



JOUR 510 Special Assignment Reporting: Arts, Culture, Entertainment

Fall 2020 – Fridays – 10-11:50 a.m.

Section: 21692D

Location: ANN 408

Instructor: Mary Murphy

Office: Phone or Zoom (Info provided in class)

Office Hours: After class by appointment

Contact Info: swertlow@usc.edu

Instructor: Christina Campodonico

Office: Phone or Zoom (Info provided in class)

Office Hours: After class by appointment

Contact Info: campodon@usc.edu

I. Course Description

This 13-week Specialized Reporting class in Arts, Culture and Entertainment allows you to spend the fall semester developing stories and sources in a particular topic area of your interest. You will complete three short-form assignments and one long-form assignment (which can take the form of a podcast, webisode, video show or written series, pending the professors' approval), while working with your beat team and Professors Murphy and Campodonico.

Throughout the semester, we will answer the question, "What is a beat?" and help you figure out and develop your beat, emphasizing the basics of good journalism: ethics, interview techniques, point of view, critical practice and diversity of thought. We will discuss how to find a story, and how to write that story rooted in fact. We will emphasize long-form, in-depth storytelling.

Fields trips will be organized and scheduled based on Los Angeles County health department guidelines.

JOUR 510: Special Assignment Reporting: Arts, Culture and Entertainment will help students develop and hone their expertise and reporting skills on a chosen "beat."

The goal is for you to produce pieces that you can confidently show to future employers. That said, we do not expect you to produce professional stories from day one. We are looking for rapid improvement, which you can achieve by working closely with your instructors to help bring your journalism up to professional standards.

You are not allowed to schedule work, internships, or other classes during the designated time of the class meeting. ***When you write emails to either of us (your instructors), you must "cc" the other. Never direct your emails to only one of the instructors.***

II. Student Learning Outcomes

While engaged in this class and covering your chosen beat, it is expected that you will spend weeks, if not much of the semester, on your one long-form assignment. ***Expect to re-work it multiple times.*** The point is for you to delve deeply into a subject area of your choice while honing story development and reporting skills. You will have the time and opportunity to educate yourself about the context and controversies of your topic area – as well as to gain an awareness of the history, public actors and uncertainties surrounding the key issues.

Familiarity with a beat's subject matter will empower you quickly to find archived information and reliable sources. You will learn how to conduct knowledgeable interviews and discern who can be trusted to provide truthful, helpful information.

You will also gain the ability to stay current on your beat – how to manage your time and stay focused in a 24/7 news environment. Managing a beat well means journalists can produce specialized news on tight deadlines, as well as being able to plan and generate long-form projects efficiently. Working a beat enables reporters to dig out exclusive stories. It gives you the confidence to pitch innovative story ideas to editors and producers who may be generalists – and not likely to be as well grounded in a topic as you are. After completing this course, you will be able to use critical thinking and technical skills to tell compelling stories on multimedia platforms and will be capable of engaging interactively with the public through social media related to your beat.

This course does not have a final exam. Your performance will be assessed on the basis of your accumulated semester work.

The goal: professionalism. You can *do* the job. And put your own enviable and high-standard twist on it.

III. Course Notes

Class will be hybrid/flex. Field trips will be organized and scheduled based on Los Angeles County health department guidelines.

IV. Description and Assessment of Assignments

Students will complete one video, two short-form stories and one long-form story over the course of the semester as they immerse themselves in their chosen beat. **The long-form piece** require weeks of reporting, multiple drafts and one-on-one revision sessions.

The exact length and nature of the pieces for this course will be decided in conjunction with Professors Campodonico and Murphy. **You may do all your semester assignments on the same topic or area within your beat or you may do stories on a variety of subjects across the spectrum of your beat.**

At the discretion of your professors, you may produce your assignments as video, audio, written or a combination. This course is open to varieties of journalistic media expression and form. The aim is for you to gain authority over your subject and produce work that brings a kick to your step and calls attention to the issues and subjects you care about. You are also expected to think about your audience — how to reach, build and maintain an audience.

