



JOUR 307: Reporting and Writing II

3 Units

Fall 2021 – Tuesdays – 6-8:30 p.m.

Section: 21101

Location: Online

Instructor: Lauren Lee White

Office: Online

Office Hours: By appointment

Contact Info: llwhite@usc.edu or slack me

Instructor: Justin Pye

Office: Online

Office Hours: Tuesdays, 1-3 p.m., and by appointment

Contact Info: jjpye@usc.edu or slack me

Course Description

Welcome to JOUR 307 Reporting and Writing II, a continuation of JOUR 207: Reporting and Writing I. In this semester, you will research, report, write and produce different types of stories across different platforms, including radio and television, around a common theme or beat. We'll explore news judgment, ethics, and the role of accurate, relevant and thorough journalism in a diverse world.

In our initial session, we'll discuss our semester-long theme together as a class and formulate our plan for covering our beat in an interesting and thoughtful way.

Student Learning Outcomes

By the end of this course, you should be able to:

- Apply professional standards of news judgment and ethics to real-life situations.
- Report, write and revise news stories, including features and profiles, that are close to professional standards for digital and print platforms.
- Report, write, shoot and edit video and audio news stories for radio and television that are close to professional standards for digital and broadcast platforms.
- Use diverse sources to create accurate, relevant news stories.
- Use language around race, ethnicity, ability, gender, age, sexuality and gender identity, and socioeconomic status with precision in news stories.
- Evaluate current conflicts, controversies and issues in journalism and reflect on your role as a future practitioner.

Concurrent Enrollment: JOUR 206 Reporting and Writing Practicum. JOUR 206, Media Center Practicum. JOUR 307 students are also enrolled in JOUR 206, a weekly three-hour, 50-minute shift in the Annenberg Media newsroom based out of the Media Center. Every journalism undergraduate takes two semesters of JOUR 206, one

in Live Production and one in Community Reporting, concurrent with JOUR 207 and JOUR 307. These can be taken in either sequence.

Description and Assessment of Assignments

Your assignments are designed to help you develop as a writer, reporter and emerging journalist. They include homework (story pitches, source lists and story drafts, exercises,) cross-platform news stories, student presentations and a reflection paper.

There are four text and three audio/video stories assignments, which increase in complexity as the semester progresses. You should expect to turn in story drafts and revise these based on instructor feedback.

You'll also work with a group on a presentation that explores a current controversy or issue in journalism and facilitate a class discussion about the topic.

There is one additional training module on using AP style around race and ethnicity. You will be quizzed on this.

At the end of the semester, you will write a brief reflection on what you've learned in the course.

There is a participation grade in this class, which will be evaluated by in-class assignments as well as your constructive feedback during classroom discussion, peer presentations and guest speakers. There will be opportunities for students to participate asynchronously.

Course Notes and Policies

This course will be held via Zoom. We expect you to do much of your reporting using your phone and computer to prioritize safety and safeguard the common good. All of it should follow the public health guidelines in your area.

It's easier to communicate when we can see one another's faces, so we prefer, but do not require, cameras on during class. We will use class time to learn actively, and we ask that you make every effort to stay focused and attentive during class. Feel free to eat or drink (remember to mute your audio,) turn your camera off occasionally or adopt other non-distracting tactics to help you stay present during our class periods.

This class involves robust discussion, in-class assignments and peer review and editing. We believe we can all learn from each other. It's our intention to foster a culture of respect, which includes pronouncing your name correctly and using your chosen pronouns. Please speak up if that's not happening. We will discuss class norms in more detail during the first class session. If you feel the classroom norms are not being followed by your instructors or classmates, you can use this [form](#) to provide anonymous feedback.

Please feel free to reach out with questions about the assignments or general feedback about the class either via email or scheduled Zoom meeting. If you can't make office hours, we can usually work out

another time to meet. The best way to reach Professors White and Pye is through email. We will respond to emails in one business day, and regularly check emails from 9 a.m. – 6 p.m. Monday through Friday.

We expect you to turn your assignments in on time. We'll deduct points for missing deadlines, so please reach out early and often if you're having trouble meeting those deadlines.

Please post your text stories and video and audio scripts to Blackboard in a Word document. Use the template provided for audio/video scripts, a double column format with the narration and sound appearing on the right and visuals on the left. Please write, word for word, everything the reporter and interview subjects say in your audio/video script.

