

APPENDIX 2.05a – USC UNDERGRADUATE SYLLABI

WSCUC REACCREDITATION REVIEW JANUARY 2021

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USC Annenberg

USC Iovine and
Young Academy

*Arts, Technology and the Business
of Innovation*

**ACAD-256/JOUR-256: Designing for News and
Information**

Units: 04

Meeting Times: 4
hours of lecture/lab
a week

Location: TBD

Instructor: Laura
Davis

Office: ANN 205D

Office Hours: By
Appointment

Contact Info: lauraeda@usc.edu.

*Timeline for reply:
within 48 hours.*

Instructor: Matthew
Manos

Office: IYH 201

Office Hours: By
Appointment

Contact Info: manosm@usc.edu.

Timeline for reply: within 48 hours.

IT

Help: [https://iovine-
young.usc.edu/ait/in
dex.html](https://iovine-young.usc.edu/ait/index.html)

Hours of Service:
8:30am - 5:00pm

Contact

Info: [iyhelp@usc.ed
u](mailto:iyhelp@usc.edu), 213-821-6917

Catalogue Description

Techniques and methods used to improve the user experience with digital and physical platforms for the delivery of news and information.

Course Description

Journalism is the Fourth Estate of democracy, holding power to account and providing people with information they need to be productive citizens and community members. Its effectiveness depends on addressing a relevant and engaged audience, yet much of the industry lacks training on how to effectively reach and retain targeted populations of readers, listeners and viewers in today's media ecosystem. Sometimes when journalists do reach their intended audience, they alienate them by making them feel excluded instead of informed. Part of the reason for this is that many journalists are unaware of what their users want and need to stay engaged with the news. This class will take a systematic approach to finding out just that, and to identifying and developing solutions for both content and distribution methods.

Learning Objectives and Outcomes

The objective of this course is to give students theoretical and applied knowledge that will assist them in conducting user experience audits as well as user studies across media for news and information. By the end of the course, students will be able to:

- Conduct a user experience audit across media
- Conduct user studies in-person and virtually
- Synthesize the results of a user experience audit and user study
- Develop rapid prototypes and assessment strategies to validate and iterate a prototype

Prerequisite(s): N/A

Co-Requisite(s): N/A

Concurrent Enrollment: N/A

Recommended Preparation: N/A

Required Readings

1. This is Service Design Thinking, Jakob Schneider
2. *Mismatch: How Inclusion Shapes Design*, Kat Holmes
3. *The Lean Startup*, Eric Ries
4. Executive Summary of Reuters Institute Digital News Report 2019, pp 9 - 31
5. Benton, "Why do some people avoid news? Because they don't trust us — or because they don't think we add value to their lives?" Toff and Palmer, "Explaining the Gender Gap in News Avoidance,"
6. Beckett and Deuze, "On the Role of Emotion in the Future of Journalism"

Supplementary Materials

Students are also encouraged to regularly read stories on the Nieman Journalism Lab and subscribe to the newsletter: <https://www.niemanlab.org/>

Description and Assessment of Assignments

Students should expect to spend roughly 8 hours/week on work for the class, outside of the designated class times. The following is a breakdown of the assignment expectations. The assignments include a series of UX Audits and User Studies. For the UX Audits and User Studies, students must select a news/information topic to focus on consistently throughout the research (i.e. Immigration, Food, Popular Culture, Comics, etc.)

UX Audits: In this course, a UX Audit will consist of performing a heuristic analysis on the performance of a particular media as a mode for disseminating news and information. For each of the six assigned UX Audits, students will be expected to submit: 1. Documentation of the audit. 2. Key pain-points from the audit. 3. Initial assumptions around the approach for improving the experience.

User Studies: In this course, a User Study Audit will consist of securing an interview subject, conducting an interview with the subject, and observing the behavior of the subject as it pertains to the experience design of the assigned medium or media. For each of the six assigned User Studies, students will be expected to submit: 1. Documentation of the study. 2. Key insights from the study. 3. Reflection on how the insights from the User Study differed or aligned with the insights from the UX Audit.

1. **Assignment 01 – Self-Observation:** Watch the news, read an article in a newspaper, browse a major news website, read an email newsletter, and engage with a social media account. Record your actions throughout these five experiences. Be prepared to discuss in class the major patterns in your behavior (how do you engage with news and information?), the key pain-points you experiences (what went bad?), and the highlights of the experience (what went well?).
2. **Assignment 02 – UX Audit, Part 01: Mobile and Desktop:** Students will conduct a UX audit of a Mobile and Desktop experience related to the news/information topic they have selected. This may also include an email or text alert.
3. **Assignment 03 – UX Audit, Part 02: Printed Page:** Students will conduct a UX audit of a Printed Page related to the news/information topic they have selected.
4. **Assignment 04 – UX Audit, Part 03: Television:** Students will conduct a UX audit of a Television experience related to the news/information topic they have selected.
5. **Assignment 05 – UX Audit, Part 04: Radio/Podcast:** Students will conduct a UX audit of a Radio/Podcast related to the news/information topic they have selected.
6. **Assignment 06 – UX Audit, Part 05: Headline:** Students will conduct a UX audit of a Headline related to the news/information topic they have selected.
7. **Assignment 07 – UX Audit, Part 06: Social Media:** Students will conduct a UX audit of a Social Media experience related to the news/information topic they have selected.
8. **Assignment 08 – UX Audit Synthesis:** Students will write a 3-5 page report documenting the UX Audits they have conducted across six different media. The synthesis must include an overview of each audit (summarized from assignments 02-07), draw connections and patterns between each media, and highlight key insights into the unique problems and opportunities of each media.

9. **Assignment 09 – User Study, Part 01: Mobile and Desktop:** Students will conduct a User Study of a Mobile and Desktop experience related to the news/information topic they have selected.
10. **Assignment 10 – User Study, Part 02: Printed Page:** Students will conduct a User Study of a Printed Page related to the news/information topic they have selected.
11. **Assignment 11 – User Study, Part 03: Television:** Students will conduct a User Study of a Television experience related to the news/information topic they have selected.
12. **Assignment 12 – User Study, Part 04: Radio/Podcast:** Students will conduct a User Study of a Radio/Podcast related to the news/information topic they have selected.
13. **Assignment 13 – User Study, Part 05: Headline:** Students will conduct a User Study of a Headline related to the news/information topic they have selected.
14. **Assignment 14 – User Study, Part 06: Social Media:** Students will conduct a User Study of a Social Media experience related to the news/information topic they have selected.
15. **Assignment 15 – User Study Synthesis:** Students will write a 3-5 page report documenting the User Studies they have conducted across six different media. The synthesis must include an overview of each audit (summarized from assignments 09-14), draw connections and patterns between each media, and highlight key insights into the unique problems and opportunities of each media.
16. **Assignment 16 – Initial Prototype/Design Intervention:** Students will select one medium from their UX Audits and User Studies to improve the experience of. Informed by the research done to-date, students will create a prototype/design intervention.
17. **Final Presentation:** Students will develop a finalized prototype/design intervention based on user feedback drawn from 3-5 additional user studies. The presentation must include an overview of the research to-date, the initial prototype, the process of iterating upon that prototype, and the final design artifact.
18. **Final Deliverable:** The final deliverable for the class will serve as an iteration of the Final Presentation based on any feedback received during Week 15, but will also require students to include the design and development of a step-by-step replicable methodology for conducting UX Audits and User Studies in the future, and a 7-10 page case study of the project as a whole including process, key insights, initial prototypes and sketches, iterations, and sources of inspiration.
19. **Participation:** Students are expected to be active participants in-class, and to serve as a collaborative resource for in-class and project-related dialogue.

Grading Breakdown

Assignment	Points	% of Grade
Assignment 01	25	2.5%
Assignment 03	25	2.5%
Assignment 04	25	2.5%
Assignment 05	25	2.5%
Assignment 06	25	2.5%
Assignment 07	25	2.5%
Assignment 08	100	10%
Assignment 09	25	2.5%
Assignment 10	25	2.5%
Assignment 11	25	2.5%
Assignment 12	25	2.5%
Assignment 13	25	2.5%
Assignment 14	25	2.5%
Assignment 15	100	10%
Assignment 16	100	10%
Final Presentation	100	10%
Final Deliverable	250	25%
Participation	50	5%

Total	1,000	100%
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Assignment Submission Policy

Unless otherwise noted, all submissions will be in the PDF format, and will be due prior to the class session.

Grading Timeline

Grades and feedback for all assignments will be returned to students within one week of submission.

Additional Policies

Assignments will be accepted after the deadline with the following grade penalties. Do not ask for extensions; the below are the extensions.

- Submission in the 24 hours after the deadline 10% deduction
- Submission between 24 and 48 hours after the deadline 20% deduction
- Submission between 48 hours and 3 days after the deadline 50% deduction
- Submission more than 3 days after the deadline 100% deduction

Course Schedule: A Weekly Breakdown

	Topics/Daily Activities	Reading and Homework	Deliverable/Due Dates
Week 01	Course Introduction; The UX of news and information and how to improve it.	Executive Summary of <u>Reuters Institute Digital News Report 2019</u> , pp 9 - 31; Assignment 01 (Self-Observation Part 01) DUE Week 02	
Week 02	How do you understand how people experience news and information; Observing behavior: connecting habits and aspirations.	Benton, " <u>Why do some people avoid news? Because they don't trust us — or because they don't think we add value to their lives?</u> " Toff and Palmer, " <u>Explaining the Gender Gap in News Avoidance</u> "; Assignment 02 (Self-Observation Part 02) DUE Week 03	Assignment 01 (Self-Observation Part 01) DUE Week 02
Week 03	Service Design Strategies: Linking the back-end (or "back of house") and the front-end (or "front of house") experience	Beckett and Deuze, " <u>On the Role of Emotion in the Future of Journalism</u> " Students should regularly read stories on the Nieman Journalism Lab and subscribe to the newsletter: https://www.niemanlab.org/ ; Assignment 03 (Mobile and Desktop Experience Audit) + Assignment 04 (Printed Page	

