



**JOUR 414: Advanced Digital Media
Storytelling
2 Units**

Spring 2021 – Thursdays – 9-10:40 a.m.

Section: 21268D

Location: Zoom

Instructor: Willa Seidenberg

Office: ANN 205B

Zoom Office Hours: Wednesdays, 1-4 p.m.

<https://usc.zoom.us/j/8984583280>

Contact Info: seidenbe@usc.edu; office: 213-740-4301

Course Description

This class builds on skills you have learned in previous journalism classes. It is intended to serve as a showcase of your ability as you prepare to graduate and begin your career.

In this course, students will produce an original multimedia journalism project that requires substantial research and reporting, and consists of a text story as well as video, audio, stills, interactive graphics and/or other digital elements. The topic should uncover news or advance a story for which there is past coverage and be targeted to a clear and specific audience.

This course requires independent thinking and reporting and it is intended to provide students the opportunity to demonstrate their journalistic skills, ethics and initiative, and reflect on the role and responsibility of journalists. The reporting should reflect context, analysis and a diversity of sources, including race, class, ethnicity, gender and class. Most major stories on topics of significance will have most, if not all, of what some journalists call the “fault lines” of American society, as defined by the Maynard Institute for Journalism Education: race, gender, class, generation and geography.

This course will also prepare you to distribute your work outside of the classroom. Students are encouraged to submit their work for publication to Annenberg Media, the Daily Trojan and/or other media outlets. Annenberg Media guidelines can be found at this link: <http://bit.ly/SubmitAnnenbergMedia>. Email Daily Trojan news editors at dt.city@gmail.com for more on how to pitch your work to the campus newspaper.

Finally, this course will explore strategies for job hunting, including best practices for resumes, cover letters, interviews and choosing the best examples of your work.

Student Learning Outcomes

By the end of this course, students will:

- Create a pitch for an original work of journalism that uncovers new information, and/or advances an already reported story, using diverse and inclusive sources that is targeted to a clearly identified audience.
- Report, produce, write and revise an original work of longform multimedia journalism that meets professional standards and uses diverse and inclusive sources and anti-racist concepts and language.
- Design and execute a WordPress or hand-coded website to present your final multimedia project
- Research and identify potential jobs, internships, fellowships, graduate school programs or other opportunities, and create strategies for applying and securing a post-undergraduate opportunity.

Course Notes

Class sessions will provide an opportunity for discussion and feedback. I will give you guidance throughout the semester, and your small groups will serve as mini-newsrooms where you will be expected to give each other honest and helpful feedback and support.

There will be a series of guest lecturers and part of your participation grade will be determined by how well you are prepared for their appearance (i.e. questions, discussion points.)

Class sessions will be conducted remotely via Zoom with assignments posted on Blackboard. All class meetings will be recorded and automatically posted on Blackboard. Please try not to miss class, as the synchronous sessions are most useful when everyone is there to participate. However, if you must miss class, it is your responsibility to view the class you missed and catch up with any work you missed.

As journalists, deadlines are important and they will keep you on track to complete your work in a timely way. If there is some reason why you cannot meet your deadline, you must contact me ahead of time.

Attendance in class and meeting deadlines for assignments are important for the learning experience. Of course, I understand there are times when forces beyond your control mean you miss class or deadline. Those include illness, family emergencies or a death in the family, unavoidable travel, internet outages or computer problems. They DON'T include the fact that you have work to complete in other classes, your parents or friends are visiting you, it's your birthday, or optional travel.

Required Readings and Supplementary Materials

You do not have to purchase a textbook for this class. Links to all materials are on the syllabus and Blackboard.

As journalists, you must become news consumers by reading, watching and listening to news sources every day. You must follow and be familiar with world, national, state and local news. As Annenberg students, you have access to free digital subscriptions of the Los Angeles Times and The New York Times.

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/>

Description and Assessment of Assignments

Multimedia Project

Students will conceive, research, pitch and produce an original multimedia project that meets the standards of professional journalism. Multimedia projects allow a layered approach to reporting a story. Students should make a clear and compelling argument for why their project serves the needs of a particular audience that you have identified, and that it includes diverse and inclusive concepts and sources.

Your project will be anchored by a text story that has video/audio, photographs and perhaps interactive elements. You should expect to make multiple drafts of your pitch and your presentation. Drafts will count as part of the overall grade.

Your project will either be created on a WordPress site (called ASCJcapstone) hosted by the university or hand-coded using a course template. A link with instructions to your personalized site and handle will be emailed to you early in the semester, and help will be available from the Annenberg Digital Lounge.

Job search strategy

Students will research potential jobs, fellowships or graduate school paths, and create a strategy for pursuing these opportunities, including an evaluation of your online and social presence, updating your resume, writing a cover letter. You will also practice interviewing and networking skills.

