



## **JOUR 499 Special Topics: Reporting on USC Culture and Governance**

**(4 units)**

**Fall 2019 – Thursdays – 10 a.m.-1:20 p.m.**

**Section:** 21446R

**Location:** ASC 240

**Instructor: Laura Castañeda, Ed.D.**

**Office:** ASC 121-C

**Office Hours:** 12-2 p.m. Tuesdays and Thursdays, and by appointment

**Contact Info:** [lcastane@usc.edu](mailto:lcastane@usc.edu); 323-445-7012 (cell); 213-821-0762 (office)

**Instructor: Sandy Tolan**

**Office:** ASC 332D

**Office Hours:** 11-12 on Mondays, 1-2 p.m. on Thursdays, and by appointment

**Contact Info:** [atolan@usc.edu](mailto:atolan@usc.edu) 510-717-1172 (cell)

### **Course Description**

The latest USC scandal, which broke in Spring 2019, is known as “Operation Varsity Blues” and centers around wealthy parents scheming with coaches at elite universities (including USC) to “buy” admission for their children. It is just the latest in a string of illegal and/or unethical activities by members of the university. This comes on the heels of previous scandals involving two former deans of the Keck School of Medicine; a former university gynecologist charged with sexually abusing hundreds of USC students; a former doctor at the health clinic charged with sexually abusing male students; and a hiring scandal involving the son of a Los Angeles county supervisor.

In response, USC Annenberg's journalism and public relations faculty voted unanimously to immediately launch a collaborative student-faculty reporting initiative that will seek to discover the facts of the university's admissions cheating case, the admissions system, the lack of transparency and communication, its culture, governance, and “previous scandals of equal or greater gravity.”

Students and the instructors in this course will work in collaboration with other Annenberg undergraduate and graduate investigative reporting courses, the Annenberg Media Center, The Daily Trojan, and outside professional media outlets, to produce a range of journalistic pieces across platforms that revolve around USC's culture, governance and latest scandals. During this process you

also will learn about higher education, especially admissions, governance, crisis communications, and culture.

Students will produce two stories during the semester. The main story will be an in-depth story of at least 1,500 words or a length of 6:00, plus one sidebar such as a short text story, photo essay, infographic, social media video (60 seconds) or longer video or audio (of at least 2:30). A short version of this main story will be due at the midpoint of the semester. Students must research and pitch their stories. Short quizzes will be given on the weekly readings and USC news events of the week. Depending on class size, you may be able to work in teams.

### **Learning Objectives**

By the end of this course you will be able to:

- Demonstrate news judgment
- Organize stories
- Conduct research for stories
- Conduct interviews for stories
- Verify information for stories
- Use social media for stories
- Collaborate with each other and with media outlets to produce content
- Demonstrate knowledge of higher education issues (admissions, crisis communications, culture, governance)

### **Learning Assessments**

Learning objectives will be measured by:

- Quizzes on readings
- Story pitches
- Weekly reporting memos
- Stories produced for a range of platforms (text, audio, video, infographics, social media) and sidebar

### **Due Dates:**

Story Pitches	Sept. 3, Sept. 10, Sept. 17, Oct. 1
Reporting Memos	(See syllabus)
Short version of main story	Oct. 18
Sidebar	Dec. 12
Main Story	Dec. 12

### **Assignments:**

	<b>% of Grade</b>
Weekly Quizzes	10%
Story Pitches	10%
Reporting Memos	20%
Short version of main story	20%
Main story (Long version)	30%
Sidebar	10%

**Total**

**100%**

**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

**Assignment Submission, Makeups and Late Policy**

Assignments are due on the specified date. They should be uploaded to Blackboard in a Word doc at the appointed time. Assignments should have the student’s name at the top and should be paginated. All assignments should be 12 pt. type and 1.5-line spacing.

Late assignments will be marked down one letter grade per day unless you have prior permission from your instructor to turn in your assignment after the deadline. The longer the lead time before the due date, the more likely you are to receive an extension. Short of emergency circumstances, do not expect an extension to be given the day before the paper is due. Remember a C, D or even an F is better than a zero.