		Audit) DUE Week 04	
Week 04	Introduction to UX auditing and the heuristic analysis; Conducting a UX audit across media, Part 01: Mobile and Desktop Experience; Printed Page	Reading Selection from <i>Mismatch</i> ; Assignment 05 (TV Audit) + Assignment 06 (Radio and Podcast Audit) DUE Week 05	Assignment 02 (Mobile and Desktop Experience Audit) + Assignment 03 (Printed Page Audit) DUE Week 04
Week 05	Conducting a UX audit across media, Part 02: TV; Radio and Podcast	Reading Selection from <i>Mismatch</i> ; Assignment 07 (Headline Audit) + Assignment 08 (Social Media Audit) DUE Week 06	Assignment 04 (TV Audit) + Assignment 05 (Radio and Podcast Audit) DUE Week 05
Week 06	Conducting a UX audit across media, Part 03: Headlines; Social Media	Reading Selection from <i>This is Service Design Thinking</i> ; Assignment 09 (UX Audit Synthesis) DUE Week 08	Assignment 06 (Headline Audit) + Assignment 07 (Social Media Audit) DUE Week 06
Week 07	Synthesizing the results of a holistic UX audit across media.	Reading Selection from <i>This is Service Design Thinking</i>	
Week 08	Midterm Presentations: UX audit across media	Reading Selection from <i>This is Service Design Thinking</i> ; Assignment 10 (Mobile and Desktop User Study) + Assignment 11 (Printed Page User Study) DUE Week 09	Assignment 08 (UX Audit Synthesis) DUE Week 08
Week 09	UX research and the user study; Conducting a user study, Part 01: Mobile and Desktop Experience; Printed Page	Reading Selection from <i>The Lean Startup</i> ; Assignment 12 (TV User Study) + Assignment 13 (Radio and Podcast) DUE Week 10	Assignment 09 (Mobile and Desktop User Study) + Assignment 10 (Printed Page User Study) DUE Week 09
Week 10	Conducting a user study, Part 02: TV; Radio and Podcast	Reading Selection from <i>The Lean Startup</i> ; Assignment 14 (Headlines) + Assignment 15 (Social Media) DUE Week 10	Assignment 11 (TV User Study) + Assignment 12 (Radio and Podcast) DUE Week 10
Week 11	Conducting a user study, Part 03: Headlines; Social Media	Reading Selection from <i>The Lean Startup</i>	Assignment 13 (Headlines) + Assignment 14 (Social Media) DUE Week 11
Week 12	Iteration in User Experience design: Collecting and synthesizing feedback	Reading Selection from <i>The Lean Startup</i> ; Initial Prototype/Design Intervention DUE Week 13	Assignment 15 (User Study Synthesis) DUE Week 08
Week 13	Iteration in User Experience design: Rapid prototyping and A/B testing.	Reading Selection from <i>Mismatch</i>	Assignment 16 (Initial Prototype/Design Intervention) DUE Week 13

Week 14	Synthesizing the results of a holistic UX research study across media.	Reading Selection from <i>Mismatch</i> ; Final Presentation DUE Week 15	
Week 15	Final Presentation	Reflect on Feedback from Final Presentation; Final Deliverable DUE Finals Week	Final Presentation DUE Week 15

Statement on Academic Conduct and Support Systems

Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

Support Systems:

Student Health Counseling Services - (213) 740-7711 – 24/7 on call

engemannshc.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call

suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP)

-213-740-9355 (WELL)

<https://studenthealth.usc.edu/sexual-assault/>

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Relationship and Sexual Violence Prevention and Services provides immediate therapy services for situations related to gender- and power-based harm (e.g., sexual assault, domestic violence, stalking). (wording from the site)

Office of Equity and Diversity (OED) | Title IX - (213) 740-5086

equity.usc.edu, titleix.usc.edu

Information about how to get help or help a survivor of harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations.

USC Policy Reporting to Title IX (213) 740-5086

<https://policy.usc.edu/reporting-to-title-ix-student-misconduct/>

The university encourages individuals to report prohibited conduct to the *Title IX Office*. Individuals can report to the university *Title IX Coordinator* in the *Office of Equity and Diversity*.

Bias Assessment Response and Support - (213) 740-2421
studentaffairs.usc.edu/bias-assessment-response-support

Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.

The Office of Disability Services and Programs - (213) 740-0776
dsp.usc.edu

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Support and Advocacy - (213) 821-4710
studentaffairs.usc.edu/ssa

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101
diversity.usc.edu

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
dps.usc.edu, emergency.usc.edu

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) 442-120 – 24/7 on call
dps.usc.edu

Non-emergency assistance or information.



Course BME 204 – Biomedical Prototyping and Fabrication

Units: 2

Term: Fall & Spring

Day – Time: Lecture: Monday – 5 pm to 5:50 pm

Laboratory: 6 pm to 7:50 pm

Location: Denney Research Building, Room 351

Instructor: Jean-Michel Maarek, Dr. Eng.

Office: Denney Research Building, Room 150

Office Hours: Tuesday: 12:30 pm to 1:30 pm

Contact Info: maarek@usc.edu, 213 740 0346. Replies to emails and calls within 48 hours

Teaching Assistant: TBD

Office:

Office Hours:

Contact Info:

Catalog Course Description

Development of physical prototypes of biomedical devices and systems. Acquisition and practice of skills for documentation and fabrication. Prototype testing and validation against requirements.

Expanded Course Description

Biomedical Engineering students, particularly sophomores and juniors, lack the knowledge and hands-on skills that enable them to design and fabricate physical prototypes of biomedical devices and systems that satisfy specific design requirements. Students will learn to develop design documentation and will acquire manufacturing skills that enable them to translate their ideas into functioning prototypes. Students who successfully complete the course will be able to design and implement physical systems for use in research laboratories and for their capstone design project.

Learning Objectives

Students will be able to:

- Develop design documentation, including requirements, dimensional drawings, and material selection for a biomedical prototype of a measurement or actuation system
- Apply techniques and select tools to manufacture a physical realization of a biomedical prototype
- Test and validate a physical prototype to verify operational performance and conformity with the design requirements

Prerequisite(s): None

Co-Requisite(s): None

Concurrent Enrollment: None

Recommended Preparation: None

Course Notes

The course plan is built around a weekly 50 min lecture followed by a 1h 50 min laboratory. The lecture presents the topic of the lesson. During the laboratory, the students practice applications of the design process or prototype manufacturing techniques related to the lesson topic with supervision from the instructor and teaching assistant. Grading is based on two exams, assignments the students prepare during the course of the semester, and a final project demonstration and design specification report the students turn in individually during the final exam period.

Enrollment is limited to 12 students per semester to better guide the students as they acquire the manufacturing skills and to accommodate the limited number of manufacturing machines available in the teaching laboratory.

Course notes and slides used in the lectures will be posted on the associated Blackboard website.

Technological Proficiency and Hardware/Software Required

None

Required Readings and Supplementary Materials

Manufacturing Engineering Handbook, 2nd Edition. H. Geng. McGraw Hill, 2016. ISBN-13: 978-0071839778. Selected chapters will be used.

Description and Assessment of Assignments and Projects

The assignments are listed in the weekly schedule. They comprise preparing documentation (standard operating procedures) for operating laboratory equipment, completing experimental realizations in accordance with specified design requirements, and a project, which starts half-way through the semester.

The project involves developing a physical prototype for a medical monitoring system (electrocardiograph). The students will be given a printed circuit board and a circuit design. They will design a casing for the printed circuit, populate the circuit board with electronic parts, test and validate the performance of the casing and circuitry to match pre-specified design requirements, integrate the circuitry in the casing, and include connectors for the electrode leads. Two “enroute” assignments (assignments 4 and 5), a demonstration of the realized prototype, and one final design report will be used to assess the students’ work. Rubrics will be used to compare the students realizations to the design requirements. The final report’s rubric will rate the students’ work with respect to device performance criteria, and technical quality of the report.

The students will be informed of rating expectations and will have access to the rubrics ahead of time.

A midterm exam and a final exam will test the students knowledge of the course content through multiple choice and short answer questions.

Students enrolling in the course can expect on average four hours of work outside of class each week.

Grading Breakdown

Assessment Tool (assignments)	Points	% of Grade
Midterm exam	100	15%
Assignments (5 total)	100 each	50%
Final project report	100	15%
Final exam	100	20%
TOTAL	800	100%

Grading Scale

The course grade is computed based on the individual assessment grades using the indicated percentages. The letter grade is assigned on a straight scale: 90% and above leading to A, 89% - 75% leading to B, 74% to 60% leading to a C, etc. Pluses and minuses are assigned by dividing each range in corresponding halves (A, A-) or thirds (B+, B, B-, C+, C, C-, ...). Some discretion may be used in modifying this scheme depending on the overall class performance.

Students should frequently check the assignment grades posted on the Blackboard website and immediately notify the instructor by email about any error or missing grade. Any request for grade change that is made after the last day of class will not be considered.

Assignment Submission Policy

All written assignments must be submitted online through the Blackboard website. Other deliverables, including physical prototypes will be due at the beginning of class on the due date.

Grading Timeline

Assignments are graded within 10 days after the assignment is due and grades are posted in the "Grade Center" of the Blackboard website.

Additional Policies

Late assignments are not be accepted. You must attend every lecture and laboratory in their entirety because that is where you learn the course material in depth. If you must miss because of illness or a major scheduling conflict, email the instructor in advance to be excused. You are allowed up to two unexcused class absences before your course grade is affected (2 total course point/absence).

Avoid using cell phones or other electronic devices in class which can prevent you and others from concentrating and learning. In case of an emergency, please take your phone outside the classroom. Only use your computers for class-related purposes.

Course Schedule: A Weekly Breakdown

	Topics/Daily Activities	Readings/Preparation	Deliverables
Week 1	Introduction – Safety rules in the manufacturing laboratory – avoiding problems – Complete safety training	Chapters 1 and 3	
Week 2	Documentation: standard operating procedures (SOPs), design history notes, design reviews, design requirement documents Assignment 1: Develop SOP for drill press	Handout	
Week 3	Engineering drawings – dimensions and tolerances	Chapter 7	Assignment 1 due
Week 4	Manufacturing methods – 1 (milling, cutting, molding) Assignment 2: Mill a part using dimension drawing	Chapter 23	
Week 5	Manufacturing methods – 2 (3-D printing, laser cutting and engraving)	Chapters 15 and 21	
Week 6	Material selection for manufacturing	Handout	Assignment 2 due
Week 7	Assembly techniques (adhesives, fasteners, welding) Assignment 3: Engrave logo using laser cutter Project assigned – ECG monitor	Chapter 19	
Week 8	Holemaking – Midterm exam (50 min)	Chapter 24	
Week 9	Threading and tapping Assignment 4: Demonstrate and document on casing for ECG monitor prototype	Chapters 25 and 27	Assignment 3 due
Week 10	Soldering and desoldering – 1 (through hole parts)	Handout	
Week 11	Soldering and desoldering – 2 (surface mount parts) Assignment 5: Demonstrate and document on soldered printed circuit board for ECG monitor prototype	Handout	Assignment 4 due
Week 12	Plastic molding – mold making	Chapter 34	
Week 13	Surface finishing (powder coating, plating, passivation, polishing)	Chapter 18	Assignment 5 due
Week 14	Strain relief	Handout	

Week 15	Failure modes and product's end-of-life Presentation and demonstration of ECG monitor prototype		
FINAL	Final exam		Project report due

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studenthealth.usc.edu/counseling

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Relationship and Sexual Violence Prevention and Services (RSVP) - (213) 740-9355(WELL), press “0” after hours – 24/7 on call

studenthealth.usc.edu/sexual-assault

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED)- (213) 740-5086 | Title IX – (213) 821-8298
equity.usc.edu, titleix.usc.edu

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. The university prohibits discrimination or harassment based on the following *protected characteristics*: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations. The university also prohibits sexual assault, non-consensual sexual contact, sexual misconduct, intimate partner violence, stalking, malicious dissuasion, retaliation, and violation of interim measures.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298

usc-advocate.symplicity.com/care_report

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity | Title IX for appropriate investigation, supportive measures, and response.