Student presentations and discussion

Each student will give a presentation analyzing a work of original multimedia journalism published by a professional news outlet. The student doing the presentation will lead the class in a discussion about the project. The presenting student will submit a written analysis or PowerPoint presentation and discussion questions posed to classmates.

Reading responses

You will be assigned readings that will help you with your multimedia project and allow you to reflect on your role and responsibility as a journalist. When indicated, you will write a few lines that give your response to the reading.

Grading Breakdown of Grade

Assignment	% of Grade
Pitch	5%
Story presentation/reading responses/misc.	10%
Resume/cover letter/mock interview	10%
Text, digital and video and/or audio drafts	25%
Final project	40%
Participation	10%
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

Journalism

All assignments will be edited on a professional basis and you will be judged first on the accuracy, fairness and completeness 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.

Grading Timeline

Assignments will generally be reviewed within a week after they are due. All content **MUST** be revised based on the instructor and classmates’ feedback. The grades for all assignments will be entered on Blackboard. If you have not received a grade or email about your assignment in a timely manner, please email me. If you do not hand in your work on the due date, I cannot guarantee the same timely response.

Assignment Rubrics

The criteria I use to grade each assignment will be provided with the assignment instructions. NOTE: Part of your grade will be based on how well you follow instructions which are clearly laid out in the assignment sheets and whether you stay timely with your assignments.

Assignment Submission Policy

All assignments MUST be turned in ON THE DUE DATE. Assignments must be uploaded to Blackboard by 9 am on the date in which it is due. If you have extenuating circumstances why you cannot turn in your work on the due date, **YOU MUST NOTIFY ME IN ADVANCE.** Extenuating circumstances could include illness, sources cancelling a scheduled interview at the last minute or other conflicts, but if you do not inform me of the reason ahead of time, a late assignment may be penalized half a grade. **If the assignment is more than a week late without informing me as to the reason, a full grade will be taken off the final grade. If the assignment is more than four weeks late without informing me, your grade will suffer even more.**

Specifics on what to turn in for your assignments and how to label them will be detailed on the assignment sheets. For any text assignments, such as essays or scripts, please submit in Microsoft Word format.

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: 1/15/2021 – 4/30/2021; Final Exam Period: 5/5-12/2021)

Friday, February 5: Last day to register and add classes for Session 001

Friday, February 5: Last day to drop a class without a mark of "W," except for Monday-only classes, and receive a refund for Session 001

Tuesday, February 9: Last day to drop a Monday-only class without a mark of "W" and receive a refund for Session 001

Friday, March 5: Last day to drop a course without a mark of "W" on the transcript for Session 001. 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 (or the 20 percent mark of the session) to avoid tuition charges.]

Friday, March 5: 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, April 9: 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.

Due dates	In-Class Topics	Readings and Homework for the following week. Please refer to Blackboard for full assignment details
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<p>Week 1 January 21</p>	<p>*Intros</p> <p>*Syllabus review</p> <p>*Multimedia requirements</p> <p>*Reading/watching/listening responses</p> <p>*Class presentations -- sign up</p>	<p>1. Start working on the short pitch using the template on Blackboard. Pitch due Week 3.</p> <p>2. Read over the assignment sheet for student presentations in class.</p> <p>3. Read <i>Overcoming Bias</i>, Chap 3: Encountering the News. p. 33-49. On Blackboard.</p> <p>4. Click here for the assignment sheet on reading responses.</p>
<p>Week 2 January 28</p> <p>Due: Reading response</p>	<p>*Student presentation to the class</p> <p>*Pitching a multimedia story</p> <p>*Guest speaker: Brian Frank, digital news producer at LAist/KPCC</p> <p>*Avoiding bias in story selection</p>	<p>1. Continue working on your short pitch. Due next week.</p> <p>2. Read Journalism Essentials (American Press Institute) What makes a good story? (on this page, on the left menu you will see the following links to read, but they are also linked below) Good stories are important and interesting Boring versus engaging stories Good stories prove their relevance to the audience Good stories have strong central characters Good stories use detail Good stories connect to deeper themes Good stories explore tensions Good stories capture emotions Good stories provide context Good stories surprise the reader Good stories empower the reader</p> <p>3. In your reading response, write THREE points that stood out to you and will be helpful in your text story. Bring the list to class (and upload the response to BB).</p>
<p>Week 3 February 4</p> <p>Due: -Short pitch -Three points from the reading</p>	<p>*Student presentation to the class</p> <p>*In-class pitching</p> <p>*Discussion of writing and reporting</p>	<p>1. Using this template, write a longer pitch for your multimedia project. Due next week.</p> <p>2. Read "How to successfully pitch The New York Times (or, well, anyone else)" by Tim Herrera on Neiman Lab. (no response needed on this one)</p> <p>3. Read James G. Robinson, The Audience in the Mind's Eye: How Journalists Imagine Their Readers, from the Tow Center for Digital Journalism</p>