Make-ups for the mid-term or a late final are possible given prior arrangement with the instructor and under very limited circumstances.

**Grades will be assigned as follows:**

A’s are reserved for work that is outstanding (thoughtful and illuminating) and for class participation that reflects full mastery of course concepts and methods. Projects are superbly written/produced, well-argued and have no or very few grammatical or technical errors.

B+ and B are given for work and class participation that is above average, demonstrating effort and basic mastery of course materials. Projects may have some grammatical errors and technical or other issues but are well organized and well-written.

B- and C+ will be given for work and class participation that shows minimal effort and/or a passable level of understanding but needs substantial improvement in ideas and argument. Projects have significant grammatical and technical errors and are not well organized.

C and C- is for minimally acceptable work that fulfills the bare minimum of specified requirements, demonstrating both little effort and little understanding of the material. Projects have many grammatical and technical errors and lack organization.

D work is below the minimum standard for acceptable writing. Projects have significant problems with writing, critical thinking, production and organization.

F = Unacceptable work that fails to meet any criteria of the assignment.

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

#### **REQUIRED TEXTS (All available in paperback):**

The Price of Admission: How America's Ruling Class Buys Its Way into Elite Colleges and Who Gets Left Outside the Gates, by Daniel Golden (Random House: 2006).

ISBN-10: 1400097975

ISBN-13: 978-1400097975

"Degrees of Inequality: Culture, Class and Gender in American Higher Education," by Ann L. Mullen. Johns Hopkins University Press; Reprint edition (January 22, 2012)

ISBN-10: 1421405741

ISBN-13: 978-1421405742

#### **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.

**Please check Blackboard for weekly readings, audio and video stories.**

### ***CLASS SCHEDULE, READINGS and DEADLINES***

*Readings are due on the day they are listed on the syllabus. The syllabus is subject to change based on news events and guest speaker availability.*

#### **Week 1: Aug. 29 -- SCandals, Culture and Governance**

This week we will begin with introductions, a review of the syllabus, an overview of class requirements and the due dates. We also will discuss the recent USC scandals and media coverage, as well as the story pitch form and initial story pitches.

**Readings:**

Golden, Intro and Chapter 1 -- How the "Z" List make the "A" List  
Mullen, Intro and Chapter 1 -- Yale and Southern

**On BB:**

USC's First-Year Student Profile and Admissions Information

<http://admission.usc.edu/wp-content/uploads/Freshman-Profile-2019.pdf>

"Affidavit in support of criminal complaint," (college admissions scandal) U.S. Department of Justice, March 11, 2019 <https://www.justice.gov/file/1142876/download>

**Homework:**

Prepare in-depth reporting pitch based on class discussions, readings, research. **DEADLINE:** Tuesday, Sept. 3, 6 p.m.

**Week 2: Sept. 5 -- Identifying the story**

This week we will discuss your pitches and evaluate them in terms of clarity, originality, newsworthiness, and value to the public interest. We'll consider the best ways to identify central characters, and how to best ensure that your pitches will have a strong, on-the-ground feel.

**In class:** Media panel: Richard Winton and Sarah Parvini, *Los Angeles Times*

**Homework:** Refine pitch memo to reflect extensive pre-reporting. Identify central characters.

**DEADLINE:** Tuesday, Sept. 10, 6 p.m.

**Readings:**

Golden, Chapter 2 -- Recruiting the Rich  
Mullen, Chapter 2-- The High School Years

**On Bb:**

A Call for Change in College Admissions, USC Rossier School of Education Report

[http://www.thecollegesolution.com/wp-content/uploads/2011/09/USC-report.pdf?utm\\_source=Journalist%27s+Resource&utm\\_campaign=513c12d109-EMAIL\\_CAMPAIGN\\_2019\\_01\\_28\\_02\\_40\\_COPY\\_01&utm\\_medium=email&utm\\_term=0\\_12d86b1d6a-513c12d109-78888578](http://www.thecollegesolution.com/wp-content/uploads/2011/09/USC-report.pdf?utm_source=Journalist%27s+Resource&utm_campaign=513c12d109-EMAIL_CAMPAIGN_2019_01_28_02_40_COPY_01&utm_medium=email&utm_term=0_12d86b1d6a-513c12d109-78888578)