The Office of Disability Services and Programs - (213) 740-0776

dsp.usc.edu

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Support and Advocacy - (213) 821-4710

usc.sa.usc.edu

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101

diversity.usc.edu

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

dps.usc.edu, emergency.usc.edu

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dps.usc.edu

Non-emergency assistance or information.

HIST 459: RACE AND THE CARCERAL STATE
4 Units

Spring 2021
Time: TBA
Location: TBA

Prof. Alaina Morgan
alainamo@usc.edu
Office: SOS 274
Office Hours: Tuesdays, 11-1 (or by appointment)

Course Description

This advanced undergraduate seminar explores the critical intersection of race and the formation of systems of punishment and discipline in the United States, including the development of the prison, indentured servitude, the rise of the police force, slave patrols, mob violence and lynching, and state sanctioned violence. Students will consider how narratives of race, gender, criminality, and vulnerability have been historically intertwined with the rise of the American carceral system. Although this course is primarily historical in its approach, we will pull from other disciplines, including law, sociology, criminal justice, and geography to demonstrate the relationship between race and punishment in the United States.

Learning Outcomes:

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

- Understand the role of institutions and practices of confinement and discipline in constructing racial and social hierarchies;
- Understand how narratives of criminality and vulnerability develop along racial, class, and gender lines and how these narratives are used to justify confinement and surveillance of particular populations;
- Be aware of various arguments for and against institutionalized systems of punishment, particularly those which are rooted in historically racialized justifications;
- Make connections between control of Black bodies during slavery with the growth of the prison in the post-emancipation period;
- Articulate a well-informed position about the contemporary American carceral system rooted in an understanding of the historical origins and functions of the institution itself.

Required Readings:

These are the required texts for this course. All texts will be available for purchase at the USC Bookstore. An (*) indicates that text will be made available through Blackboard. An (**) indicates that there is an electronic version available through USC Libraries. Copies of all books will also be placed on reserve at Doheny Library for according to library policies and procedures:

- Sally E. Hadden, *Slave Patrols: Law and Violence in Virginia and the Carolinas* (2001)
- Amy Louise Wood, *Lynching and Spectacle: Witnessing Racial Violence Beyond America, 1890-1940* (2009)
- Hannah Rosen, *Terror in the Heart of Freedom: Citizenship, Sexual Violence and the Meaning of Race in the Post-Emancipation South*
- Kali Gross, *Colored Amazons: Crime, Violence and Black Women in the City of Philadelphia*, 2006
- Michelle Alexander, *The New Jim Crow: Mass Incarceration in the Age of Colorblindness* (2010)

Description and Assessment of Assignments:

General Guidelines

All written assignments should be formatted in 12-point, standard font (i.e., Calabria, Cambria, Times New Roman), double spaced, with 1-inch margins, and should be submitted via Turnitin. Late papers will be penalized at the grade of **one sub-grade per day**. For example, a B+ paper, submitted the morning after it was due, will receive a B, for example. A paper that is more than 72 hours late will receive an F.

Papers will be graded and returned within three weeks of submission.

Grade Assessment

Weekly Response Papers: 20%

○ Beginning on **Monday, January 18, 2021**, students will write a weekly 250-500 word response (double-spaced, 12-point Times New Roman or similar font, 1 inch margins) and submit this response via Blackboard. These papers will include: (a) a brief summary of the author(s)' argument, theoretical premises, and methodology; (b) your own position (do you find it persuasive or not?), and (c) any questions that were raised during your reading of the material. These are not meant to be book reports, but instead critical engagement with the ideas the authors present in their books and articles. Response papers must be posted by 5pm on Monday, the day **prior** to our class meeting. Everyone is responsible for reading all posted papers and coming to class prepared to engage with their classmates' ideas.

Students will receive either full-credit for an on-time post that addresses all of the above, half credit for a late post (posted after the Monday 5pm deadline) or a post that is on time, but only partially address the above; or no credit for failure to submit a post. **Students may skip one class of their choosing. If students choose to skip a class, they must inform the instructor by 5pm on the Monday prior to our class meeting. You may also opt to not skip a class. In that case, I will drop the grade for your lowest post.**

Research Paper Proposal Initial Draft: 10% (Due February 9, 2021)

In 2-3 pages, you are to set to paper your initial ideas regarding what topic you are interested in pursuing for your final research paper. In order to do this, you should (a) identify the general topic; (b) identify initial secondary literature on the topic (you will probably need to skim some of this to see what has already been said about the topic, but you need not have read all (or even many) of these books in depth; c) identify **accessible** primary sources that will allow you to develop an original research question and answer; and d) develop a schedule for research and writing for the remainder of the semester, keeping in mind your final research proposal and annotated bibliography (due, March 9, 2021), your draft research paper and workshop (due either April 11 or April 18, 2021) and your final research paper (due on our Final Exam Date)

This is an initial brainstorming exercise, but it is not meant to be **rough**. It should be well thought out with complete sentences, proper English grammar, and Chicago style citations where appropriate. A list of bullet points or a numbered list is not acceptable. Accessible archives include those which you can physically or electronically access **and** review within the time frame of this course. For example, if your topic would require you to physically visit national archives in Paris, unless you have an appointment at the Bibliothèque Nationale over spring break *and* intend on buckling down in the archive the entire time, that would not constitute an accessible archive.

Students should also note that, in general, it is rarely possible to show up to an archive or library and request archival documents to be seen the same day. Often, you will have to register in advance for a reader's card or other type of access, make an appointment, and identify the materials in advance. It is not unusual for archive appointments to not be available for several days or even several weeks. Make plans in advance.

Final Research Paper Proposal and Annotated Bibliography: 20% (Due Sunday, March 7, 2021)

3 pages *plus* annotated bibliography. Students will draft a proposal plus annotated bibliography for their research paper dealing with the topic of race, carcerality, and punishment. Students may choose widely from a variety of time periods and geographical locations; they need not be limited by what we have discussed in class.

Students will outline: (a) the question they are attempting to answer; (b) the primary sources they will use in order to answer that question and how they will access these sources; (c) the methodologies used to analyze these primary; (d) provide a summary of

the arguments that have already been made with regard to that topic among academics in secondary sources; (e) determine a preliminary answer to their question based on a cursory examination of the primary sources. Students will be given an opportunity to workshop drafts of this proposal with their peers during class on **March 9, 2021**. In preparation for this workshop, students will post their proposals to Blackboard by 5pm on Sunday, March 7, 2021 and will read each others' proposals and prepare comments in advance.

Research Paper: 40% (due on Final Exam Date)

o In 15-20 pages, students will analyze the primary sources they have selected and answer the question they posed in their research paper proposal. Students will: (a) provide a thesis statement clearly stating their question and their answer to it; (b) summarize the arguments that have been made regarding their topic in the past and state clearly where they are making a contribution or correction to this literature; (c) interrogate their primary sources in order to answer their question; (d) provide a clear answer to the question that they pose. Students will have an opportunity to workshop their drafts in pairs during our final class.

- Students will either submit a substantive first draft by 5pm on **Sunday, April 18, 2021**. Students will read each other's papers and be prepared to provide substantive feedback during class on **Tuesday, April 20th**.

Class Participation: 10%

o Nearly every class will include interactive discussion of texts. Students are expected to participate fully in these discussions and come to class having read and processed the materials. In addition, periodically, there will be unannounced writing exercises. These exercises are designed to encourage and reward engagement with the course material, and they count towards the participation credit; they cannot be made up. This is a small seminar and class participation is critical to the success of the discussion. Excessive absenteeism will negatively affect your grade. Students are permitted one absence, but two absences may negatively affect your grade. No excuses for your absence are needed, but please inform the instructor prior to that day's class. Three absences will cut your class participation grade by a minimum of 25 points. Any student with four or more absences will automatically fail the course. This is because your absence means that you will necessarily be unable to participate in class discussion and will therefore have a failing participation grade.

Grading Scale

A+: 100-97;	A: 96-93;	A-: 92-90
B+: 89-87;	B: 86-83;	B-: 82-80
C+: 79-77;	C: 76-73;	C-: 72-70
D+: 69-67;	D: 66-63;	D-: 62-60; F: 59-0

CLASS SCHEDULE

Unit One: Introduction & Theoretical Perspectives

Week One:

Tuesday, January 12: Introductions, Expectations, and Key Themes

- **What is a carceral state and what does race have to do with it?**
 - Heather Ann Thompson, "Why Mass Incarceration Matters: Rethinking Crisis, Decline, and Transformation in Postwar American History," *Journal of American History* (December 2010): 703-734*
 - Marie Gottschalk, "Razing the Carceral State," *Social Justice* (2015): 31-51*

Unit Two: Slavery, Post-Slavery and Racial Control

Week Two:

Tuesday, January 19 : Slave Patrols, Policing, and Interspecies Violence

- Sally Hadden, *Slave Patrols: Law and Violence in Virginia and the Carolinas* (2001).
 - Introduction (pp. 1-5); Chapter Four, "In Times of Tranquility: Everyday Slave Patrols (pp. 105-136); Chapter Five, "In Times of Crisis: Patrols During Rebellions and Wars" (pp. 137-166)
- Charlton Yingling and Tyler Parry, "The Canine Terror," *Jacobin Magazine*.
 - Available at <https://www.jacobinmag.com/2016/05/dogs-bloodhounds-slavery-police-brutality-racism/>

Week Three:

Tuesday, January 26: Reconstruction, Racial Discipline, and Mob Violence

- Hannah Rosen, *Terror in the Heart of Freedom: Citizenship, Sexual Violence and the Meaning of Race in the Post-Emancipation* (2008)
 - Introduction (pp.1-16); Chapter Two, "A Riot and a Massacre" (pp. 61-83); Part III "A Reign of Terror: Violence in the South, 1865-1876" (pp. 179-242)

Week Four:

Tuesday, February 2: Incarceration, Forced Labor & the 13th Amendment's Loophole

- Talitha LaFlouria, *Chained in Silence: Black Women and Convict Labor in the New South* (2015)

- Introduction (pp. 4-20); Chapter Two. “Black Women and Convict Leasing in the ‘Empire State’ of the New South” (pp. 61-102); Chapter Four. “Sustaining the Weak and Feeble” (pp. 140-171)
- Sarah Haley, “‘Like I Was a Man’: Chain Gangs, Gender, and the Domestic Carceral Sphere in Jim Crow Georgia, *Signs* vol. 39, no. 1 (Autumn 2013): 53-77

