This class is designed to help promote the professional development of graduate students pursuing research in the fields of media and communications. The class was inspired by three primary concerns:

1. USC faculty engage in a broad range of public-facing professional practices which are expected and rewarded through promotion and merit raise practices, yet—for the most part—graduate students are trained with a primary focus on producing academic monographs and essays for peer-reviewed journals and without deep focus on this public-facing role.

2. The digital era has created a much broader range of opportunities for actively engaging as intellectuals in important political and cultural conversations outside of academia, yet there are still relatively few academics who are participating in these dialogues or reacting to arguments that are shaping other realms of professional activity (policy, law, business, education, etc.)

3. There is a growing range of different professions and industries seeking expertise in media and communication at a moment of profound technological and cultural change, yet, for the most part, graduate students are encouraged to think of these other opportunities as afterthoughts as they are being prepared almost entirely for careers as academics.

My goals in this class are to expose you to the diversity of contemporary scholarly and intellectual practices, to encourage you to look closely at outstanding exemplars of work in these arenas, to create conversations with faculty members about their professional experiences, to help students think more deeply about their intellectual profile, and to offer some core advice and practical experiences. We will be exploring a broad range of theories of media and communication across the class, but the primary focus is going to be applied and practical, as students cultivate the skills and understanding required to make meaningful interventions as public intellectuals. For this reason, the class is structured around smaller, more focused assignments than would be typical for a more research-oriented PhD Seminar.
Academic Accommodation/Disability Services and Programs
Any students requesting academic 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 when classes begin. DSP is open Monday through Friday, 8:30 a.m.–5 p.m. The office is located in the Student Union room 301 and their phone number is (213) 740-0776.

USC Statement on Academic Integrity
USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one’s own academic work from misuse by others as well as to avoid using another’s work as one’s own. All students are expected to understand and abide by these principles. SCampus, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located at http://scampus.usc.edu/university-governance. Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The review process can be found at http://www.usc.edu/student-affairs/SJACS.

Stress and Angst
Students are under a lot of pressure. If you start to feel overwhelmed, it is important that you reach out for help. A good place to start is the USC Student Counseling Services office at 213-740-7711. The service is confidential, and there is no charge.

Emergency Preparedness/Course Continuity in a Crisis
In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies.

Assignments (Description of each assignment embedded in class schedule below):
- Short Personal Profile 10% (Due Jan. 20)
- Blog Post 10% (Due Feb. 10)
- Op-Ed Piece 10% (Due Feb. 17)
- Written Interview 10% (Due Feb. 24)
- Radio Interview 10% (Interviews will be around March 9.)
- Scalar Pages 20% (Due April 13)
- Personal Reflection 20% (Due April 27)
- Class Participation 10%
Required Book:

Class Schedule

Wednesday, January 13  Introduction

Readings:


Assignment: Draft a 1-2 page description of your profile as an intellectual that includes your core background, your primary and secondary intellectual interests, your current online activities, the core conversations to which you wish to contribute, and the primary networks/communities within which you participate. Finally, try your hand at writing an author’s blurb for who you want to be, circa 2020. (Due at the start of class on January 20.)
Wednesday, January 20  The Intellectual in the Public Sphere

Readings:


Wednesday, January 27  Finding One’s Voice in The Blogosphere

Readings:


(cont.)
Assignment: Write a blog post appropriate for sharing via Confessions of an Aca-Fan or another academic blog. The post should present some aspect of your research in a format that would be engaging to a non-specialist audience. Try to take advantage of the unique features of the web, such as the ability to embed videos or to link to other materials. (Due at the start of class on Feb. 10.)
Wednesday, February 3 Visualizing Arguments

Guest Speakers: Nick Sousanis; Drew Morton

Readings/Videos:


Wednesday, February 10 The Intellectual in the Court of Public Opinion

Guest Speaker: Jeff Brazil

Readings:

- selected op-ed pieces (TBD)

Assignment: Students will write an op-ed piece about some aspect of their research targeted for a specific publication; the op-ed piece should follow basic formulas we were given in class. I am going to be working with the Annenberg news office to try to place as many of these op-eds as possible. (Due at the start of class on Feb. 17.)

Wednesday, February 17 The Interview

Guest Speaker: Terence McNalley

Readings:

- Read at least three interviews from the Figure/Ground Communications Series http://figureground.ca/

(cont.)

Also recommended:

Assignment: Students will respond in writing to a series of interview questions posed to them by the instructor about their work and academic profile. As they do so, they will try to apply the lessons about personal narratives that we discuss in class. (Due Feb. 24).

February 24 Digital Scholarship
Guest Speakers: Steve Anderson and Tara McPherson

Readings:
Assignment: Students will write three pages in Scalar discussing a core concept from their research and using as many of the multimedia capabilities as makes sense in relation to their project. (Due at the start of class on April 13.)

Wednesday, March 2 The Policy White Paper
Guest Speaker: Mizuko Ito
Readings:

Wednesday, March 9 Student Interviews
Students will be interviewed by members of the Annenberg Radio News Team. Details to be announced closer to the time.

Wednesday, March 23 Beyond the Academy
Guest Speakers: Sam Ford; Mary L. Gray, Tarleton Gillespie, Nancy Baym
Readings:

**Wednesday, March 30 Risks and Rewards of Industry-Academia Relations**

**Guest Speaker:** Robert Kozinets  
**Readings:** TBA  

**Wednesday, April 6 NO CLASS**

**Wednesday, April 13 Scholarship and Curation**

**Guest Speaker:** Joshua Kun  

**Readings:**  
Joshua Kun has asked us to explore some of the following links that illustrate different dimensions of his current projects:

• Popular Music Project overview:  
  o [http://usc.edu/PMP](http://usc.edu/PMP)

• Songs in the Key of Los Angeles (collaboration with Library Foundation, Los Angeles and LA Public Library, KCET Artbound, & BedrockLA)  
  o [http://www.lapl.org/collections-resources/visual-collections/collection-page/songs-key-la](http://www.lapl.org/collections-resources/visual-collections/collection-page/songs-key-la)  
  o [http://www.kcet.org/arts/artbound/counties/los-angeles/songs-in-the-key-of-la.html](http://www.kcet.org/arts/artbound/counties/los-angeles/songs-in-the-key-of-la.html)  

• Phillips Music Company (collaboration with Grand Performances)  
  o [http://phillipsmusiccompany.tumblr.com](http://phillipsmusiccompany.tumblr.com)

(cont.)

• Trouble in Paradise (Getty Foundation/Grammy Museum)  
  o [http://www.boomcalifornia.com/2013/03/sonic-turbulence/](http://www.boomcalifornia.com/2013/03/sonic-turbulence/)

• Crossfader (ongoing live collaborations with J. Period & Toy Selectah)
Wednesday, April 20  Identifying Strong Examples of Public Intellectualism

Readings:
Students will collectively choose a range of readings, reflecting public intellectuals they particularly admire.

Assignment: Students should write a short five-page reflection sharing their current understanding of the concept of the public intellectual and discussing which models from the class they might choose to pursue in their own career. Be as specific as possible about how these ideas might apply to the intellectual interests you identified in the opening audit. (Due at the start of class on April 27.)

Wednesday, April 27  Final Reflections

Reading:
• David Scott, “Stuart Hall’s Ethics,”
  https://muse.jhu.edu/login?auth=0&type=summary&url=/journals/small_axe/v009/9.1_scott.html