



JOUR 372: Engaging Diverse Communities **2 Units**

Fall 2019 – Mondays – 6:30-8:10 p.m.

Section: 21107D

Location: ANN 307

Instructor: **Adriana Lacy**

Office: ANN classroom or lobby

Office Hours: Mondays, 4-5:30 p.m.

By Appointment <https://calendly.com/jour372>

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Course Description

There is an adage amongst 21st-century activists that echoes often on Twitter. Grassroots leaders now tell journalists: “There is no such thing as ‘giving voice to the voiceless.’ We have voices. Just pass the mic.” This assertion—that a proverbial microphone has been withheld from some communities—is the key point of exploration for this course. In *Engaging Diverse Communities*, we study who has been left out of news discourse historically—and what you, as a future industry leader, can do about it. To achieve this, our course is divided into five parts: (1) **Frames**, (2) **Rhetoric**, (3) **Actors**, (4) **Movements** and (5) **Elevation**—or F.R.A.M.E., for short.

In Unit 1 (Frames), we explore how the news has played a powerful role in creating and maintaining enduring narratives about our world. We question problematic news frames and discuss how we can create new ones. In Unit 2 (Rhetoric), we study how journalists talk about certain hot-button issues, and how word choices can either unite or divide a community. Accordingly, we examine some of journalism’s biggest recent “fails” to see how a bit of cultural competence in the newsroom might have gone a long way. In Unit 3 (Actors), we consider the many communities of people that journalism has either overlooked or maligned. Then, we explore how to find and amplify new voices. In Unit 4 (Movements) we investigate how the rise of social media-driven movements such as #MeToo, #BlackLivesMatter, #NoDAPL, #GirlsLikeUs, etc. reflect marginalized communities’ desire to tell their own stories, on their own terms. We will talk about how you, as a professional journalist, may encounter conflicts if these activists distrust or outright dislike you. Additionally, we will talk about what to do when you are expected to report objectively on a movement that you really love (or hate). And in Unit 5, (Elevation), we pull it all together. You will produce a final project that elevates the profile of a marginalized community in Los Angeles. You get to be the news intervention you would like to see.

Overall Learning Objectives and Assessments

If you show up every day, ask great questions, and listen compassionately, you will leave this class knowing how to:

1. Explain how the term “diverse communities” can encompass many kinds of differences, which include (but are not limited to) age, race, ethnicity, sex, gender, disability, religion, etc.
2. Explain how diverse communities can become distrustful of traditional media outlets when it does not see itself represented favorably.
3. Identify news coverage gaps within various diverse communities in Los Angeles.
4. Use various platforms such as YouTube, Twitter, Instagram, Facebook and SnapChat to engage in social listening for new voices and story ledes.

5. Engage different audiences effectively through appropriate language choices and cultural cues in news coverage.
6. Verify social media content, especially when including user-generated content in a story.

Description of Assignments

At the beginning of the semester, you will decide on a diverse community you would like to cover. The community does not have to be bound by a specific geographical region (although it can be). You may focus also on communities that form based on intersecting markers of identity, such as race or gender. The idea here is that you think deeper into who is missing from the day-to-day news coverage you consume. Each assignment in this class will allow you to delve deeper into what it means to include these diverse groups into your beat. Accordingly, the five-part F.R.A.M.E. mindset is mirrored in our graded assignments for this course. At the end of each unit on 1) frames, 2) rhetoric, 3) actors, 4) movements and 5) elevation, you will complete the following culminating activities.

Online Discussions of Readings (5%)

Every unit will contain a relevant reading or video viewing. You will be expected to participate in an online discussion about the materials for each unit. To earn full credit, you must leave a comment in the thread on Blackboard (Bb) then comment also on two other classmates' posts. Each online discussion will be due on **Monday at 12 p.m. the following week.**

Assignment 1—Frames (5%)

You will prepare a 5- to 7-minute presentation where you share with the class a problematic news frame that features your chosen community. You will replay the offending news clip, cringe-worthy headline, or gasp-inducing magazine cover, etc. Then, you will offer a quick explanation of the media "fail." You will close by offering an alternative news frame that journalists could have used to highlight your community fairly.