Unit Three: Criminalizing Identity in the American North and West

Week Five:

Tuesday, February 9: Criminalizing Blackness in the Urban North

- Khalil Gibran Muhammad, *The Condemnation of Blackness: Race, Crime and the Making of Modern Urban America*, 2011
 - Introduction, “The Mismeasure of Crime” (pp. 1-15); Chapter One. “The Racial Data Revolution and the Negro Problem (pp. 15-35); Chapter Two. “Writing Crime into Race: Racial Criminalization and the Dawn of Jim Crow” (pp. 35-87)

****Research Proposal Initial Draft Due Prior to Class via Email****

Week Six:

Tuesday, February 16: Narratives of Vulnerability and Menace

- Kali Gross, *Colored Amazons: Crime, Violence and Black Women in the City of Philadelphia*, 2006
 - Introduction, pp. 1-12; Chapter 3. “Tricking the Tricks: Violence and Vice Among Black Female Criminals” (pp. 72-100); Chapter Four. “Roughneck Women, Pale Representations, and Dark Crime: Black Female Criminals and Popular Culture (pp. 101-126); Chapter Five. “Deviant By Design: Race, Degeneracy, and the Science of Penology” (pp. 127-149)

Week Seven:

Tuesday, February 23: Japanese Internment

- Lon Kurashige, “Resistance, Collaboration, and Manzanar Protest,” *Pacific Historical Review* (August 2001): 387-417
- Linda Gordon and Gary Y. Okihiro, eds. *Impounded: Dorothea Lange and the Censored Images of Japanese Internment* (2008)
 - Introduction & browse images and captions and select five to comment on in your weekly response)

Week Eight:

Tuesday, March 2: NO CLASS, USE THIS TIME TO SCHEDULE YOUR ARCHIVE VISITS AND GATHER MATERIALS FOR YOUR FINAL RESEARCH PROPOSAL

Tuesday, March 9 – NO CLASS, SPRING BREAK

Week Nine:

Tuesday, March 16 - Research Proposal and Annotated Bibliography Breakout Groups in Class.

Unit Four: Surveillance, Power, Discipline, and Mass Incarceration

Week Ten:

Tuesday, March 23: Broken Windows

- Issa Kohler-Hoffman, *Misdemeanorland: Criminal Courts and Social Control in an Era of Broken Windows Policing* (2018)
 - Introduction (pp. 1-22); Chapter 1. “The Rise of Mass Misdemeanors” (pp. 25-59); Chapter 4. “Marking” (pp. 143-183); Chapter 6. “Performance” (pp. 221-255)
- George L. Kelling and James Q. Wilson, “Broken Windows: The Police and Neighborhood Safety,” *The Atlantic* (March 1982). Available at, <https://www.theatlantic.com/magazine/archive/1982/03/broken-windows/304465/>

Week Eleven:

Tuesday, March 30: The War on Drugs

- Donna Murch, “Crack in Los Angeles: Crisis, Militarization, and Black Response to the Late Twentieth-Century War on Drugs,” *Journal of American History* (June 2015): 162-173.
- Michelle Alexander, *The New Jim Crow: Mass Incarceration in the Age of Colorblindness* (2010)
 - Introduction, (pp. 1-19); Chapter One. “The Rebirth of Caste” (pp. 20-59); Chapter Two. “The Lockdown” (pp. 59-96)

Week Twelve:

Tuesday, April 6: Global Policing

- Stuart Schrader, *Badges Without Borders: How Global Counterinsurgency Transformed American Policing* (2019)
 - Introduction, (pp. 1-26); Chapter Two. “How Counterinsurgency Became Policing” (pp. 79-112); Chapter Seven. “The Imperial Circuit of Tear Gas” (pp. 192-213)

Week Thirteen:

Tuesday, April 13: Mass Incarceration and Migrant Detention

- Tanya Maria Golash-Boza, *Deported: Immigrant Policing, Disposable Labor, and Global Capitalism* (2015)
 - Introduction, “Mass Deportation and the Neoliberal Cycle” (pp. 1-25); Chapter Three. “Becoming (Black and Latino American): The Impact of Policing” (pp. 94-137); Chapter Six. “Behind Bars: Immigrant Detention and Prison Life” (pp. 199-217)

Week Fourteen:

Tuesday, April 20: Final Paper Draft Workshop – Part I

Week Fifteen:

Tuesday, April 20: Final Paper Draft Workshop - Part II

Week Sixteen:

Final Papers are due via Turnitin by 5pm on Final Exam Date

Statement on Academic Conduct and Support Systems

Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism on SCampus in Part B, Section 11, “Behavior Violating University Standards” <https://policy.usc.edu/scampus-part-b>. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, <https://policy.usc.edu/scientific-misconduct>. Plagiarism will result in an F in addition to initiation of disciplinary proceedings.

Support Systems:

Student Health Counseling Services – (213) 740-7711 – 24/7 on call
<https://engemannshc.usc.edu/counseling>

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention

National Suicide Prevention Lifeline – (800) 273-8255 – 24/7 on call
<https://suicidepreventionlifeline.org>

Free and confidential emotional support to people in suicidal crisis of emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call
<https://engemannshc.usc.edu/rsvp>

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED)/ Title IX – (213) 740-5086

<https://equity.usc.edu>; <https://titleix.usc.edu>

Information about how to get help or help a survivor of harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information and any other characteristic which may be specified in applicable laws and government regulations.

Bias Assessment Response and Support – (213) 740-2421

<https://studentaffairs.usc.edu/bias-assessment-response-support>

Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.

The Office of Disability Services and Programs – (213) 740-0776

<https://dsp.usc.edu>

Support and accommodation for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Support and Advocacy – (213) 821-4710

<https://studentaffairs.usc.edu/ssa>

Assists student and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC – (213) 740-2101

<https://diversity.usc.edu>

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

<https://dps.usc.edu>, <https://emergency.usc.edu>

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

<https://dps.usc.edu>

Non-emergency assistance or information.

MKT 404: Happiness and Wellbeing in the Marketplace

Syllabus | Spring 2021 | **Mon/Wed 4:00 – 5:50 PM in JFF 316** |
4 units

Professor: Dr. Arianna Uhalde

Office: Hoffman Hall (HOH) 606

Email: uhalde@marshall.usc.edu

Phone: 707-843-0873

Office Hours: **Wednesdays 8:30 - 9:45 a.m. PST** or by
appointment

Note: There is no prerequisite for this course.

COURSE DESCRIPTION

In this class, we'll seek to understand consumers' happiness and wellbeing. We'll analyze and discuss several popular books, articles, videos, and podcast episodes related to happiness and wellbeing, reflecting the diverse perspectives of scientists (psychologists, sociologists, economists, and neuroscientists), thought leaders, and businesspeople. We'll discuss consumers' participation in the \$12 billion self-improvement industry (e.g., health-related products, apps, online courses, and in-person trainings), which may or may not contribute to happiness and wellbeing. In addition to the self-improvement industry, we'll discuss 1) the impact of marketing across industries on consumer happiness and wellbeing, and 2) the emerging field of *social marketing*, in which individuals leverage commercial marketing strategies to increase individual wellbeing and societal welfare.

This is an area of study that is extremely complex. What is happiness? How should one increase their happiness? How should researchers study happiness? What is a marketer's role in eliciting and sustaining happiness? While these questions may seem straightforward and the answers may seem obvious, they are actually quite challenging to answer.

A thorough understanding of consumer happiness and wellbeing will not only help you become a better marketer, but also help you in your personal and professional life (regardless of the organizational context you choose to work in). It will enable you to increase others' happiness (through products, marketing communication, customer service, etc.), and increase your own happiness through the perspectives you adopt and decisions you make.

LEARNING OBJECTIVES

This course aims to equip you with the knowledge and skills you need to:

- Define happiness and wellbeing (as it has been defined by academic researchers in various fields, including Psychology, Marketing, and Consumer Behavior)
- Identify methods and measures used in the empirical study of happiness and wellbeing
- Identify factors that influence happiness and the conditions under which they do so

- Communicate more effectively about happiness and wellbeing in personal and professional life
- Describe the effects of various products (e.g., social media) and marketing communications (e.g., Dove Real Beauty) on consumer happiness and wellbeing
- Develop marketing strategies that will generate profit and increase consumer happiness and wellbeing

COURSE FORMAT

This class will consist of lectures, discussions, in-class exercises, and assignments. Your participation is crucial to the success of this class. The more each of you contributes to this class, the more we will all get out of it. Please come prepared to each class – with thoughts, insights, questions, and/or examples to discuss.

REQUIRED COURSE MATERIALS

Texts (e-book versions available):

- *The Happiness Hypothesis* by Jonathan Haidt, NYU's Stern School of Business.
- *The Paradox of Choice: Why More is Less* by Barry Schwartz.
- *Happy Money: The Science of Happier Spending* by Elizabeth Dunn and Michael Norton, Harvard Business School's Marketing Department.

Other Readings and Materials (e.g., Podcasts, Videos):

For each class, there may be articles (from academic journals, popular press outlets, etc.), podcasts, videos, or other content related to happiness and wellbeing assigned. Content will be posted on Blackboard, in the class folder for which it is assigned. A tentative list of readings and materials is included at the end of this document.

Discussion Questions:

Discussion questions to think about while preparing for each class session will be posted on Blackboard. Questions will be **posted by Friday afternoon for the following week's class sessions**. Please take notes on these questions, and bring your notes to class to facilitate discussion.

COMMUNICATION

The best way to reach me is via email. I typically respond within 24 hours Monday - Friday. I will have office hours on **Wednesdays (8:30 - 9:45 a.m. PST)**. You can always email me to set up a meeting for another time.

I will use Blackboard's email system to contact you individually or as a group about the class (e.g. changes in the syllabus, assignments, etc.). **It is your responsibility to make sure that emails sent via Blackboard can reach you at an email address you check on a regular basis.**

ATTENDANCE POLICY

I expect everyone to attend our class sessions. Aside from being an essential part of the learning experience, regular attendance is a prerequisite for contributing to class discussions. Moreover, please keep in mind that:

- Contributing to class discussions is a component of your grade (see Class Contribution section below).
- **You do not need to notify me if you cannot make it to class, unless it's a test day or you are not able to attend for an extended period of time (due to a documented medical reason, family emergency, etc.).**
 - **You do not need to notify me if you miss class for an internship, job interview, or other similar activity. This is part of the college experience; I expect you to prioritize your time.**
- If you are involved in USC Athletics and it will affect your attendance (and hence your Class Contribution), please notify me at the beginning of the semester.
- If you miss class, you are responsible for getting notes from other students, and in general for understanding the material covered, knowing any changes to the course schedule, and knowing assignments announced in class.