<p>Week 4 February 11</p> <p>Due: -Draft of long pitch -Response to The Audience in the Mind's Eye reading</p>	<p>*Student presentation to the class *Discussion about audience *Discussion about long pitches *Sign up for one-on-one meeting *Explanation of job hunting homework</p>	<p>1. Meet with me one-on-one to discuss your pitch. 2. Revise your pitch based on your classmates and my feedback. 3. Schedule an appointment with Annenberg career services to go over your resume, LinkedIn profile and cover letter template. Read "Our reckoning with racism," Sept. 27, 2020. <i>Los Angeles Times</i>. Read at least three of the six segments.</p>
<p>Week 5 February 18</p> <p>Due: -Revised pitch -Response to "Our reckoning with racism"</p>	<p>*Student presentation to the class *Discussion of reading *In class work on production plan for multimedia projects</p>	<p>1. Write a detailed outline for your text piece. 2. Read API, How to organize a story 4 questions to find a focus for your story 3 story structures 8 paths to defining a storytelling approach How to compose a narrative on deadline The Black Box system for organizing a story NO READING RESPONSE NEEDED THIS WEEK.</p>
<p>Week 6 February 25</p> <p>Due: Text piece outline</p>	<p>*Student presentation to the class *Creating compelling visuals *Guest speaker: Shawna Thomas, formerly of NBC, CBS, Vice and Quibi</p>	<p>1. Start writing a first draft of your text piece. Due Week 8. 2. Read Lewis Raven Wallace, The View From Somewhere, Chapter 4 "Drowning in Facts" p. 67-80. On Blackboard. 3. Read "The Wage Warrior" by Hillel Aaron, LA Weekly, Dec. 23, 2013</p>
<p>Week 7 March 4</p> <p>Due: -Reading response</p>	<p>*Student presentation to the class *Developing your journalistic voice and the great objectivity in journalism debate Guest speaker: Freelance journalist Hillel Aaron *In-class editing on draft text pieces</p>	<p>1. Schedule a midterm one-on-one meeting with me. 2. Read "Fake or Real? How to Self-Check the News and Get the Facts" by Wynne Davis on npr.org. Dec. 5, 2016 3. Read http://www.annenbergdl.org/tag/web-design/ and https://www.canva.com/learn/design-elements-principles/</p>

<p>Week 8 March 11</p> <p>Due: First draft of text piece</p>	<p>*Student presentation to the class</p> <p>*WordPress instruction with Josh Logan, Annenberg Digital Lounge</p>	<p>1. Prepare a rough draft of your multimedia project using the template on Blackboard.</p> <p>2. Revise your text piece. You have until Week 12, April 8, to turn in your revision. NOTE: this is a hard deadline and you will be graded on this draft.</p> <p>3. Read one of the stories on Why We Need the Media: curated by Margaret Sullivan.</p>
<p>Week 9 March 18</p> <p>Due: First draft of multimedia project</p>	<p>*Student presentation to the class</p> <p>*In-class review of multimedia drafts</p> <p>*Discussion of digital elements</p>	<p>1. Prepare a rough cut of your video/audio. Bring a hard copy to class of your script, if there is narration.</p> <p>2. Read How to Write a Cover Letter How to write a killer cover letter Your Ultimate Guide to Answering the Most Common Interview Questions</p> <p>NO READING RESPONSE NEEDED THIS WEEK</p>
<p>Week 10 March 25</p> <p>Due: -Rough cut of video/audio</p>	<p>*Student presentation to the class</p> <p>*Interviewing for jobs</p> <p>Guest speaker: Keiko Morris, Wall Street Journal, Newsroom Talent Editor</p> <p>*Review of video/audio rough cuts</p>	<p>1. Rough mock-up of your website page</p> <p>2. Sign up for your mock interview. You must submit your resume and cover letter BEFORE next week.</p> <p>NO READING THIS WEEK.</p>
<p>Week 11 April 1</p> <p>Due: Rough mock-up of website</p>	<p>*Student presentation to the class</p> <p>*Mock interviews with guest interviewer</p>	<p>1. Prepare a rough draft of your digital element(s)</p> <p>2. Read <i>Bearing Witness While Black</i> by Allissa Richardson, Chapter 2 "The Origins of Bearing Witness While Black" p. 23-44</p>
<p>Week 12 April 8</p> <p>Due: -Revised text piece -Rough draft of digital element</p>	<p>*Student presentation to the class</p> <p>*The world of freelancing</p> <p>*Guest speaker: Brian Carter, freelancer reporter for the Los Angeles Sentinel and others</p>	<p>1. By next week, you should have an update of all of your multimedia elements.</p> <p>2. Read "Journalism Has Been Disrupted. Can Product Thinking Save It?" by Meredith Gallo, Knight Lab. 11/9/2020.</p>
<p>Week 13 April 15</p> <p>Due: Update of multimedia elements</p>	<p>*Student presentation to the class</p> <p>* Disruption in journalism</p> <p>*Guest speaker: Richard Rushfield, editor of The Ankler newsletter</p>	<p>1. Over the next two weeks you should have revisions done on all of your elements. ALL DRAFTS MUST BE HANDED IN BY APRIL 29 on the last class or you will receive an F for your drafts.</p>