Assignment 2—Rhetoric (20%)

In this assignment, you will explore how different news websites report on so-called "wedge" issues that concern your community. First, you will be assigned one of the following four hot-button topics: immigration, police brutality, abortion or gun control. Then you will be given a list of four publications that we brainstorm together as a class. Two will be left-leaning, progressive outlets. The other two will be right-leaning, conservative outlets. Your job is to find at least 5 articles about your issue on each of the four sites. Then, you two will cut and paste the 10 progressive outlets' articles in one Microsoft Word document. All 10 articles from both conservative outlets will go into a separate Word document. You will use both Word documents to make two separate [word clouds](#). Then you will share your two word clouds with the class in a 5- to 7-minute presentation. You will explain what words were used most commonly along the political spectrum from left to right. You will also explain why these words choices resonate (or not!) with your generation.

Assignment 3—Actors (25%)

In this midterm assignment you will profile an interesting person within your community. This "actor" should be unique in some way, offering us an unlikely look at a segment of your chosen community. For example, maybe there is an active group of senior citizens that wakes at dawn every Saturday to surf. Maybe there is a group of persons on the spectrum who meet up to code. Your story can take any form you like. Podcasts, social videos, packages, photoessays, and any other creative formats are welcome.

Assignment 4—Movements (20%)

Many marginalized communities across America have leveraged social media to launch transformative social justice movements. Some issues include, but are not limited to affordable housing, economic inequality, fair labor practices, gender equality, mental health, etc. Ask some of the “Actors” you met in the last unit to help you identify what cause is dearest to your community. Then, create a 1-minute “explainer” social video or podcast that highlights that issue. For up to ten points extra credit, post your project to the platform of your choice and engage with the community it gathers. (You must have at least three non-USC affiliated community members comment on your piece to earn extra credit.)

Assignment 5—Elevation (25%)

For the final assignment you will immerse yourself fully in the culture of your chosen community for a day. You will create an *AJ+*-style “[What’s it Like](#)” piece. This kind of story casts you as the narrator, but the community or its issues as the star. For examples, check out [this](#) and [this](#). Your piece can take whatever format you like. You may partner with a classmate for a little help with shooting, but everyone must present their own video for a final grade. The goal is to introduce a little-known community in Los Angeles to your peers at USC. Your video runtime should be between 3-5 minutes.

Grading

Breakdown of Grade

Assignment	% of Grade
Online Discussions of Readings/Videos	5%
Assignment 1	5%
Assignment 2	20%
Assignment 3 (midterm)	25%
Assignment 4	20%
Assignment 5 (final)	25%
TOTAL	100%

Grading Scale

95% to 100%: A	80% to 83%: B-	67% to 69%: D+
90% to 94%: A-	77% to 79%: C+	64% to 66%: D
87% to 89%: B+	74% to 76%: C	60% to 63%: D-
84% to 86%: B	70% to 73%: C-	0% to 59%: F

Grading Standards

All assignments will be edited on a professional basis and you will be judged first on the accuracy, fairness and objectivity of your stories. You will then be evaluated for broadcast style, editing, production value, originality and the ability to meet deadlines.

“A” stories are accurate, clear, comprehensive stories that are well written and require only minor copyediting (i.e., they would be aired or published). Video work must also be shot and edited creatively, be well paced and include good sound bites and natural sound that add flavor, color or emotion to the story.

“B” stories require more than minor editing and have a few style or spelling errors or one significant error of omission. For video, there may be minor flaws in the composition of some shots or in the editing. Good use of available sound bites is required.

“C” stories need considerable editing or rewriting and/or have many spelling, style or omission errors. Camera work and editing techniques in video stories are mediocre or unimaginative, but passable. Sound bites add little or no color - only information that could be better told in the reporter’s narration.

“D” stories require excessive rewriting, have numerous errors and should not have been submitted. Camera work is unsatisfactory or fails to show important elements.