COURSE CONDUCT

This should be an exciting, challenging, and fun class for everybody. The following guidelines for course conduct should help us all have a positive experience:

- Please arrive for class on time.
- During class, please only leave the classroom if necessary (not to make casual phone calls, meet with friends, go get food, etc.).
- Please refrain from working on assignments for other classes during our class. The only material you should have in front of you should be related to this course (i.e., assigned readings and notes).
- **Please turn off and put away your laptops, tablets, and cell phones – you're not permitted to use these devices during our class discussions (except on specified occasions).**
- When someone else is speaking, respectfully let them finish before responding. Carefully listen to what they have to say and try to understand their perspective, then respond.

GRADING

Each Student will be assigned a final course grade based on his/her performance in the class. The average GPA in this class will conform to the grading guidelines for undergraduate elective courses issued by the Marshall School of Business. Each student will be evaluated on the following basis:

- Tests: **50%** (Test 1: 25%; Test 2: 25%) [150 pts.]
- Assignments/Personal Reflections: **25%** (5 assignments, 5% each) [75 pts.]
- Final Paper: **15%** [45 pts.]
- Class Contribution: **10%** (see following sub-section) [30 pts.]

Tests

There will be two tests during this course (**Test 1 on Mar. 1** and **Test 2 on Apr. 28**). Questions related to lectures and discussions, assigned readings, and guest speakers will be included. The tests are not directly cumulative, but general knowledge acquired early in the semester is expected for the second test. Each test will consist of **multiple choice questions**.

Students are expected to take tests at the scheduled times (i.e., **during the scheduled testing window**). Consistent with University policy, makeup tests will be given only to students who have written proof of illness or other emergencies. If you cannot take a scheduled test due to an official University activity, it is your responsibility to let me know at least one week prior to the scheduled test and have official documentation. If you fail to attend a test without prior notice and without a medical or other emergency excuse, you will receive a grade of zero for that test.

Assignments/Personal Reflections

There will be five (5) written assignments and personal reflections throughout the semester, to be completed outside of class. Some possible topics (i.e., questions to prompt your thinking and writing) include: *Why is it useful to be happy? What is the greatest obstacle your happiness and wellbeing? As a consumer, what increases and what decreases your happiness and well-being?*

Your write-ups should be ~1-2 pages (single spaced, 12 pt. font) addressing the prompt, which will be related to our previous class discussions. To enhance your persuasiveness, you should reference and cite material from class (and outside material you're familiar with) in your write-ups. **A printed copy of your write-up should be submitted at the beginning of class on the designated due date.**

Final Paper

The summative experience for this course will be a final paper, **due May 6 at X:XX PM (exam time designated by USC) as a hardcopy submitted to me**. This paper should be a concise essay (~2000 words or 4 single-spaced pages) covering your views on: 1) the most critical or pressing issue related to happiness and wellbeing today, and 2) how marketers should address this issue. **We will also have a final class meeting on May 6th, during which we'll summarize key takeaways from the course.**

Your essay will be graded on the strength of your argument, the amount of relevant evidence you cite for your position, and the clarity and persuasiveness of your writing.

Class Contribution

Class contribution will be assessed based on the **relevance, depth, and consistency of participation**. Attendance is a prerequisite to providing a positive contribution to our classroom culture, but it is not sufficient. When discussions take place, the quality of comments will be weighted more heavily than the quantity.

Ideally, we will all be thinking about what we're learning during our class sessions *and*

throughout the rest of the week. (Again, we're all exposed to marketing communication and promotions consistently so it shouldn't be *too* difficult.) As such, **another way to contribute will be to post relevant examples of campaigns, articles, or videos you find on the Blackboard discussion board, or to engage with what others have posted.**

EXTRA CREDIT POLICY

Please note that there will be no opportunities to improve your grade through the completion of extra credit work. If you keep up with the class during the semester there should not be any need for this.

RETURN OF PAPERWORK

To keep things fair for future students, I will not be passing back graded exams or exercises. I am happy to provide feedback to students at any time on any work they have submitted (including tests, exercises, projects, etc.), during office hours or by appointment.

GRADE REBUTTALS

If you feel that a calculation or judgment error has been made in grading, please write and send a formal memo describing the grading error within one week after the grade is posted (for a final grade, please send a memo within 48 hours as final grades must be submitted to the university shortly after posting). Also include documentation in support of your opinion. If you submit a written appeal, I do not promise to change your grade, but I promise to consider your appeal carefully and fairly.

ACADEMIC CONDUCT AND SUPPORT SYSTEMS

ACADEMIC INTEGRITY

Students are expected to make themselves aware of and abide by the University community's standards of behavior as articulated in the [Student Conduct Code](#).

Plagiarism – presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, "Behavior Violating University Standards" <https://policy.usc.edu/scampus-part-b/>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

Although I encourage you to study in teams and help one another, the *individual* work that you present to me, either in an individual assignment or on a test, must be yours and yours alone. I also expect the members of a team to contribute equally to group assignments. Keep in mind that part of contributing involves encouraging others in your group to contribute and listening to

what they have to say.

STUDENTS WITH DISABILITIES

USC is committed to making reasonable accommodations to assist individuals with disabilities in reaching their academic potential. If you have a disability which may impact your performance, attendance, or grades in this course and require accommodations, you must first register with the Office of Disability Services and Programs (www.usc.edu/disability). DSP provides certification for students with disabilities and helps arrange the relevant accommodations. Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to your TA) as early in the semester as possible. DSP is located in GFS (Grace Ford Salvatori Hall) 120 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. The phone number for DSP is (213) 740-0776. Email: ability@usc.edu.

No recording and copyright notice.

It is a violation of USC's Academic Integrity Policies to share course materials with others without permission from the instructor. No student may record any lecture, class discussion or meeting with me without my prior express written permission. The word "record" or the act of recording includes, but is not limited to, any and all means by which sound or visual images can be stored, duplicated or retransmitted whether by an electro-mechanical, analog, digital, wire, electronic or other device or any other means of signal encoding. I reserve all rights, including copyright, to my lectures, course syllabi and related materials, including summaries, PowerPoints, prior exams, answer keys, and all supplementary course materials available to the students enrolled in my class whether posted on Blackboard or otherwise. They may not be reproduced, distributed, copied, or disseminated in any media or in any form, including but not limited to all course note-sharing websites. Exceptions are made for students who have made prior arrangements with DSP and me.

STUDENT SUPPORT SYSTEMS

Counseling and Mental Health - (213) 740-9355 – 24/7 on call
studenthealth.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call
suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL), press "0" after hours – 24/7 on call
studenthealth.usc.edu/sexual-assault

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) - (213) 740-5086 | Title IX – (213) 821-8298
equity.usc.edu, titleix.usc.edu

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

usc-advocate.symlicity.com/care_report

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity /Title IX for appropriate investigation, supportive measures, and response.

The Office of Disability Services and Programs - (213) 740-0776

dsp.usc.edu

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Campus Support and Intervention - (213) 821-4710

campussupport.usc.edu

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101

diversity.usc.edu

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

dps.usc.edu, emergency.usc.edu

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) 442-120 – 24/7 on call

dps.usc.edu

Non-emergency assistance or information.

TENTATIVE SCHEDULE

Week	Date	Day	Topics
1	1/11	Monday	Course Introduction
	1/13	Wednesday	Defining Happiness and Wellbeing (Part 1)
2	1/18	Monday	NO CLASS – MARTIN LUTER KING JR. DAY
	1/20	Wednesday	Defining Happiness and Wellbeing (Part 2)
3	1/25	Monday	Barriers to Happiness (Part 1): Hedonic (Mis)forecasting and Adaptation <i>Assignment #1 due at beginning of class</i>
	1/27	Wednesday	Barriers to happiness (Part 2): Freedom to Choose and Happiness
4	2/1	Monday	Barriers to Happiness (Part 3): “Performance-Based Identity” with <u>guest speaker Dr. Ben Houlberg</u>
	2/3	Wednesday	Introduction to Interventions that Increase Happiness, Plus Products that [Claim To] Do So
5	2/8	Monday	Challenges with Research and Data on Happiness with <u>guest speaker Dr. Norbert Schwarz</u> <i>Assignment #2 due at beginning of class</i>
	2/10	Wednesday	Materialism, Consumerism, and Happiness
6	2/15	Monday	NO CLASS – PRESIDENTS’ DAY
	2/17	Wednesday	Spending on Experiences, Time
7	2/22	Monday	Spending on Others
	2/24	Wednesday	Happiness Online <i>Assignment #3 due at beginning of class</i>
8	3/1	Monday	TEST 1
	3/3	Wednesday	Physical Appearance, Happiness, and Wellbeing
9	3/8	Monday	Happiness in Relationships (Part 1)
	3/10	Wednesday	Happiness in Relationships (Part 2)
10	3/15	Monday	NO CLASS – SPRING RECESS
	3/17	Wednesday	NO CLASS – SPRING RECESS
11	3/22	Monday	Making Psychology and Wellbeing Accessible and Fun with <u>guest speaker Dr. Ali Mattu</u>
	3/24	Wednesday	Mindfulness and Wellbeing with <u>guest speaker Dr. Allen Weiss (Director of Mindful USC)</u>
12	3/29	Monday	Adverse Experiences, Happiness, and Wellbeing <i>Assignment #4 due at beginning of class</i>
	3/31	Wednesday	Success, Impression Management, and Happiness
13	4/5	Monday	Happiness at Work with <u>guest speaker Lindsay Tomson (Program Manager and People Development at Microsoft)</u>
	4/7	Wednesday	Optimism, Gratitude, and Wellbeing
14	4/12	Monday	The Pursuit of Happiness
	4/14	Wednesday	Marketers’ and Policymakers’ Responsibility in Regulating Consumer Happiness
15	4/19	Monday	Brand Promises, Brand Communities, and Happiness <i>Assignment #5 due at beginning of class</i>
	4/21	Wednesday	Fighting Poverty and Promoting Wellbeing with <u>guest speaker Courtney Ridgway (PR/Communications at Robin Hood Foundation)</u>
16	4/26	Monday	In-Class Group Assignment

	4/28	Wednesday	TEST 2
Exam Period	5/6	Wednesday	FINAL PAPER DUE, FINAL CLASS MEETING <i>Turn in hard copy of project, email digital copy to Professor Uhalde, by 4 PM</i>

Tentative Schedule of Assigned Materials and Speakers

The Happiness Hypothesis by Jonathan Haidt. (**HH**); *The Paradox of Choice: Why More is Less* by Barry Schwartz. (**PC**);
Happy Money: The Science of Happier Spending by Elizabeth Dunn and Michael Norton. (**HM**)