Video stories should be submitted to Xchange. Here's a step-by-step guide on how to do that: <http://www.annenbergdl.org/tutorials/xchange-student/>. If you need help with editing or Xchange, you can visit the MC Help desk during regular business hours at <https://usc.zoom.us/my/mcvideohelp>

Shooting video can be challenging during a pandemic. There may be times you can use video shot by someone else for your video stories, but you should discuss that with us in advance. You should also let us know if you're reporting on the same topic for more than one class.

Because this course is about developing your skills as a professional journalist, we're expecting you to interview sources outside of your friends and family. If there are good reasons to include them in your story (and that's definitely possible with the current conditions,) please talk to us about this in advance.

Required Readings, Equipment and Supplementary Materials

We'll expect you to use AP style in all of your assignments. All USC students have access to the AP stylebook via the USC library at this link: https://libproxy.usc.edu/login?url=http://www.apstylebook.com/usc_edu/ and you can also use Amy the Stylebot in the Annenberg Media Slack account.

Please note there are new [AP style guidelines](#) about race and ethnicity, which include capitalizing Black and deleting the hyphen in Asian American. The [NLGJA Stylebook on LGBTQ Terminology](#) includes more detailed information about accurate coverage of LGBTQ people. There are other useful style guides on Blackboard.

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.

Annenberg is committed to every student's success. There are multiple resources available for students having issues with equipment or technology that limit their ability to participate fully in class. Please reach out to one of us and/or your advisor so we can help connect you with these resources.

There are required readings which will be posted to Blackboard. Please do the readings; they will make you a better journalist and you will be prepared to participate fully in class.

We'll also read a (short) book together over the course of the semester. Our section is reading Margaret Sullivan's "Ghosting the News: Local Journalism and the Crisis of American Democracy," which is available as an audiobook, ebook or paperback. Please let one of us know if you need help locating a copy.

If you are having trouble accessing the books for any reason, please reach out to us and we will help.

News Consumption and Knowledge of Current Events

As journalists, you should keep up with what is happening on campus, in the Los Angeles area, in the United States and around the world. You have access to subscriptions via USC to The New York Times and the Los Angeles Times. You should read them regularly, as well as check other news sources, including the Daily Trojan and Annenbergmedia.com, listen to NPR and news radio, watch local and national television news, read news email newsletters and push alerts and follow news organizations on social media. You're encouraged to sign up for Nieman Lab's newsletter, which publishes brief, readable articles on important media news. You can do that here: <https://www.niemanlab.org/subscribe/>. Following the news will sharpen your judgment and provide good (and bad) examples of the state of mainstream journalism.

Breakdown of Grade

| Assignment | % of Grade |
|---|-------------------|
| Text story #1 (feature) | 5% |
| Audio/video story #1 (vox pop) | 5% |
| Text story #2 (profile) | 7.5% |
| Audio/video story #2 (profile) | 7.5% |
| Text story #3 (Second-day story/sidebar) | 10% |
| Audio/video story #3 (reporter package) | 15% |
| Homework (story pitches, source lists, story drafts, assigned exercises, quizzes) | 15% |
| Final text story #4 | 15% |
| Ethics group project | 5% |

| | |
|---|-------------|
| Participation (includes in-class assignments and peer review) | 10% |
| Final reflection paper | 5% |
| 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

Our curriculum is structured to prepare students to be successful in a professional news organization with the highest standards. Students will be evaluated first on the accuracy, fairness and completeness of their stories. They will also be evaluated for a story's writing style, editing or structure, layout or visual elements (when appropriate), newsworthiness, use of diverse sources and ability to meet deadlines. All stories should be written in AP style.

"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. Sources are varied, diverse and offer a complete view of the topic.

"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. Sources are mostly varied, diverse and offer a complete view of the topic.

"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. Sources are repetitive or incomplete.

"D" stories require excessive rewriting, have numerous errors and should not have been submitted. Camera work is unsatisfactory or fails to show important elements. Sources are repetitive or incomplete.

“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.

Students are encouraged to submit their work for consideration to Annenberg Media or the Daily Trojan, 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.