“F” stories have failed to meet the major criteria of the assignment, are late, have numerous errors or both. Your copy should not contain any errors in spelling, style, grammar and facts. Any misspelled or mispronounced proper noun will result in an automatic “F” on that assignment. Any factual error will also result in an automatic “F” on the assignment. Accuracy is the first law of journalism. The following are some other circumstances that would warrant a grade of “F” and potential USC/Annenberg disciplinary action:

- Fabricating a story or making up quotes or information.
- “Double-dipping” or using the same story twice—once in this course and again in another.
- Plagiarizing a script/article, part of a script/article or information from any source.
- Staging video or telling interview subjects what to say.
- Using video shot by someone else and presenting it as original work.
- Shooting video in one location and presenting it as another location.
- Using the camcorder to intentionally intimidate, provoke or incite a person or a group of people to elicit more “dramatic” video.
- Promising, paying or giving someone something in exchange for doing an interview either on or off camera.
- Missing a deadline.

Assignment Submission Policy

Please submit your work to the class Blackboard site by the posted deadline dates.

Required Readings and Supplementary Materials

There is not a required text for this course. Required readings are included in the syllabus and others will occasionally be distributed via Blackboard. The readings will be discussed in class, and they will help inform the assignments for this course. Please read them.

As a journalist, you must be familiar with the news of the day. Please read, view or listen to the daily reports of the news organizations listed below not only for the news, but also how each platform reports, writes and delivers the news. There are subtle and significant differences in how news is delivered on the air, on digital platforms and in print.

Go Digital

BuzzFeed News: buzzfeed.com/news

Los Angeles Times: latimes.com

NBC News: nbcnews.com

The New York Times: nytimes.com

VICE News:

The Washington Post: washingtonpost.com

Follow on Twitter

@AP

@BuzzFeedNews

@latimes

@nytimes

@VICE

@WashingtonPost

@laist

Watch one National and one Local TV Broadcast Daily

ABC World News

CBS Evening News

KABC

KCBS/KCAL

KNBC

KTLA

KTTV

NBC Nightly News

Listen to NPR

KPCC/Southern California Public Radio

Watch on SnapChat Discover

CNN

NBC News

New York Times

NowThis

Watch these News Organizations on Instagram Stories

CNN

The Guardian

New York Times

Newsletters:

Pew Research Center Daily Briefing of Media News: <http://bit.ly/readthisdaily>

API's Need to Know: <http://bit.ly/readAPItoo>

Nieman Lab: <http://bit.ly/andniemantoo>

Helpful websites:

BBC Social Media Academy: <http://www.bbc.co.uk/academy/journalism/skills/social-media>

Media Shift: <http://www.pbs.org/mediashift/>

Journalist's Toolbox: <http://www.journaliststoolbox.org/archive/mobile-journalism/>

NPPA: <https://nppa.org>

SPJ: <http://www.spj.org>

NPR training: <http://training.npr.org/category/social-media/>

NPR Social Media Code of Ethics: <http://ethics.npr.org/tag/social-media/>

Laptop Policy

All undergraduate and graduate Annenberg majors and minors are required to have a PC or Apple laptop that can be used in Annenberg classes. Please refer to the [Annenberg Digital Lounge](#) for more information. To connect to USC's Secure Wireless network, please visit USC's [Information Technology Services](#) website.

Add/Drop Dates for Session 001 (15 weeks: 8/26/19 – 12/6/19)

Friday, September 13: Last day to register and add classes for Session 001

Friday, September 13: Last day to drop a class without a mark of "W," except for Monday-only classes, and receive a refund for Session 001

Tuesday, September 17: Last day to drop a Monday-only class without a mark of "W" and receive a refund for Session 001

Friday, October 11: Last day to drop a course without a mark of "W" on the transcript for Session 001. [Please drop any course by the end of week three (or the 20 percent mark of the session) to avoid tuition charges.]

Friday, October 11: Last day to change pass/no pass to letter grade for Session 001. [All major and minor courses must be taken for a letter grade.]