Week	Date	Topic	Assigned for Discussion
1	1/11	Course Introduction	<p><u>Syllabus</u></p> <p><u>Article</u>: “Reading, Writing, and Resilience” https://www.chronicle.com/article/how-colleges-use-the/245773</p>
	1/13	Defining Happiness and Wellbeing (Part 1)	<p><u>Podcast</u>: Armchair Expert with guest Dr. Tal Ben-Shahar https://armchairexpertpod.com/pods/tal-ben-shahar</p> <p>World Happiness Report Findings:</p> <p><u>Article 1</u>: World Happiness Report Finds that People are Feeling Worse</p> <p><u>Article 2</u>: Americans are the Unhappiest They’ve Ever Been</p> <p><u>Article 3</u>: Hawaii tops U.S. in Wellbeing for Record 7th Time</p>
2	1/18	NO CLASS – MARTIN LUTER KING JR. DAY	
	1/20	Defining Happiness and Wellbeing (Part 2)	<p><u>Article</u>: Oishi, S., Graham, J., Kesebir, S., & Galinha, I. C. (2013). Concepts of happiness across time and cultures. <i>Personality and Social Psychology Bulletin</i>, 39(5), 559-577.</p> <p><u>Article</u>: Diener, E., Oishi, S. & Lucas, R. E. (2009). Subjective well-being: The science of happiness and life satisfaction. In C. R. Snyder & S. J. Lopez (Eds.), <i>Handbook of Positive Psychology</i> (2nd ed.; pp. 187-194). New York: Oxford University Press</p> <p><u>Article</u>: “Happiness Versus Wellbeing: We Should Be Emphasizing Wellbeing as Opposed to Happiness” https://www.psychologytoday.com/us/blog/theory-knowledge/201302/happiness-versus-well-being</p>
3	1/25	Barriers to Happiness (Part 1): Hedonic (Mis)forecasting and Adaptation <i>Assignment #1 due at beginning of class</i>	<p><u>Definition</u> of affective (hedonic) forecasting: https://positivepsychology.com/affective-forecasting/</p> <p><u>Video</u> on hedonic (mis)forecasting: https://www.youtube.com/watch?v=oXEwmR8MNas</p> <p><u>Chapter</u>: HH ch. 5 (pg. 3 – 6)</p> <p><u>Definition</u> of hedonic treadmill: https://dictionary.apa.org/hedonic-treadmill</p>
	1/27	Barriers to happiness (Part 2):	<u>Chapters</u> : PC Prologue, 4-5, 9

		Freedom to Choose and Happiness	<p><u>Definition</u> of choice overload: https://www.behavioraleconomics.com/resources/mini-encyclopedia-of-be/choice-overload/</p> <p><u>Video</u> on the paradox of choice in a modern dating context: https://www.youtube.com/watch?v=cv4UBO2xjYs</p>
4	2/1	Barriers to Happiness (Part 3): “Performance-Based Identity” with guest speaker Dr. Ben Houlberg	<p><u>Guest speaker bio:</u> https://www.linkedin.com/in/benjamin-houlberg-a43477127/</p>

	2/3	Introduction to Interventions that Increase Happiness, and Products that [Claim To] Do So	<p><u>Article:</u> Layous, K., & Lyubomirsky, S. (2014). The how, why, what, when, and who of happiness. <i>Positive Emotion: Integrating the Light Sides and Dark Sides</i>, 473-495.</p> <p><u>Interview:</u> Do Happiness Interventions Really Work? An interview with Sonja Lyubomirsky https://www.psychologytoday.com/us/blog/functioning-flourishing/201703/do-happiness-interventions-really-work</p> <p><u>Report:</u> 2020 Global Wellness Summit Trends https://www.globalwellnesssummit.com/2020-global-wellness-trends/</p>
5	2/8	Challenges with Research and Data on Happiness with guest speaker Dr. Norbert Schwarz <i>Assignment #2 due at beginning of class</i>	<p><u>Article:</u> Schwarz, N., & Strack, F. (2004). How to think (and not to think) about your life: Some lessons from social judgment research.</p> <p><u>Guest speaker bio:</u> https://dornsife.usc.edu/norbert-schwarz/</p>
	2/10	Materialism, Consumerism, and Happiness	<p><u>Article:</u> Understated “Status Signaling”</p> <p><u>Article:</u> The Psychology Of Materialism, And Why It's Making You Unhappy https://www.huffpost.com/entry/psychology-materialism_n_4425982</p> <p><u>Ted Talk:</u> Does Money Make You Mean? https://www.ted.com/talks/paul_piff_does_money_make_you_mean?language=en</p> <p><u>Video</u> analysis of the Weeknd’s song “Starboy” https://www.youtube.com/watch?v=4lVw5s2_A8</p>
6	2/15	NO CLASS – PRESIDENTS’ DAY	
	2/17	Spending on Experiences, Time	<p><u>Chapters:</u> HM ch. 1, ch. 3</p> <p><u>Article:</u> Think Seriously about Spending for Play Lieber, R. (2016), <i>The New York Times</i> http://www.nytimes.com/2016/01/02/your-money/think-seriously-about-spending-for-play.html</p>
7	2/22	Spending on Others	<p><u>Chapter:</u> HM ch. 5</p> <p><u>Ted Talk:</u> Can Money Buy You Happiness? https://www.npr.org/2014/04/04/297888687/can-money-buy-you-happiness</p> <p><u>Podcast:</u> Episode 46 Making Kindness Contagious https://greatergood.berkeley.edu/podcasts/series/the_science_of_happiness</p>

			<p>Article: UCLA's New Kindness Institute https://www.latimes.com/california/story/2019-09-24/ucla-bedari-kindness-institute-launch</p>
	2/24	<p>Happiness Online <i>Assignment #3 due at beginning of class</i></p>	<p><u>Podcast</u>: Joe Rogan Experience with guest Kevin Hart (timestamps for linked YouTube video 0:00 – 46:15; timestamps for Apple podcast 6:15 – 52:58) https://www.youtube.com/watch?v=XW_KhFq4LQo</p> <p><u>Article</u>: Loneliness Linked To Negative Social Media Experiences, Study Finds: https://www.forbes.com/sites/alicegwalton/2019/01/24/loneliness-linked-to-negative-social-media-experiences-study-finds/#5e85bbca7afe</p>
8	3/1	TEST 1	

	3/3	Physical Appearance and Happiness	<p><u>Article</u>: Diener, E., Wolsic, B., & Fujita, F. (1995). Physical attractiveness and subjective well-being. <i>Journal of Personality and Social Psychology</i>, 69(1), 120.</p> <p><u>Article</u>: Are People Attracted to Partners Who Look Like Them? https://www.elitedaily.com/p/are-people-really-attracted-to-partners-who-look-like-them-heres-the-tea-19275130</p> <p><u>Article</u>: It's Time To Expose The Attractiveness Bias At Work https://www.forbes.com/sites/tomaspremuzic/2019/07/17/its-time-to-expose-the-attractiveness-bias-at-work/#530bc1713248</p> <p><u>Article</u>: Who takes steroids? 30-year-old white guys. https://www.wired.com/2007/10/who-takes-steroid/</p>
9	3/8	Happiness in Relationships (Part 1)	<p><u>Article</u>: Good genes are nice, but joy is better https://news.harvard.edu/gazette/story/2017/04/over-nearly-80-years-harvard-study-has-been-showing-how-to-live-a-healthy-and-happy-life/</p> <p><u>Ted Talk</u> (embedded in above article): What makes a good life? Lessons from the longest study on happiness https://www.youtube.com/watch?v=8KkKuTCFvzI</p> <p><u>Article</u>: Do Relationships Make Us Healthier and Happier? https://www.psychologytoday.com/us/blog/the-mindful-self-express/201612/do-relationships-make-us-healthier-and-happier</p>
	3/10	Happiness in Relationships (Part 2)	<p><u>Podcast</u>: School of Greatness podcast: Marriage Secrets from a Divorce Lawyer https://soundcloud.com/lewishowes/james-sexton</p> <p><u>Podcast</u>: Freakonomics podcast: Diamonds are a Marriage Counselor's Best Friend http://freakonomics.com/2015/04/16/diamonds-are-a-marriage-counselors-best-friend-a-new-freakonomics-radio-podcast/</p> <p><u>Podcast</u>: Episode 3 How to Fall in Love with Anyone (plus exercise) https://greatergood.berkeley.edu/podcasts/item/how_to_fall_in_love_with_anyone</p>
10	3/15	NO CLASS – SPRING RECESS	
	3/17	NO CLASS – SPRING RECESS	

11	3/22	Making Psychology and Wellbeing Accessible, Fun with guest speaker Dr. Ali Mattu	<p><u>Guest speaker website:</u> http://alimattu.com/</p>
	3/24	Adverse Experiences and Happiness	<p><u>Podcast:</u> Armchair Expert with Dr. Nadine Burke Harris (Surgeon General of CA; expert in Adverse Childhood Experiences): https://armchairexpertpod.com/pods/nadine-burke-harris</p> <p>HH ch. 7</p> <p><u>Article:</u> How a Challenging Past Can Lead to a Happier Present https://greatergood.berkeley.edu/article/item/how_a_challenging_past_can_lead_to_a_happier_present</p>
12	3/29	Mindfulness and Wellbeing with guest speaker Dr. Allen Weiss (professor, entrepreneur, and Director of Mindful USC) <i>Assignment #4 due at beginning of class</i>	<p><u>Article:</u> Mindfulness is not just a buzzword, it's a multibillion dollar industry https://www.chicagotribune.com/lifestyles/ct-life-debunking-mindfulness-0702-story.html</p> <p><u>Guest speaker bio:</u> http://www.allenweiss.com/</p>

	3/31	Success, Impression Management, and Happiness	<p><u>Chapters:</u> How to Win Friends and Influence People, selected chapters Carnegie, D. (1936, 1964). <i>How to Win Friends and Influence People</i> (pp. 17-29 & 47-60). New York: Simon & Schuster.</p> <p><u>Article:</u> Why Even Wildly Successful People Are Vulnerable to Depression https://www.inc.com/laura-rich/why-even-wildly-successful-entrepreneurs-are-vulnerable-to-depression.html</p> <p><u>Article:</u> Instagram May Be Getting Rid of 'Likes' On Platform https://www.forbes.com/sites/nicolemartin1/2019/04/30/instagram-may-be-getting-rid-of-likes-on-platform/#4dd7a46c31d1</p>
13	4/5	Happiness at Work with guest speaker Lindsay Tomson (Program Manager and People Development, Microsoft)	<p><u>Guest speaker bio:</u> https://www.linkedin.com/in/dynamotonsils/</p>
	4/7	Optimism, Gratitude, and Wellbeing	<p><u>Article:</u> Conversano, C., Rotondo, A., Lensi, E., Della Vista, O., Arpone, F., & Reda, M. A. (2010). Optimism and its impact on mental and physical well-being. <i>Clinical practice and epidemiology in mental health: CP & EMH</i>, 6, 25.</p> <p><u>Article:</u> What It Really Means to Be an Optimist https://www.inc.com/geoffrey-james/the-true-meaning-of-optimism.html</p> <p><u>Article:</u> In Praise of Gratitude https://www.health.harvard.edu/mind-and-mood/in-praise-of-gratitude</p>
14	4/12	The Pursuit of Happiness	<p><u>Article:</u> Gruber, J., Mauss, I. B., & Tamir, M. (2011). A dark side of happiness? How, when, and why happiness is not always good. <i>Perspectives on Psychological Science</i>, 6(3), 222-233.</p>
	4/14	Marketers' and Policymakers' Responsibility in Regulating Consumer Happiness	<p><u>Overview:</u> FTC Consumer Protection</p> <p><u>Article:</u> New Zealand Ditches GDP for Happiness & Wellbeing https://www.forbes.com/sites/jamesellsmoor/2019/07/11/new-zealand-ditches-gdp-for-happiness-and-wellbeing/#1420cb781942</p>