NO FIRST DRAFTS WILL BE ACCEPTED FOR PUBLICATION, POSTING, OR BROADCAST. YOU SHOULD EXPECT TO DO MULTIPLE DRAFT, EDITS, CUTS, ETC., FOR THIS COURSE.

For audio and video pieces, instructors will give coaching and feedback on editing and your script. For online/mobile pieces, you must have outlet and instructor approval of any workflow, wireframe, or storyboards before beginning work on digital elements.

It is possible that your instructors may not be 100 percent conversant in some forms of media (video, audio or digital for example). If that is the case, please seek assistance from relevant Annenberg Media Center faculty and resources.

We also encourage collaboration; for instance, if you need a “crew” to help conduct interviews in the field and get the best sound, the best lighting, the best framing while also interviewing, seek team members within your pool of classmates who can support your best effort. You are responsible for taking the lead on your story. ***Follow USC health guidelines when working with others.***

A WORD ON FALL PROJECTS, THE CAPSTONE PROJECT AND THESIS: Please bear in mind that a good beat story (or set of stories) can be the germ of your Fall Midterm or Final Project and could be the basis for your Spring Graduate Capstone Project or Thesis. Consult your Fall Digital News Immersion instructor or thesis advisor about your fall projects and, in the spring, talk to your Capstone instructors or thesis advisor about stories you would like to build on.

V. Grading

a. Breakdown of Grade

Assignment	% of Grade
Class participation (includes pitch presentations)	10%
Cooking Challenge Video	10%
Review (15%) + A&E News Piece (15%)	30%
Final Long-form Piece	50%
TOTAL	100%

b. 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

c. 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.
- 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.

Attendance at required course meetings is mandatory. Masks and physical distancing are required when attending in-person sessions. If illness or serious circumstances do prevent attendance, you must contact your instructor ahead of time to discuss your absence. Sickness or an emergency must be reported at least one hour before the start of class. Other expected absences during the course of the semester should be shared with your instructors at the beginning of the semester. Otherwise, please share your expected absence at least one week in advance. Please DO NOT attend any in-person sessions if you are feeling at all ill.

Your instructor will be happy to discuss the content of your work. Your instructor will not, however, discuss the grade you have received. If you wish to appeal a grade, a formal process is available.

In grading your work, your instructor will consider quality of research and clarity of expression. Good writing needs to be backed up by good research, and involves good organization. Additionally, your instructor will look for evidence of insight into the topic – do you seem to really grasp the subject matter and say something interesting and original about it? Have you supported your opinion with evidence, no matter how passionately you may feel about the topic? For this class and your future endeavors, you want your work to be compelling and convincing. Achieving that balanced combination is always difficult but always possible.

d. Grading Timeline

Assignments are due at 9 a.m. on Thursdays (the day before class). We will give feedback in class.

VI. Assignment Submission Policy

All assignments are due on the date(s) agreed upon by the student and the instructor. Unless stated otherwise, that is 9 a.m. on Thursdays (the day before class). Lacking prior discussion and agreement with the instructor, late assignments will automatically be given a grade of “F.” Your instructors will also inform you of their preferred draft submission method (Blackboard, XChange – our Multimedia Asset Management (MAM) system, e-mail, etc.).

Each student must have a USC Internet account for this class to facilitate the distribution of class materials and for communication between the instructors, students, and Annenberg Media. Instructors will not send emails to non-USC accounts. If you wish, you may set forwarding mechanisms in your own account. We will also make use of the Blackboard website (<http://blackboard.usc.edu>) for this class — please sign on regularly for announcements and additional reading assignments

Students are encouraged to submit their work for consideration to the Daily Trojan or Annenberg Media, or pitch it to mainstream media outlets. Visit <http://bit.ly/SubmitAnnenbergMedia> for more information about that

submission and review process and email Daily Trojan news editors at dt.city@gmail.com for more on how to pitch your work to the campus newspaper.

VII. Required Readings and Supplementary Materials

We will work together in this course to make it, as much as possible, a paperless experience.