Friday, November 15: Last day to drop a class with a mark of "W" for Session 001

Course Schedule: A Weekly Breakdown

Important note to students: *Be advised that this syllabus is subject to change—and probably will change—based on the progress of the class, news events, and/or guest speaker availability.*

Week + Unit	Topics + Activities	Readings + Videos (Do Before Class)	Assignments (Do After Class)
Week 1 Unit 1—Framing 8/26	Course Overview Lecture #NewsFails: Why diversity matters in the newsroom #Newsfail project overview + In-Class Activity Class Discussion: What is diversity? What is a news frame? Do frames=feelings?	Read: Jelani Cobb's "When newsrooms are dominated by white people, they miss crucial facts," in The Guardian . + Watch: Dhanya Rajendran's TED Talk: Diversity in newsrooms leads to better journalism .	Read + Discuss on Bb: Santos' + Nabi's Emotionally charged: Exploring the role of emotion in online news information seeking and processing in <i>Journal of Broadcasting & Electronic Media</i> , 63(1), 39-58.

<p>Week 2 Unit 1—Framing 9/2</p>	<p>No Class Labor Day</p>	<p>No Class Labor Day</p>	<p>Prepare: Due 9/16 at 12 .m. #NewsFail presentation; Search for a news fail, in any format. See Bb for full instructions and grading rubric.</p>
<p>Week 3 Unit 1—Framing 9/9</p>	<p>Framing Los Angeles</p> <p>Lecture “Bad Hombres” and “Sh*thole Countries”: How to Avoid Cliché Immigration Framese</p> <p style="text-align: center;">+</p> <p>In-Class Activity Class Discussion: How do we find diverse voices when they are afraid to be heard?</p>	<p>Read: Tanzina Vega’s “Decoding the ‘dog whistle’ politics of Trump and Clinton,” in CNN Money.</p> <p style="text-align: center;">+</p> <p>Watch: Vox’s/Netflix’s Explained: Political Correctness</p>	<p>Submit: Upload your PowerPoint presentation to Bb by 12 p.m. on Sept. 16</p>
<p>Week 4 Unit 2—Rhetoric 9/16</p>	<p>Riling the “Base”</p> <p>Lecture The Dog Whistle: How the news shapes opinion of wedge issues with word choices</p> <p style="text-align: center;">+</p> <p>In-Class Activity Student Presentations: What can we learn from case studies of failed news frames?</p>	<p>View the complete assignment instructions and rubric on Blackboard (Bb) for your student presentation.</p>	<p>Read + Discuss on Bb: Bailey’s and Nawara’s Addressing women and minorities on social media by the 2016 US Presidential candidates in <i>Social Science Computer Review</i>, 37(4), 489-509.</p>

<p>Week 5 Unit 2—Rhetoric 9/23</p>	<p>The Rhetoric of Gen Z</p> <p>Lecture The Revolution will be Lip-synched?: TikTok and the future of Gen Z news language +</p> <p>In-Class Activity Searching TikTok for Gen Z buzzwords and news ledes</p>	<p>Read: John Hermann’s “How TikTok is Rewriting the World” in <i>The New York Times</i>. +</p> <p>Watch: BuzzFeedVideo’s Generations Throughout History.</p>	<p>Prepare: Due 9/30 at 12 p.m. Curate the news stories for your two (2) dog whistle word clouds. See Bb for full instructions and grading rubric.</p>
<p>Week 6 Unit 2—Rhetoric 9/30</p>	<p>Word Cloud Reveal</p> <p>Mini-Lecture What to do when your worldview doesn’t fit in your newsroom +</p> <p>In-Class Activity Student presentations: What can word clouds tell us about the ideological slant of hot-button news stories?</p>	<p>Submit: Upload your two (2) dog whistle word clouds to Bb by 12 p.m. on Sept. 30 You must present it in class today for full credit.</p> <p>View the complete assignment instructions and rubric on Blackboard (Bb) for your student presentation.</p>	<p>Submit: Upload your two (2) dog whistle word clouds to Bb by 12 p.m. on Sept. 30 You must present it in class today for full credit.</p>
<p>Week 7 Unit 3—Actors 10/7</p>	<p>Identity vs. Objectivity in the Newsroom</p> <p>Lecture The Dragging of Kanye West: What Van Lathan’s stand at TMZ revealed about journalistic objectivity +</p> <p>In-Class Activity Take the bias quiz</p>	<p>Read: Amy Chua’s “How America’s identity politics went from inclusion to division” in <i>The Guardian</i>. +</p> <p>Watch: NowThis News’ Why identity politics in the 2020 election aren’t a bad thing.</p>	<p>Prepare: Due 10/21 at 12 p.m. Find a local “actor” to profile within your chosen community. See Bb for full instructions and grading rubric.</p>