“An overdose, a young companion, drug-fueled parties: The secret life of a USC med school dean,” by Paul Pringle, Harriet Ryan, Adam Elmahrek, Sarah Parvini and Matt Hamilton, *Los Angeles Times*, July 17, 2017 <https://www.latimes.com/local/california/la-me-usc-doctor-20170717-htlstory.html>

“USC president tries to quell outrage over drug allegations against former medical school dean,” by Sarah Parvini and Matt Hamilton, *Los Angeles Times*, July 18, 2017  
<https://www.latimes.com/local/lanow/la-me-usc-medical-dean-response-20170718-story.html>

“Anger, questions at USC after second medical school dean departs over inappropriate behavior,” by Sarah Parvini, Paul Pringle and Harriet Ryan, *Los Angeles Times*, October 6, 2017  
<https://www.latimes.com/local/lanow/la-me-usc-varma-20171006-story.html>

“A USC doctor was accused of bad behavior with young women for years. The university let him continue treating students,” by Harriet Ryan, Matt Hamilton and Paul Pringle. *Los Angeles Times*, May 16, 2018 <https://www.latimes.com/local/california/la-me-usc-doctor-misconduct-complaints-20180515-story.html>

“Former students recount decades of disturbing behavior by USC gynecologist,” by Harriet Ryan, Sarah Parvini, Matt Hamilton and Paul Pringle. *Los Angeles Times*, May 16, 2018  
<https://www.latimes.com/local/lanow/la-me-usc-students-gynecologist-20180516-story.html>

“Dear Lady Trustees of USC: It's time to speak up and hold Max Nikias accountable,” by Robin Abcarian *Los Angeles Times*, May 23, 2018 <https://www.latimes.com/local/abcarian/la-me-abcarian-lady-trustees-20180523-story.html>

### **Week 3: Sept. 12 -- College admissions: the broader context**

How do privilege and fairness play into the national debate on college admissions? Through the readings, team presentations and an in-depth discussion with the author of *The Price of Admission*, we will build broader contextual understanding into the approach for each of your stories.

**In class**, via Skype: Daniel Golden, author, *The Price of Admission*

**Homework:** Prepare final pitch memo. Central character(s) should be identified, with at least one in-person interview as part of the pitch. **DEADLINE:** Tuesday, Sept. 17, 6 p.m.

#### **Readings:**

Golden, Chapter 3 -- The Fame Factor

Mullen, Chapter 3 -- Deciding to Go to College

#### **On BB:**

The Creeping Capitalist Takeover of Higher Education, by Kevin Carey. HuffPost

<https://www.huffpost.com/highline/article/capitalist-takeover-college/>

Operation Varsity Blues: The Real Story Isn't the Admissions Scandal

<https://www.ewa.org/ewa-radio/operation-varsity-blues-real-story-isnt-admissions-scandal>

## **Week 4: Sept. 19 -- The Students**

Much has been written about how the multiple USC scandals have affected the university's reputation and resulted in the departure of key USC leadership. In this class, we will hear directly from USC students themselves, current and recent graduates, to learn how they have been directly affected by the events of the last several years.

**In class:** Ivana Giang, USC class of 2019 valedictorian, and other recent graduates

**Homework:** Prepare an extensive, 1-to-2-page reporting memo. This should describe all of your progress up to now, including central character(s), specific on-the-ground reporting details, and the emerging narrative, including your story's central points and reporting location. **DEADLINE:** Tuesday, Sept. 24, 6 p.m.