Week 14 April 22	NO CLASS	USC WELLNESS DAY
Week 15 April 29 Due Draft of your multimedia project	*Class evaluations *Review of expectations for final project	Sign up to meet with me one-on-one to edit your projects.
FINAL EXAM Tuesday, May 11 8-10 a.m.	Final projects are due on this date. We will meet during the exam time to review your projects.	

Policies and Procedures

Additional Policies

Attendance

You should make every effort to attend class sessions. Please do not schedule interviews or other appointments during class time. If you have an unavoidable reason why you cannot join class, please notify me ahead of time. If you miss class, you are responsible for watching the Zoom recording.

Class/Zoom Etiquette

Remote classes can be challenging so it is important for us to follow some basic guidelines:

1. Log-in to the class session via the link on Blackboard.
2. Be respectful of your classmates and me by not joining class late.
3. I encourage you to keep your video on during class. It's a much nicer experience for everyone to see faces rather than just your name, but if there is a reason you prefer not to be "on camera," let me know privately. You may use a virtual background, but try to make it one that is not too busy. If your internet connection becomes unstable, there may be times when you need to disable the video.
4. Keep your audio muted when you are not speaking to minimize background noise. You can raise your digital hand on Zoom or unmute yourself if you want to ask a question or comment.
5. Find a comfortable and non-distracting place from which to join the class.
6. It can be difficult to pay attention during a Zoom class, but please avoid checking your mail or other distractions during class time. We will take frequent short breaks throughout the class session, so there will be times when you can use the restroom, get food or check your email or social media.
7. Feel free to have food or drinks during class.

Discussion Etiquette

1. Class critiques are a crucial part of learning and making your audio stories the best they can be. Please listen attentively to your classmates' stories when they are played in class and offer constructive comments.
2. You all bring a unique perspective to the class and I urge all of you to participate in class discussions and critiques with honest, yet respectful comments. Class discussions are much more interesting and robust when everyone contributes.
3. Always ask questions if you don't understand something or need more clarification, but please make sure you don't dominate the discussion and you allow others the opportunity to speak.

Reporting Etiquette

It is your decision whether you want to do any in-person reporting in this class. I don't encourage it, given the dangers of the Covid-19 virus, but I recognize that some of you may want to do it. Guidelines for best practices reporting in-person during the pandemic are included in the class packet. If you do choose to report on-the-ground, you should act professionally and ethically. See the [RTNDA Code of Ethics](#) and the Annenberg Media Code of Conduct, including appropriate dress code when you are reporting.

Communication

You are welcome and **encouraged** to contact me outside of class if you have questions, concerns or suggestions. If you want to meet with me in person outside of Zoom student office hours, email me some suggested days and times. Email is the best form of communication for me and I usually respond within a day. If you do not hear from me promptly, please email me again. I will also provide my cell phone number, but please only text or call at night or on weekends if it's urgent and can't wait.

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 Campus Support and Intervention - (213) 821-4710

campussupport.usc.edu

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

Diversity at USC - (213) 740-2101

diversity.usc.edu

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call

dps.usc.edu

Non-emergency assistance or information.

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.

About Your Instructor

I have worked in broadcast journalism for ... let’s just say a lot of years. Like many journalists, I began my career on the college newspaper, but quickly discovered my true passion was public radio. I worked at community radio station WYSO-FM in Yellow Springs, Ohio; WBUR-FM and WGBH-FM in Boston and as a freelance radio reporter. In Boston, I made the switch to television news at WBZ-TV. At the same time, I worked on an independent project with my husband, photographer William Short. We published the oral history/photography book, *A Matter of Conscience: GI Resistance During the Vietnam War* in 1992. We followed that up with another oral history/photo project called *Memories of the American War: Stories From Viet Nam*. I moved to Los Angeles in 1992 and worked at KCAL-TV. I came to USC in 2000 as Associate Director of Annenberg TV News. I launched Annenberg Radio News in the fall of 2007, and in 2008, I co-founded *Intersections South LA*. Finally, I too am a student as I am pursuing a master’s in Heritage Conservation in USC’s School of Architecture.

Please see Blackboard for a copy of my Teaching Philosophy.