			<p><u>Article: Meet Woman Who Is Bringing Credibility And Regulation To The Wellness Industry</u></p> <p>https://www.forbes.com/sites/bridgetarsenault/2018/05/13/meet-woman-who-is-bringing-credibility-and-regulation-to-the-wellness-industry/#19beb42c2c5c</p>
15	4/19	<p>Brand Promises, Brand Communities, and Happiness</p> <p><i>Assignment #5 due at beginning of class</i></p>	<p><u>Article: The Best Brands Are The Ones That Build “Belonging”</u></p> <p>https://www.fastcompany.com/40530846/the-best-brands-are-the-ones-that-build-belonging</p>
	4/21	<p>Fighting Poverty and Promoting Wellbeing with guest speaker Courtney Ridgway (PR/Communications, Robin Hood Foundation)</p>	<p>Guest speaker bio:</p> <p>https://www.linkedin.com/in/courtneyridgway/</p>
16	4/26	In-Class Group Assignment	
	4/28	TEST 2	
EXAM TIME	5/6	<p>FINAL PAPER DUE, FINAL CLASS RECAP</p> <p><i>Turn in a hard copy and email a digital copy to Professor Uhalde, by 4 PM</i></p>	

USC School of Dramatic Arts

THTR 412: Performing Content

Units: 4.0

Spring Semester

Friday: TBA

Location: Shrine 105

Instructor: Bayo Akinfemi

Office Hours: Wednesday 12 – 1pm by appointment only.

Contact Info: akinfemi@usc.edu, 818 921 0192

Timeline for replying to emails/calls: 48 hours.

Course Description

This course introduces students to the skills necessary for creating a fully realized performance on camera. The primary emphasis of the class is two-fold: a study of film terminology and set etiquette and an introduction to the acting challenges unique to acting on screen such as hitting a mark, maintaining continuity through several takes of the same shot, the importance of subtlety and nuance, understanding and adjusting performances to fit various shot sizes. Students will further build on some of the audition skills previously acquired in THTR 480A.

To this end, students will prepare, rehearse and tape a variety of scenes in class. These scenes will be edited by students outside of the classroom to better understand how performances are influenced and shaped through editing. Edited scenes will be used as teaching tools during screening and critique sessions by students and instructor.

Learning Objectives

Students are expected to acquire basic skills to be comfortable performing in front of the camera. For filmed exercises, students will utilize previously acquired knowledge on acting to analyze scenes and characters, identify motivations and intentions in order to make compelling choices in their performances. Students will further build on their understanding of the differences between acting for the camera and acting on stage.

Upon successful completion of this course, students are expected to:

- Demonstrate basic on-camera acting skills such as hitting a mark, maintaining continuity in blockings, actions, body language props usage.
- Understand shot sizes and how to adjustment performances to fit a variety of shots.
- Identify basic camera acting technology and understand proper on-set etiquette.
- Edit and critique filmed scenes.
- Evaluate the differences in acting for camera and acting for stage.
- Understand the significance of receiving and offering critique on performances in a constructive and positive manner.

Method.

This course will be taught using a variety of instructional methods including but not limited to lecture, class discussions, filming and editing acting exercises.

Students are required to purchase one brand new 64GB digital “SD card” class 10 with a speed of 94/95. Please bring your SD card to each class meeting, no exception, including the maiden class.

Prerequisite(s): THTR 480A – Performance for Camera: Auditioning on Camera.

Required Readings:

Title: Directing Actors: Creating Memorable Performance for Film and Television
by Judith Weston

Publisher: Michael Wiese Productions

Title: Acting for the Camera by Tony Barr

Publisher: William Morrow

Recommended reading:

Title: The Intent to Live by Larry Moss

Publisher: Bantam Books

Course Work Description.

Students will work in pairs through the semester. They will have the opportunity to work with new partners through different exercises. All assigned scenes will be discussed and rehearsed in class before filming. Students will work on camera as much as possible depending on the size of the class. Students are required to provide reasonable and appropriate costumes, props and make up for assigned scenes during rehearsals and filming sessions. In addition, students are expected to edit and submit filmed scenes for critique in class as at when due. No extensions will be granted. For the final exam, all students will be assigned the same material 48 hours before exam day. They are expected to memorize material, analyze characters and give a full fledged performance of the scene on exam day. This will not be edited. The goal is to test student’s ability to apply all skills learned during the semester to perform a scene as fluently as possible with very limited time for preparation which is often the case in the professional world of film and television.

For the required reading, students will be assigned different chapters to study and prepare a presentation for the entire class at an assigned time. There will be a Q & A session after each presentation. This exercise will account for a portion of final grade.

Students will also be graded on their mastery of film terminology and set etiquettes through a written test and class discussion.

Grading Policy:

Grading scale for SDA: A indicates work of excellent quality; B – of good quality; C – of average quality; D – of below average quality; F – inadequate work.

Grading Breakdown:

- Collaboration and Professionalism: 10%
- In-class work – participation, discussions, rehearsals and critique sessions: 15%
- Competency of on-camera Exercises 1 & 2: 10%
- Completion and submission of edited scene on deadline: 10%
- Presentation of assigned reading: 10%
- Written test on film terminologies: 10%
- Midterm Exam: 15%
- Final Exam: 20%

Grading Scale:

Course final grades will be determined using the following scale

- A 95-100
- A- 90-94
- B+ 87-89
- B 83-86
- B- 80-82
- C+ 77-79
- C 73-76
- C- 70-72
- D+ 67-69
- D 63-66
- D- 60-62
- F 59 and below

Course Schedule: A Weekly Breakdown

	Topics/Daily Activities	Deliverables	Preparation / Assignment.
Week 1 1/17	<p>Introductions; Overview of syllabus.</p> <p>Cold read/mock auditions to audit skills level.</p> <p>Discusson of film terminologies and set etiquettes.</p>	N/A	Study handouts on film terminologies and set etiquettes.
Week 2 1/24	<p>Assign partners and scenes for Exercise 1</p> <p>Table read scenes, discuss and analyse character objectives and intentions.</p>		Rehearse scenes with partners.

Week 3 1/31	Block and rehearse scenes for Exercise 1: Group A Assign tasks from required readings.	Group A provides costumes and props for rehearsals.	Rehearse assigned scenes with partner. Work on presentation of assigned task from reading material.
Week 4 2/7	Block and rehearse scenes for Exercise 1: Group B	Group B provides costumes and props for rehearsals.	Rehearse assigned scenes with partner outside of class. Work on presentation of assigned chapter from reading material.
Week 5 2/14	Film Exercise 1: Group A Focus on hitting marks and adjusting performance to fit shot sizes.	Group A provides costumes, props and necessary make-up for filming Exercise 1.	Group A begins editing Exercise 1.
Week 6 2/21	Film Exercise 1: Group B Focus on hitting marks and adjusting performance to fit shot sizes.	Group B provides costumes, props and necessary make-up for filming Exercise 1.	Group A finalizes edits on Exercise 1. Ready for screening during Week 7. Group B begins editing Exercise 1
Week 7 2/28	MIDTERM Screen and critique Exercise 1: Group A Assignment of new partners and scenes for Exercise 2 Table read new scenes for Exercise 2	Group A submits edited scenes for Exercise 1	Group B finalizes edits on Exercise 1. Ready for screening during Week 8.
Week 8 3/6	Screen and critique Group B: Exercise 1 Presentations of assignments from required readings.	Group B submits edited scenes for Exercise 1 Submit copies of presentation material.	Rehearse scenes for Exercise 2 with scene partners. Study handouts on film terminologies and set etiquettes in preparation for written tests and class discussion during week 9

Week 9 3/13	Written test on film terminologies and set etiquettes. Class discussion and review.		Rehearse scenes for Exercise 2 with scene partners.
Week 10	Spring Break Week 3/15 – 3/20		
Week 11 3/27	Block and rehearse Exercise 2: Group A. Build on progress from previous exercise. Focus on props usage and continuity.	Group A provides costumes and props for rehearsals.	Rehearse scenes for Exercise 2 with scene partners.
Week 12 4/3	Block and rehearse Exercise 2: Group B. Build on progress from previous exercise. Focus on props usage and continuity.	Group B provides costumes and props for rehearsals.	Rehearse scenes for Exercise 2 with scene partners.
Week 13 4/10	Film Exercise 2: Group A. Focus on hitting marks, frame sizes, props usage and continuity.	Group A provides costumes, props and necessary make-up for filming Exercise 2.	Group A begins editing Exercise 2
Week 14 4/17	Film Exercise 2: Group B. Focus on hitting marks, frame sizes, props usage and continuity.	Group B provides costumes, props and necessary make-up for filming Exercise 2.	Group A finalizes edits on Exercise 2. Ready for screening Week 14. Group B edits Exercise 2. Note: Screens Week 14.
Week 15 4/24	Screen and critique Exercise 2: Groups A & B	Submit edited scenes.	Instructor assigns partners and scenes for final exam.
Week 16 5/1	Film scene presentations	Provide costume, props and applicable make up filming.	
5/1/20	FINAL EXAM	2-4PM	

Statement on Academic Conduct and Support Systems

Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call
studenthealth.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call
suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention and Services (RSVP) - (213) 740-9355(WELL), press “0” after hours – 24/7 on call
studenthealth.usc.edu/sexual-assault

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED)- (213) 740-5086 | Title IX – (213) 821-8298
equity.usc.edu, titleix.usc.edu

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. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations. The university also prohibits sexual assault, non-consensual sexual contact, sexual misconduct, intimate partner violence, stalking, malicious dissuasion, retaliation, and violation of interim measures.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298
usc-advocate.symplicity.com/care_report

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity | Title IX for appropriate investigation, supportive measures, and response.

The Office of Disability Services and Programs - (213) 740-0776
dsp.usc.edu

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

Students requesting accommodations based on a disability are required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP when adequate documentation is filed.

Please be sure the letter is delivered to me as early in the semester as possible. DSP is open Monday through Friday 8:30am - 5:00pm. The office is in the student Union 301 and the phone number is 213 740 0776.