### **Readings:**

Golden, Chapter 4 -- Enduring Legacies

Mullen, Chapter 4 -- Choosing Colleges

### **On Bb:**

Facebook post from Ivana Giang, valedictorian for the 2019 graduating class, USC. March 24, 2019

<https://www.facebook.com/photo.php?fbid=3116387395053289&set=a.322452057780184&type=3&theater>

## **Week 5: Sept. 26 -- The reporting memo**

Now that your pitches have been approved and stories are focused, it's time to workshop each reporter's work on the ground. In this class we'll discuss the elements that go into crafting richly reported, detailed reporting memos, which will be a staple of the class for the next few weeks. In doing this we will also discuss ways to build broader recognition gleaned from our readings and guests and incorporate this into clear prose that reflects a deepening understanding of those issues.

**In class:** Jennifer Medina, *New York Times*

**Homework:** Based on your reporting and in-person interviews, prepare/revise a half-page pitch we will use to approach prospective publishing partners. The pitch should reflect the on-the-ground reporting you have done and bring to life one of your central characters. Further details to be discussed.

**DEADLINE:** Tuesday, Oct. 1, 6 p.m.

### **Readings:**

Golden, Chapter 5 -- Title IX and the Rise of the Upper-Class Athletes  
 Mullen, Chapter 5 -- Going to College

**On Bb:**

"Actresses, Business Leaders and Other Wealthy Parents Charged in U.S. College Entry Fraud," by Jennifer Medina, Kate Benner and Kate Taylor, *New York Times*,  
<https://www.nytimes.com/2019/03/12/us/college-admissions-cheating-scandal.html?module=inline>

"What's Life Like as a Student at U.S.C.? Depends on the Size of the Bank Account," by Jennifer Medina.  
 April 3, 2019 <https://www.nytimes.com/2019/04/03/us/usc-admissions-scandal-students.html>

**Week 6: Oct. 3 -- Getting on the ground**

A journalist's best work is almost always done far from the newsroom, on the ground where the story unfolds. This week we'll discuss techniques for getting reluctant people to talk to you, and how your work on the ground enhances the connection readers, listeners, and viewers have to the work.

**In class:** Prof. Adrianna Kezar, Co-Director, Pullias Center for Higher Education, USC Rossier School of Education

**Homework:** Lede, nut graf, and outline for the short version of your story. **DEADLINE:** Tuesday, Oct. 8, 6 p.m.

**Readings:**

Golden, Chapter 6 -- A Break for Faculty Brats  
 Mullen, Chapter 6 and Conclusion -- Majors and Knowledge

**On Bb:**

Elite College Admissions: A Preference for Athletes and Legacy Students  
[https://journalistsresource.org/studies/society/education/college-admissions-athletes-legacy/?utm\\_source=JR-email&utm\\_medium=email&utm\\_campaign=JR-email%22%20target=%22self%22&utm\\_source=Journalist%27s+Resource&utm\\_campaign=513c12d109-EMAIL\\_CAMPAIGN\\_2019\\_01\\_28\\_02\\_40\\_COPY\\_01&utm\\_medium=email&utm\\_term=0\\_12d86b1d6a-513c12d109-78888578](https://journalistsresource.org/studies/society/education/college-admissions-athletes-legacy/?utm_source=JR-email&utm_medium=email&utm_campaign=JR-email%22%20target=%22self%22&utm_source=Journalist%27s+Resource&utm_campaign=513c12d109-EMAIL_CAMPAIGN_2019_01_28_02_40_COPY_01&utm_medium=email&utm_term=0_12d86b1d6a-513c12d109-78888578)

The Impact of Legacy Status of on Undergraduate Admissions at Elite Colleges and Universities, by Michael Hurwitz, June 2011, Economics of Education Review  
<https://www.sciencedirect.com/science/article/pii/S0272775710001676>

Weeds in the Ivy: College Admissions Under Preference Constraints



<https://www.tandfonline.com/doi/full/10.1080/00036846.2016.1197366?scroll=top&needAccess=tru>

The Real Reasons Legacy Preferences Still Exist

<https://www.theatlantic.com/education/archive/2019/04/legacy-admissions-preferences-ivy/586465/>

### **Week 7: Oct. 10 -- Crafting the narrative I**

You can have the best interviews and deepest revelations in the world, but if you don't know how to put them together, your story will get lost. This week, with a review of ledes and nut grafs, and audio/video openings, we'll talk about the best way to grab readers', viewers' and listeners' attention.