Required Textbooks:

1. AP Stylebook

2020 AP Stylebook

USC STUDENTS HAVE FREE ONLINE ACCESS AT THIS LINK:

https://libproxy.usc.edu/login?url=http://www.apstylebook.com/usc_edu/

All other reading assignments and additional materials/links will be announced in class or made available on our class Blackboard site (<http://blackboard.usc.edu>). You should monitor Blackboard and let your fellow students know if something new has been posted. Your instructor may use email to assign specific readings to you throughout the semester, especially on-line content that applies to a story you are working on.

2. Documentary, Video and Virtual Arts & Entertainment Resources (will be posted to Blackboard or other accessible streaming site or online platform)

- CNN documentary "*Scandalous: The Untold Story of The National Enquirer*"

- HBO's "*I May Destroy You*"

- LACMA @ Home

https://www.lacma.org/?gclid=Cj0KCQjwjer4BRCZARIsABK4QeWNaNXZkegd95zSWBnwEVVFXnj6h-fEFdnnp4wr1QoJM3eJXjCpkZlaAl9PEALw_wcB&gclsrc=aw.ds

- *The Music Center's TMC Offstage*

<https://www.musiccenter.org/tmc-offstage/>

- *The Broad Stage at Home*

<https://thebroadstage.org/athome>

- *Broadway films from BroadwayHD*

RESEARCH ASSISTANCE

USC has 23 libraries and research centers that provide access to thousands of electronic and print resources. Make sure you become familiar with resources available to you. The librarian for the Annenberg School for Communication and Journalism is Chimene Tucker, 213-740-2332 cetucker@usc.edu. For your research needs schedule an appointment with Chimene or visit the Reference Desk in Doheny Library. <http://www.usc.edu/libraries>

VIII. 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.

IX. Add/Drop Dates for Session 001 (13 weeks: 8/17/20 – 11/13/20)

Friday, September 4: Last day to register and add classes for Session 001

Friday, September 4: Last day to change enrollment option to Pass/No Pass or Audit for Session 001

Friday, September 4: Last day to drop a class and receive a refund to avoid a mark of "W" on student record and STARS report

Friday, September 4: Last day to purchase or waive tuition refund insurance for fall

Friday, October 2: Last day to drop a course without a mark of "W" on the transcript only. Mark of "W" will still appear on student record and STARS report and tuition charges still apply. [Please drop any course by the end of

week three for session 001 (or the 20 percent mark of the session in which the course is offered) to avoid tuition charges.]

Friday, October 2: Last day to change a Pass/No Pass course to letter grade

Friday, November 6: Last day to drop a class with a mark of “W” for Session 001

X. 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.

	Topics	In Class Activities	Deliverable/Due Dates
Week 1 Date: 8/21	Introductions. What is a beat? Update on COVID Summer developments in pop culture. Guest Speaker Michele Willens Zooms in.	Class Location: Zoom Professors explain pitch process and developing story ideas. Short videos to start class.	Cooking Challenge: For your homework assignment after the first class, cook a meaningful dish/recipe with at least three ingredients and film it. Create a short 2-3 minute video or series of photo & video Instagram/Facebook Stories with your smartphone and tell us the story behind the recipe. What is meaning of the dish to you? Does it have a special history or story in your family or culture? We want to know! Get as creative as you want. Send the video as a YouTube link to your professors by 9 a.m. on 8/27. Be ready to present your video at the next class on 9/4.
Week 2 Date: 8/28	No Class		1) Work on your Cooking Challenge video. The due date for the Cooking Challenge video is 9 a.m. on 8/27. 2) Fill out the Course Expectations & Beat Preferences Survey by 9 a.m. on 8/27: https://forms.gle/pXQbS7jU4doQgeDH6 3) Homework for next class on 9/4: Prepare a pitch to review a book, movie, TV show, virtual gallery or other online arts, entertainment or music event. For example, you could review an album, book, podcast or TV show that’s helped you get through quarantine or review a live online event that’s happening soon (by 9/9).

