
<p>Week 8 Mass Media & Nation</p>	<p>3/4 -Michelle Hilmes, "Radiating Culture"</p> <p>3/6 -Warren Susman, "'The People's Fair': Cultural Contradictions of a Consumer Society"</p>	
<p>Week 9 Putting Culture on Display</p>	<p>3/11 -Sharon Zukin, "The Urban Landscape" SKIM: Michael Sorkin, "See You in Disneyland"</p> <p>3/13 -Mark Andrejevic, excerpts from <i>Reality TV: The Work of Being Watched</i> -Youjeong Oh, "Image Producers: The (Re)production of K-Pop Idols" -OPTIONAL: Anne Helen Peterson, "The Unsolvable Lack" -OPTIONAL: Rebecca Jennings, "The Blandness of Tik Tok's Biggest Stars"</p>	

*****SPRING BREAK*****

Part 3: Identity, Politics & Social Change

Topics/Key Questions	Readings	Deliverable/Due Dates
Week 10 Mapping the Aesthetic Margins	<p>3/25 -Dick Hebdige, excerpt <i>Subculture: The Meaning of Style</i> -Angela McRobbie, "Girls and Subcultures"</p> <p>3/27 -Stephen Duncombe, "Consumption" -"Riot Grrrr!" zine</p>	
Week 11 Race Matters	<p>4/1 -Richard Dyer, "The Matter of Whiteness" -Lori Kido Lopez, "Racism and Mainstream Media" -OPTIONAL: Jonathan Metz, introduction <i>Dying of Whiteness</i> -OPTIONAL: Gael Sweeny, "The King of White Trash Culture: Elvis Presley and the Aesthetics of Excess"</p> <p>4/3 -Carol Clover, "Dancin' in the Rain" -OPTIONAL: -Kobena Mercer, "Black Hair/Style Politics"</p>	Essay 2 Due by or before 11:59pm on 4/6 via Brightspace
Week 12 Gender as Identity & Practice	<p>4/8 -Sandra Lee Bartky, "Foucault, Femininity and the Modernization of Patriarchal Power" -WATCH: Berkeley professor explains gender theory Judith Butler (Big Think via YouTube) -OPTIONAL: Roxane Gay, excerpt from <i>Bad Feminist</i></p> <p>4/10 -LISTEN: It's Been a Minute Podcast (Writer Liz Plank Has 'A New Vision For Mindful Masculinity' In 'For The Love Of Men')</p>	
Week 13 Intersectionality & Coalition Building	<p>4/15 -Kimberlé Crenshaw, "Beyond Racism and Misogyny: Black Feminism and 2 Live Crew" -Jane Coaston, "The Intersectionality Wars"</p> <p>4/17 -The Combahee River Collective Statement -Audre Lorde, "There is No Hierarchy of Oppression"</p>	
Week 14 Multiculturalism & the Global Marketplace	<p>4/22 -Corinne Mitsuye Sugino, "Multicultural Redemption: Crazy Rich Asians and the Politics of Representation" -OPTIONAL: Jeff Chang, "We Are All Multiculturalists Now"</p> <p>4/24 - Meshell Sturgis, Ralina Joseph, "Visualizing Mixed Race and Genetics"</p>	

	-Ian Holmes, " What Happens When Genetics Talk Sloppily About Race "	
Week 15 Resistance & Narratives of Social Change	<p>4/29</p> <ul style="list-style-type: none"> -Roderick Ferguson, Introduction to <i>We Demand: The University and Student Protests</i> -Tim Grant, "Student as Worker: Wages for Homework" -OPTIONAL: William Deresiewicz, "What's a Master's Degree Really Worth?" <p>5/1</p> <ul style="list-style-type: none"> -The Racial Reckoning That Wasn't (Code Switch podcast) -Robin Kelley, excerpt from <i>Race Rebels</i> (pp. 55-75) -OPTIONAL LISTEN: Ezra Klein, "Ta-Nehisi Coates On Why Political Power Is Not Enough for the Right" 	Cultural post due by or before 5/2 midnight
STUDY DAYS 5/3-5/6		
Finals period	5/8 Final essay/project due by or before 2pm PST	Final Essay/Project DUE by or before 5/8 at 2pm via Brightspace

Statement on Academic Conduct and Support Systems

Academic Integrity

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

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

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

Academic dishonesty has a far-reaching impact and is considered a serious offense against the university. Violations will result in a grade penalty, such as a failing grade on the assignment or in the course, and disciplinary action from the university itself, such as suspension or even expulsion.

For more information about academic integrity see the [student handbook](#) or the [Office of Academic Integrity's website](#), and university policies on [Research and Scholarship Misconduct](#).

Please ask your instructor if you are unsure what constitutes unauthorized assistance on an exam or assignment or what information requires citation and/or attribution.

AI Generators Policy (see above)

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, is prohibited. 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 relation to the class, whether

obtained in class, via email, on the internet, or via any other media. Distributing course material without the instructor's permission will be presumed to be an intentional act to facilitate or enable academic dishonesty and is strictly prohibited. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

Statement on University Academic and Support Systems

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:

[Annenberg Student Success Fund](#)

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](#)

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.

[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 consists 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) 740-2500

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.