**In class:** *Prof. Ariela Gross, Committee of Concerned Faculty*, and other members of the group's Steering Committee

**Homework:** **Homework:** Short version of main story. **Deadline:** Tuesday, Oct. 15, 6 p.m. **Readings:** Golden, Chapter 7 -- The New Jews

### **Week 8: Oct. 17**

***No Class -- Fall Break (Oct. 17-18)***

### **Week 9: Oct. 24 -- Crafting the narrative II**

This week we continue our discussion of the best ways to incorporate powerful narrative elements into complex explanatory journalism. Here we'll focus on telling narrative stories through character, place, and scene, and how to build those elements into your early drafts.

**Readings:**

Golden, Chapter 8 -- The Legacy Establishment

**Homework:** Second draft, short version of main story. Reporting progress memo. **DEADLINE for both:** Tuesday, Oct. 22, 6 p.m.

### **Week 10: Oct. 31 -- Going long**

In the final weeks of class we will be overseeing your late reporting efforts and discussing how to build that into expanded narratives for your final drafts/cuts. Through examples, we'll discuss how shorter drafts/cuts compare to longer ones, in terms of detail, pacing, and story arc. In workshop style, possibly working in teams, we'll discuss how you plan to go from shorter to longer versions.

**Homework:** Lede, nut graf, and outline for main long story (or audio/video equivalent) **DEADLINE:** Tuesday, Nov. 5, 6 p.m.

**Readings:**

Golden, Chapter 9 -- The Challenge of Wealth-Blind Admissions

**Week 11: Nov. 7 -- The sidebar**

Now that your final drafts are well underway, it's time to focus on additional elements that help bring the story to live. This week will include extensive review of all sidebar elements, including infographics, photo essays, and social media strategies.

**Readings:**

Golden, Chapter 10 -- Ending the Preferences of Privilege

**Homework:** First draft, main long story. **DEADLINE:** Tuesday, Nov. 12, 6 p.m.

**Week 12: Nov. 14 -- Workshopping the final drafts**

Working in teams, we will do extensive reading, viewing and feedback of the near-final drafts and cuts for your story. We will identify what holes remain in the stories and how to fill them; how the stories are told and ways to refine them; and other narrative issues such as pacing and arc.

**Homework:** Second draft, main long story. **DEADLINE:** Tuesday, Nov. 19, 6 p.m.

**Week 13: Nov. 21 -- Fact-checking the final drafts**

This week we'll go over the process of fact-checking all of the drafts. Working with veteran fact-checkers, we'll learn the best ways for you to fact-check each other's drafts, thus not only ensuring accuracy but further vetting the stories in advance of publication/broadcast with our professional partner outlets.

**Homework:** Third, fact-checked draft, main long story. First draft, sidebar. **DEADLINE:** Tuesday, Dec. 5, 6 p.m.

## **WEEK 14 -- Nov. 28 No Class -- Thanksgiving Break -- Nov. 27-Dec. 1**

### **Week 15: Dec. 5 -- Review and consultation**

Review of final story drafts and discussion with publishing partners

Brief in-class presentations and feedback from instructors

Course and instructor evaluations

**Last day of Classes:** Dec. 6

**Study Days:** Dec. 7-10

**Exams:** Dec. 11-18

**Winter Break:** Dec. 19-Jan. 12

## **Class Final: Final Story and Sidebars Due – Thurs., Dec. 12 -- 11 a.m.-1 p.m.**

### **Policies and Procedures**

#### **Additional Policies**

#### **Civility**

Questions and discussions are welcome. The only requirement is that the questioner respects the opinion of others and does not monopolize class time.

Early Departures: If there is a special circumstance that requires you to leave early, please notify the instructor before class.

Please turn off all cell phones and pagers. I do not want to see cell phones, laptops or anything else mobile in class.