			Prepare to present your pitch & your Cooking Challenge video in class on 9/4.
Week 3 Date: 9/4	<p>Covering the arts & entertainment in the age of COVID.</p> <p>Professors discuss the art of the review, the show Siskel and Ebert and YouTube critic videos.</p> <p>Give links to work of famous critics: Pauline Kael, Anthony Lane and more.</p>	<p>Class Location: Zoom</p> <p>Guest Speakers: TV critic Robert Rorke & Maureen Lee Lenker, Entertainment Weekly</p> <p>Pitch an idea for a review of a movie, TV show, virtual gallery show or other online arts, entertainment or music event.</p>	<p>Professors give green light for review.</p> <p>1) Review a film/TV show, virtual gallery show or online arts & entertainment event. Alternatively, you could write a personal essay-style review on a book, album, TV show, podcast or film that has helped you get through quarantine.</p> <p>Email story to professors and classmates: Due 9/10 at 9 a.m.</p> <p>2) Prepare to pitch a newsy A&E story with a strong news peg for the next class on 9/11.</p> <p>Read “The Week the Cameras Stopped” in Vanity Fair before class on 9/11 and prepare to discuss: https://www.vanityfair.com/hollywood/2020/04/the-week-the-cameras-stopped-tv-in-the-covid-19-era</p>
Week 4 Date: 9/11	<p>Discuss press coverage of COVID impact on the Emmys, Emmy nominations and diversity, host controversy and impact of COVID on new TV season.</p>	<p>Class Location: Zoom</p> <p>Feedback on review from professors and students.</p> <p>Present pitch(s) for A&E news event story.</p> <p>Finalize pitch with professors.</p>	<p>1) Email your pitch to your professors and pretend that you are cold pitching an editor at your dream publication with your story idea.</p> <p>Send a copy of the pitch by email to your professors with a copy of your reported A&E news story by 9 a.m. on 9/17.</p> <p>2) Read New Yorker 6/22/20 issue and watch an episode of Entertainment Tonight online. https://www.newyorker.com/magazine/2020/06/22</p>
Week 5 Date: 9/18	<p>Diversity in Hollywood: Discuss the New Yorker 6/22/20 issue (George Floyd</p>	<p>Class Location: Zoom</p> <p>Professors and students give feedback on A&E news story.</p>	<p>Come up with three ideas for a long-form narrative story (i.e. feature piece, cultural trend piece, or in-depth profile.)</p>

	Cover), Diversity, BLM, and Entertainment Tonight.	Guest Speaker: Audrey Cleo Yap, Variety	Ideas must be timely, relevant and speak to current events in Hollywood or the art world such as #MeToo, Black Lives Matter, Time's Up, #OscarsSoWhite, COVID-19, etc.
Week 6 Date: 9/25	How to research a long-form story. Discuss the steps to producing long-form stories. Present examples of long-form stories and discuss how to research the story.	Class Location: Zoom Students present their story ideas. Professors give feedback on pitches and finalize story idea.	Begin research on the long-form narrative. Compile a source list due to professors due at 9 a.m. on 10/1.
Week 7 Date: 10/2	Discuss how to conceptualize a magazine or daily TV news show. Discuss timelines on previews, long-form stories and breaking news stories.	Class Location: Zoom Update on student research. Tell us who you've interviewed or are planning to interview. Discuss stumbling blocks and ways to overcome.	Continue your research and begin to set up interviews. First draft of long-form assignment due at 9 a.m. on 10/8.
Week 8 Date: 10/9	Discuss how to write a long-form piece. Give/show examples.	Class Location: Zoom Professors pair students with peer editor and provide individual feedback in Zoom breakout rooms.	Work on second draft of long-form piece.
Week 9 Date: 10/16	Impact on culture of late night comedians.	Class Location: In Person Divide students into two groups to discuss their pieces and edit their pieces.	Based on edits in class, work on third draft. Third draft due at 9 a.m. on 10/15.
Week 10 Date: 10/23	Editing, evaluating and discussion of timely breaking news events.	Class Location: Zoom Discuss third draft of piece.	Work on fourth draft of long-form piece due on 11/4.
Week 11 Date: 10/30	Editing, evaluating and putting pieces into context of current events. Discuss how to pitch professional outlets.	Class Location: Zoom In class, write a pitch to your dream outside publication and present it to the class.	Email a copy of your pitch to your professors immediately after class.
Week 12 Date: 11/6	Professors work with students on final edits.	Class Location: In Person Work on final edits.	Make any final edits necessary on your piece and prepare to have piece sent to publications for