USC Support and Advocacy - (213) 821-4710

uscsa.usc.edu

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101

diversity.usc.edu

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

dps.usc.edu, emergency.usc.edu

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) 442-120 - 24/7 on call

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WRIT 320: Inside-Out Writing Workshop
Examining the Self and Society Via the Essay
Fall 2019

Instructors:

Nik De Dominic, MFA

dedomini@usc.edu

JEF 215A/Office hours by appointment

Kate Levin, MFA

klevin@usc.edu

JEF 125/Office hours by appointment

Class time: To be determined (2 hours of class meeting time per week; see note below regarding travel time)

Class location: Class will take place at a CDCR correctional facility to be determined

“The paradox of education is precisely this—that as one begins to become conscious one begins to examine the society in which he is being educated.”

—James Baldwin



Course Description

This course is being offered through the Inside-Out Prison Exchange Program®, a branch of USC’s Prison Education and Exchange Program, housed at the Levan Institute for Humanities and Ethics. The class aims to create opportunities for USC and incarcerated students to learn from each other in a rigorous and collaborative classroom located inside a California State correctional facility. The Inside-Out model, in which an equal number of USC and incarcerated students are co-enrolled in, and receiving college credit for, the same course, seeks to reinforce the idea

of education as a fundamental human right and to facilitate connections that transcend walls both literal and figurative.

This Inside-Out course will focus on the essay, breathing new life into this much maligned and misunderstood form. From James Baldwin's writing on race relations to John McPhee's considerations of the natural environment, essayists have profoundly shaped how we think about society and social issues. Whatever their subjects, essays need not be stuffy, formal things, but can be both creative and inventive, in terms of both content and form. Michel de Montaigne, the 16th century French thinker and writer known for popularizing the form, thought of the essay as an assay, or an attempt at understanding a particular idea. That is, we write to figure out what we want to know about a thing, something inside or outside of ourselves. In this course, we will try to understand ourselves and our society through reading, writing, and workshopping essays, with an emphasis on writing as a process, of which revision is a crucial component.

Course Notes

This course functions as a partnership between Glendale Community College and the University of Southern California, with USC students receiving USC credit and (correctional facility to be determined) students receiving Glendale Community College credit. USC students must have completed WRIT 150 prior to taking this course. For the first two weeks of the semester, USC students and the (correctional facility to be determined) students will meet separately to review the Inside-Out practices and policies and prepare for the collaborative meetings to follow. USC students enrolled in the course will receive clearance to (correctional facility to be determined) for the duration of the semester, and will be transported to and from the facility by the course instructors. After initial clearance, the course will meet weekly at (correctional facility to be determined).

Course Objectives

*To expand students' conceptions of the essay genre by exploring and practicing a variety of essay forms, including op-eds, academic argumentative essays, epistolary essays, profiles, personal essays, and more

*To emphasize writing as a continuous, recursive, and reiterative process

*To expose students to multiple viewpoints on a variety of social issues via an honest exchange of ideas regarding assigned texts and each other's writings

*To strengthen students' writing and critical reading abilities

*To foster a collaborative learning environment that promotes intellectual exchange between traditionally enrolled USC undergraduates and incarcerated students, challenging preconceptions that may exist between those on the outside and those on the inside of correctional facilities

Learning Outcomes

By the end of this course, students will have:

*Produced completed essays totalling approximately 6,500 words

*Produced a final written reflection examining their own writing process and their experience of writing, reading, and dialogic exchange in the context of the Inside-Out classroom

*Participated in several writing workshops in which they will have both offered and received written feedback on their essay drafts

*Compiled, designed, and published an anthology of the class's essays, which will include one revised essay and a brief reflective note from each student

Class Participation/Expectations

We ask that you come to class having read the work due for that day and completed the writing assignments. This is a discussion- and activity-based course, so, if you're not talking or writing, we won't have much to do. Our hope is that this course gives you the tools you need to find a creative outlet for all of your thoughts, hopes, desires, fears, and so much more.

Attendance

If you miss more than 3 classes, we will instruct you to withdraw from the course.

Grading

Participation	10%	100-90% A
Weekly Responses	40%	89-80% B
In Class Exercises	20%	79-70% C
Final Long Form Essay	20%	69-60% D
Final Reflection	10%	

Tentative Schedule of Readings and Assignments

Weeks 1 and 2: Orientation to the Inside-Out Model

Before we meet jointly as a full class, inside and outside students will meet independently with instructors to discuss the content and arc of the course, as well as procedures and expectations.

Week 3: Conversations With Ourselves/Personal Essays

Readings:

[Junot Diaz: “Watching Spider Man in Santo Domingo”](#)

[Edward P. Jones: “Shacks”](#)

[Ocean Vuong: “Immigrating Into English”](#)

[Editing our life stories can create happier endings.](#)

Writing:

Think back to your first, say, 15 years of life. Pick a moment, event, or activity that, to somebody else, might not seem significant (like watching Spider Man on TV, as Junot Diaz describes) but to you holds a deeper meaning. For homework, draft a short piece of writing that describes that moment, event, or activity in a way that makes the reader see, hear, and feel what it was like. Be detailed and specific. As you write, try to include some lines that reveal to the reader the deeper meaning this moment or memory holds for you.

Students are asked to engage with their own lives as texts.

Week 4: Metaphor

Reading:

[Kathryn Harrison: “The Forest of Memory”](#)

[Jo Ann Beard: “The Fourth State of Matter”](#)

Writing:

Writers Beard and Harrison use metaphor in their work, that is - talking about A as if it were B. For homework, draft a short piece where you use a VEHICLE to describe another idea. You can reflect on a memory, an anecdote, something in your life, then describe that as something else.

Students work toward mastery of language, poetic and literal.

Week 5: Form Subversion

Reading:

[Brian Oliu: Run Penelope](#)

[Laura Steadham Smith: Still Life](#)

Writing:

Write a personal, nonfiction essay in some other form. Be creative. Think: liner notes, restaurant menu, how-to list, photographs, dos prompt, and the like.

Similarly to week 5, students continue to develop their mastery of formal invention.

Week 6: On Songs

Reading:

[Joy Kawabata: Toni Braxton's "Unbreak My Heart"](#)

[Elizabeth Miller: The Church of Johnny Cash](#)

[Zachary Smola: "Blue Flowers" by Dr. Octagon](#)

Writing:

Inspired by Nick Hornby's *Songbook*, this week's writers wrote pieces on their favorite songs through a variety of approaches. Write a brief essay on a song that *means* something to you. We italicize *means* because that doesn't mean it has to be a song you necessarily love -- perhaps even try writing on one you hate.

Students develop textual analysis skills.

Week 7: Profiles

Reading:

[Susan Bordo: "My Father's Body"](#)

Daniel Rivas: "The Master of Machines"

Mary Karr: "The Liars Club"

Writing:

Choose someone in your life who has fascinated you. It can be someone you've been close to (a relative or friend) or someone you know less well; the person can be living or dead. The key thing is that you know the person on some level and that you think they're interesting--worth describing. For homework, write a short profile of that person that illuminates who they are. Try to be as specific as possible. What about them is unique? Remember that you can go beyond mere description--you can also use scenes (with place, dialogue, etc.) to show what the person is like.

Students begin to work with personal sources - personal recollections, family lore, and public record; additionally, they'll be introduced to documentation strategies and methodology.

Week 8: Argumentative Essays

Reading:

[Ehrenreich: The Selfish Side of Gratitude](#)

[David Foster Wallace: Consider the Lobster](#)

[John McPhee: Omission](#)

[James Baldwin: Letter from a Region of my Mind](#)

Writing:

Choose a political issue that you care deeply about and write an argument for or against it from the perspective of the self. That is, the "I" is the center. Feel free to employ other voices. Use also the techniques we've familiarize ourselves with from our more creative work.

Students develop an understanding of rhetorical situation. They will also work toward proper integration and citation of these sources.

Week 9: Erasure

Reading:

[Travis Macdonald: A Brief History of Erasure Poetics](#)

Travis Macdonald: Selections from *The O Mission Repo*

[Hanif Willis-Abdurraqib: August 9, 2014](#)

Writing:

This week you have two choices. You can either draft a brief essay where you explore a time in your life where you were asked to do something, didn't want to, but did it anyway, and then like Willis-Abdurraqib, strike through select text in that essay to create a second essay through erasure that comments on our larger society. Or you can choose a public, governmental document, like Macdonald does with the "9/11 Commission Report," and through erasure, create a personal narrative, one of the self.

Students understand how texts change as they are manipulated, and how language can be repurposed to varying effect, both positive and negative, as well as empowering.

Week 10: The Epistolary Essay

Reading:

[Rebecca Solnit: Dear Dr Christine Blasey Ford](#)

[Kiese Laymon: Dear Uncle Jimmy, We Will Never Ever Know I Love You](#)

Ta-Nehisi Coates: Selection from *Between the World and Me*

[Bobby Henderson: An Open Letter to the Kansas School Board](#)

Writing:

How does this diverse group of writers use the open-letter as form to make its points? You should be glad we didn't include Bill Gates' letter to hobbyists pirating Windows. Choose a figure either public or private, like in the case of Solnit, Dr. Ford or the case of Coates, his son, to address a grievance and ask for change.

Students will perform textual analysis and develop techniques to argue for authors' uses of the epistolary form.

Week 11: Longform essays

For your final writing project, we want you to draft a longform essay that explores several of the forms and subject matters from our class. Think Erasure, or Song List, or Letter or? You may also create anew! This new piece of writing must directly - or indirectly - engage with at least four of the texts we've discussed in this class, and in

addition to the piece, you must also complete a “writing process,” which discusses which texts as well as how you engaged with those texts for your final project.

Here, students are able to draw from the toolkit developed over the arch of the semester and further synthesize their learning in one, final writing project.

Week 12

In-class workshop. In small groups, we’ll work through what we’ve drafted of our final projects.

Week 13: Final project and anthology submissions

Anthology planning discussion: What are we making, how are we making it?

Week 14: Reflections, presentations, readings

Writing: Write a letter to three of your peers about their work. Discuss what you liked, how it resonated with you, how it was in conversation with our readings, etc.

Week 15: Closing the semester

Anthologies distributed, and final reading/celebration.

Statement on Academic Conduct and Support Systems

Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

Support Systems:

Student Health Counseling Services - (213) 740-7711 – 24/7 on call

engemannshc.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call

suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-4900 – 24/7 on call

engemannshc.usc.edu/rsvp

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) | Title IX - (213) 740-5086

equity.usc.edu, titleix.usc.edu

Information about how to get help or help a survivor of harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations.

Bias Assessment Response and Support - (213) 740-2421

studentaffairs.usc.edu/bias-assessment-response-support

Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.

The Office of Disability Services and Programs - (213) 740-0776

dsp.usc.edu

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Support and Advocacy - (213) 821-4710

studentaffairs.usc.edu/ssa

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101

diversity.usc.edu

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

dps.usc.edu, emergency.usc.edu

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