*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.*

#### **Class participation**

Students must attend all class sessions (short of dire circumstances), read/view/listen to all assignments, and participate in all discussions. We expect you to work hard. There are no shortcuts. Assignments will be graded on content and form. Even if you have excellent ideas, if you cannot clearly express them in writing or other formats, then you will not receive a high grade in this course.

Students are expected to be in class unless they are deathly ill or encounter an unexpected emergency (e.g. flooding, fire, accident or family emergency). If you cannot come to class, please email the instructors ahead of time. Participating in class is beneficial for you and your classmates. You will be better prepared for your projects. Moreover, it shows the instructors that you have done the readings and thought about the issues. You are encouraged to express your views and to disagree respectfully with others.

### **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 or public relations 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.

### **b. Support Systems**

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

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. [engemannshc.usc.edu/counseling](http://engemannshc.usc.edu/counseling)

*National Suicide Prevention Lifeline – 1 (800) 273-8255*

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. [www.suicidepreventionlifeline.org](http://www.suicidepreventionlifeline.org)

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

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. [engemannshc.usc.edu/rsvp](http://engemannshc.usc.edu/rsvp)

*Sexual Assault Resource Center*

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: [sarc.usc.edu](http://sarc.usc.edu)

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

Works with faculty, staff, visitors, applicants, and students around issues of protected class. [equity.usc.edu](http://equity.usc.edu)

*Bias Assessment Response and Support*

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. [studentaffairs.usc.edu/bias-assessment-response-support](http://studentaffairs.usc.edu/bias-assessment-response-support)

*The Office of Disability Services and Programs*

Provides certification for students with disabilities and helps arrange relevant accommodations. [dsp.usc.edu](http://dsp.usc.edu)

*Student Support and Advocacy – (213) 821-4710*

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. [studentaffairs.usc.edu/ssa](http://studentaffairs.usc.edu/ssa)

*Diversity at USC*

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. [diversity.usc.edu](http://diversity.usc.edu)

### *USC Emergency Information*

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. [emergency.usc.edu](http://emergency.usc.edu)

*USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime.* Provides overall safety to USC community. [dps.usc.edu](http://dps.usc.edu)

### **Instructor Bios:**

Dr. Laura Castañeda, Ed.D., is a Professor of Professional Practice. She has been a staff writer and columnist for *The San Francisco Chronicle* and *The Dallas Morning News*, and a staff writer and editor at *The Associated Press* in San Francisco, New York and Mexico. She has freelanced for a range of publications including *The New York Times*, *USA Today's Hispanic Living* and *Back to School* magazines, and *TheAtlantic.com*, among others. Scholarly articles have appeared in the journals *Media Studies* and *Journalism and Mass Communication Educator*. She co-authored "The Latino Guide to Personal Money Management" (Bloomberg Press 1999) and co-edited "News and Sexuality: Media Portraits of Diversity" (Sage Publications 2005). She earned undergraduate degrees in journalism and international relations from USC, a master's degree in international political economy from Columbia University, and was awarded a Knight-Bagehot Fellowship in business and economics reporting from Columbia. Her doctorate is from USC's Rossier School of Education. She served as Assistant and Associate Director of the J-School for five years before returning to faculty.

**Sandy Tolan** is a radio and print journalist and the author of three books. He has written for more than 40 newspapers and magazines and produced hundreds of documentaries and features for NPR and Public Radio International. He has reported from American Indian country, along the U.S.-Mexico border, across the American West, in Latin America, the Middle East, the Balkans, Eastern Europe, and South Asia. A central focus of his work has been the intersection of land conflicts, racial and ethnic identity, natural resources, and the global economy. He is a co-founder of Homelands Production ([www.homelands.org](http://www.homelands.org)), an independent production company. Sandy is the author of *Me and Hank*, *A Boy and His Hero 25 Years Later*, an exploration of race and sports in America; the international bestseller, *The Lemon Tree*, and *Children of the Stone*, about the building of a music school in the occupied West Bank. His recent work includes reporting from Jerusalem, Gaza, Standing Rock, and Oklahoma, where he produced the documentary, "Boomtown," for the PBS Frontline podcast, *Dispatches*.