			consideration with finalized pitch letter.
Week 13 Date: 11/13	Outside event. Field trip TBD.	Class Location: In Person Outside event. Masks required. Field Trip TBD.	[Instructor: Please be sure to set aside time at the beginning of your final class meeting for students to submit their USC Course Evaluations.]
FINAL EXAM Date: 11/23, 8-10 a.m.	Summation of semester and how to cover future of Hollywood and A&E events.	Class Location: Zoom	

XI. Policies and Procedures

Additional Policies

CELL PHONE/LAPTOP POLICY

Information communication technologies are a part of the modern education landscape. Students are welcome to use laptop computers in classroom for purposes relevant to the class lesson and furthering discussion. However, out of consideration for the learning environment and fellow classmates, we respectfully ask that you refrain from extraneous activities such instant messaging, gaming or other online services. On the occasions when the professor asks for laptops and devices to be put away in the classroom, please honor those requests.

CLASS PROTOCOL AND PROFESSIONAL DRESS CODE

This is a professional degree program. As such, students are expected to deal with each other and with their instructors in a collegial manner. That means you should immediately talk to your instructor if you have any concerns about the course, grading, fellow students, the length of time it takes to get back graded assignments, etc.

For purposes of this class, you are a bona fide member of the working press. You should expect to be treated with all of the normal courtesies and privileges afforded to the news media. In return, you are expected to represent the profession in a dignified and appropriate manner. That means while you are reporting or working in the field you should dress like a professional, not a college student. Business casual is best: women should wear skirts or dresses of an appropriate length and pants that are not jeans; men should wear button-down shirts and pants that are not jeans. No skimpy or tight clothing, shorts, wrinkled t-shirts or flip-flops. Avoid clothing with any sort of logo, including USC logos. **Masks are required during in-person sessions.**

Communication

Students can contact instructors via email with questions. Please allow 24 to 48 hours for a response. If a query is related to **a time-sensitive story**, please text your instructors with your query, and we'll respond with either a text, email or a phone call. Instructors will provide contact info in class.

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

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.

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

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.

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

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.

XII. About Your Instructors

Mary Murphy is an award winning veteran multi-media journalist who has been on the staffs of Entertainment Tonight, The Los Angeles Times, New York Magazine, Esquire Magazine and TV Guide. She writes a blog for thewrap.com. She also reviews movies weekly for GoodTalk. She has also written for The New York Post, the Los Angeles Times Magazine, USA Today. She was an online producer for mytime.com. Murphy appeared nightly on the CBS syndicated shows, Entertainment Tonight and The Insider, from 2011-2013 giving a historical perspective on Entertainment and Entertainers. She has also been a frequent guest on such TV shows as CNN Showbiz Tonight, NBC's Today, ABC's Good Morning America, and the syndicated show Inside Edition. Her book for Taylor & Francis called "The New News: The Digital revolution in newsrooms across America," will be published in August. Murphy is currently working on a book about the history of Entertainment Journalism.

Christina Campodonico is a Los Angeles-based arts journalist. Her work has been nominated for L.A. Press Club awards and has appeared in the *Los Angeles Times*, *KCET – Southland Sessions*, *Los Angeleno*, *L.A. Stage Alliance's*

@ *This Stage*, *The Daily Princetonian* and *The Argonaut*, where she is currently the acting editor. She graduated summa cum laude from Princeton University, where she studied English and Dance, and holds an M.A. in Specialized Journalism (The Arts) from the USC Annenberg School for Communication & Journalism. She attended USC as an Annenberg Fellow and co-founded the Annenberg Media Center's dedicated arts & culture online newsmagazine and podcast, *Ampersand*. Upon graduation, Christina received the Outstanding Journalism Student in the Arts award and jumped straight into arts reporting and criticism in her native SoCal.