<p>Week 8 Unit 3—Actors 10/14</p>	<p>Beyond the Monoliths</p> <p>Lecture Mind the intersections: Finding diverse voices within marginalized communities +</p> <p>In-Class Activity How to be a panel moderator (when your outlets' comments section vanishes)</p>	<p>Read: Clothilde Goujard's "Why news websites are closing their comments sections" in <i>Medium</i>. +</p> <p>Watch: VICE's LGBTQ+ Community Debates Identity Politics and the 2020 Election.</p>	<p>Read + Discuss on Bb: Kimberlé Crenshaw's Mapping the margins: Intersectionality, identity politics and violence against women of color in <i>Stanford Law Review</i>, 43(6), 1241-1299.</p>
<p>Week 9 Unit 3—Actors 10/21</p>	<p>Mining for Fresh Voices</p> <p>Mini-Lecture The ethics of searching for actors from the margins +</p> <p>In-Class Activity Student presentations: How I found my unique voice for an original profile piece</p>	<p>View the complete assignment instructions and rubric on Blackboard (Bb) for your student presentation.</p>	<p>Submit: Upload your profile piece to Bb by 12 p.m. on Oct. 21. You must present it in class today for full credit.</p>
<p>Week 10 Unit 4—Movements 10/28</p>	<p>What is Social Justice?</p> <p>Lecture A brief history of 21st century movements +</p> <p>In-Class Activity Case studies: How the news media frame various social movements</p>	<p>Read: Patrisse Khan-Cullors' "Introduction: We are Stardust," in When they call you a terrorist: A black lives matter memoir. +</p> <p>Watch: PragerU's The Left Ruins Everything.</p>	<p>Prepare: Due 11/11 at 12 p.m. Begin researching an issue that your community cares about. You will explain it in a one-minute social video. See Bb for full instructions and grading rubric.</p>

<p>Week 11 Unit 4—Movements 11/4</p>	<p>Best Practices in Crowdsourcing</p> <p>Lecture The end of parachuting into crises: Using social media to find reliable experts +</p> <p>In-Class Activity Workshop: A Hearken quick course</p>	<p>Read: Justin D. Martin’s “What’s So Wrong with Parachute Journalism” in <i>Columbia Journalism Review</i>.</p>	<p>Draft: Due 11/11 at 12 p.m. Prepare a rough cut of your one-minute social video. See Bb for full instructions and grading rubric.</p>
<p>Week 12 Unit 4—Movements 11/11</p>	<p>Explaining the Issues, Protecting Activist Privacy: Finding a Safe Storytelling Medium</p> <p>Mini-Lecture When journalists endanger activists: How our coverage can lead to their surveillance +</p> <p>In-Class Activity Student screenings</p>	<p>View the complete assignment instructions and rubric on Blackboard (Bb) for your social issue explainer video.</p>	<p>Submit: Upload your social issue explainer video to Bb by 12 p.m. on Nov. 11. You must present it in class today for full credit.</p>
<p>Week 13 Unit 5—Elevation 11/18</p>	<p>Pulling it All Together</p> <p>Lecture New voices, new paradigms: How to “fix” journalism, one story at a time +</p> <p>In-Class Activity Workshop: Using Instagram Stories as a tool for highlighting diverse communities</p>	<p>Watch: Remezcla’s 10 Instagram accounts documenting overlooked parts of Latino and Latin American History +</p> <p>Visit IG: Life Goes on Wheels; IG: #100yearsold; IG: crenshawskateclub</p>	<p>Prepare: Due 12/2 at 12 p.m. Begin researching your day-in-the-life story. Remember you are answering the question “What’s it like to be _____?” See Bb for full instructions and grading rubric.</p>

<p>Week 14 Unit 5—Elevation 11/25</p>	<p>Title</p> <p>Mini-Lecture How to be an ally in the Newsroom + In-Class Activity Workshop: Story mapping/shot listing your final project</p>	<p>View the complete assignment instructions and rubric for our final project on Blackboard (Bb) for your student presentation.</p>	<p>Draft: Due 12/2 at 12 p.m. Shoot and edit your day-in-the-life story this week. See Bb for full instructions and grading rubric.</p>
<p>Week 15 Unit 5—Elevation 12/3</p>	<p>In-Class Activity Student Presentations: What it's like to be _____.</p>	<p>View the complete assignment instructions and rubric for our final project on Blackboard (Bb) for your student presentation.</p>	<p>Submit: Upload your video rough cut to Bb by 12 p.m. on Dec. 2. You must present it in class today for full credit.</p>
<p>Final Exam Period 12/16, 7-9 p.m.</p>	<p>Our Summative Experience</p>	<p>View the complete assignment instructions and rubric for our final project on Blackboard (Bb) for your student presentation.</p>	<p>Re-submit: Upload your final video rough cut to Bb by 7 p.m. on Dec. 16.</p>

Policies and Procedures

Additional Policies

Internships

The value of professional internships as part of the overall educational experience of our students has long been recognized by the School of Journalism. Accordingly, while internships are not required for successful completion of this course, any student enrolled in this course that undertakes and completes an approved, non-paid internship during this semester shall earn academic extra credit herein of an amount equal to 1 percent of the total available semester points for this course. To receive instructor approval, a student must request an internship letter from the Annenberg Career Development Office and bring it to the instructor to sign by the end of the third week of classes. The student must submit the signed letter to the media organization, along with the evaluation form provided by the Career Development Office. The form should be filled out by the intern supervisor and returned to the instructor at the end of the semester. No credit will be given if an evaluation form is not turned into the instructor by the last day of class. Note: The internship must be unpaid and can only be applied to one journalism class.

Statement on Academic Conduct and Support Systems

a. 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 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/>).

USC School of Journalism Policy on Academic Integrity

The following is the USC Annenberg School of Journalism's policy on academic integrity and repeated in the syllabus for every course in the school:

"Since its founding, the USC School of Journalism has maintained a commitment to the highest standards of ethical conduct and academic excellence. Any student found plagiarizing, fabricating, cheating on examinations, and/or purchasing papers or other assignments faces sanctions ranging from an 'F' on the assignment to dismissal from the School of Journalism. All academic integrity violations will be reported to the office of Student Judicial Affairs & Community Standards (SJACS), as per university policy, as well as journalism school administrators."

In addition, it is assumed that the work you submit for this course is work you have produced entirely by yourself, and has not been previously produced by you for submission in another course or Learning Lab, without approval of the instructor.

Lastly, it is assumed that the work you submit for this course is work you have produced entirely by yourself, and has not been previously produced by you for submission in another course or Learning Lab, without the approval of your instructor. Double dipping is NOT allowed in this course. If you repurpose this assignment in another course or from a previous course, you will earn an F for the recycled project.

b. 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

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.

Annenberg Student Success Fund

<https://annenberg.usc.edu/current-students/resources/additional-funding-resources>

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

Breaking Bread Program [undergraduate students only]

<https://undergrad.usc.edu/faculty/bread/>

The Breaking Bread Program is designed to provide individual undergraduate students with an opportunity to meet and have scholarly discussions with faculty members outside of the normal classroom setting. Through this program, students and faculty enjoy good company and great conversation by literally “breaking bread” over a meal together and USC will pick up the tab! Your meal event can take place anywhere outside of the normal classroom setting. Your venue can be a restaurant or eatery on or off-campus.

Instructor Bio

Adriana Lacy is an audience engagement editor at the L.A. Times. Her work focuses on the intersections of audience and digital platforms, and she works with reporters and editors around the newsroom to strategize the best ways to engage our current audiences and attract new ones. Before that, she worked on the audience team at the New York Times running the Instagram account and working with the search optimization team. Adriana is a Pennsylvania native and has journalism and African American studies degrees from the Pennsylvania State University.