Add/Drop Dates for Session 001 (15 weeks: 8/23/21 – 12/3/21)

Link: <https://classes.usc.edu/term-20213/calendar/>

Friday, September 10: Last day to register and add classes for Session 001

Friday, September 10: Last day to change enrollment option to Pass/No Pass or Audit for Session 001

Friday, September 10: Last day to purchase or waive tuition refund insurance for fall

Tuesday, September 14: Last day to add or drop a Monday-only class without a mark of “W” and receive a refund or change to Pass/No Pass or Audit for Session 001

Friday, October 8: 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, October 8: 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 12: Last day to drop a class with a mark of “W” for Session 001

Course Schedule: A Weekly Breakdown

Week 1 – 8/24

Review syllabus and expectations for class norms. Sign up for ethics/issue presentations, details TBA

Discuss and decide on semester-long beat

Review basics of reporting safety, what makes something newsworthy. Broadcast writing basics.

In class: Students will write a hard news text brief from an assigned fact sheet. This is a diagnostic exercise. *(This can be done as asynchronous participation.)*

Students will write broadcast leads and review together.

Homework: Broadcast leads. Write 10 broadcast leads from material supplied by instructors.

Due next week.

Readings:

Harrower, pp 84-85 (attribution) and pp 94- 95 (covering a beat)

Margaret Sullivan, Ghosting the News, Chapter 1

The Elements of Journalism, Intro and Chapter 1

Annenberg Media social media guidelines (on BB)

Week 2 – 8/31– Learning about a community

Due: Broadcast leads

How do you know who to talk to? How many sources are enough? Review attribution

Using social media to identify sources.

In Class: In an in-class exercise, work in pairs to create source lists with contact information for our beat. You'll use these for your first assignment, a "vox pop." The class will formulate the one or two questions for the homework vox pop assignments. We'll review our source lists in class. What's missing? How can we find more sources from our beat? (*This can be done as asynchronous participation.*)

Broadcast: Vox pop and MOS basics. Review how to do vox pops

<https://www.youtube.com/watch?v=z5BeaGr5SSdk> Radio Rookies

<https://ww2.kqed.org/education/vox-pop-curriculum/> KQED Vox Pops

In class: We'll do a sample "vox pop." You'll work in groups to decide on a question you want answered, and then collect "vox pops" via your phone with people in your pod, apartment, house or peer group. We'll review together in class. (*This can be done as asynchronous participation.*)

Homework: Collect, write and edit a one-minute audio or video "vox pop" in which at least five people answer the one or two questions selected by the class. You can use Zoom or your phone to record your interview subjects. You will write a script, using the template provided, which should contain an introduction and the verbatim, word-for-word description of what people say, and edit your vox pops together. If you're creating a video, identify all the subjects by their full names onscreen. For an audio piece, identify them in an "outro" of your script.

Upload the completed video/audio to Exchange and Blackboard and the script to Blackboard.

Readings:

Harrower, pp 116 - 123 (Feature writing, finding story ideas, feature stories)

Handout on vox pops from Professor Willa Seidenberg <http://resources.uscannenbergmedia.com/2016/08/the-what-why-and-how-of-vox-pops/>

"Elements of Journalism," Chapter 2

Julia Craven and Wesley Lowry, "A Conversation about being Black in the Newsroom,"

<https://slate.com/news-and-politics/2020/07/wesley-lowery-talks-about-being-black-in-the-newsroom-and-the-myth-of-objectivity.amp>

Week 3 – 9/7 – Story Pitches, nut grafs and vos

Due: Vox pop stories

Review vox pop stories.

Issue/ethics presentation #1. Topic: Objectivity. A small group of students will present on this topic, drawing on the readings and other materials, and leading a class discussion. All students will submit a brief written answer to a prompt about this topic. *(This can be done as asynchronous participation.)*

Nut grafs. What's important about this story for your audience?

In class: Find the "nut grafs" in stories

Story pitches. How do you go from a general topic "–housing" – to a specific story with a fresh news angle?

Broadcast: What makes a good video story, and how is that different from a text only story?

In-class: Practice VO and writing to picture

Homework: Write a story pitch for your first text assignment, a 750-word feature story. Write a VO from material supplied by your instructor.

Readings:

Harrower pp 78 – 83 (Interviewing, quotes and attribution)

"Ghosting the News," chapter 2

"Reporting Inequality," Chapter 2, Structural and Systemic Racism (on BB)

Week 4 – 9/14 – Interviews, observation, choosing quotes in text, TV and radio

Due: Story pitch for feature/homework VO

Interviewing and finding sources, taking notes, observations

In class: Practice interviews. Practice observation writing. *(This can be done as asynchronous participation.)*

Broadcast: What makes a good soundbite in TV or radio?

In class: Writing in and out of sound for audio or video

Homework: Write the first draft of your 750-word feature story.

Readings:

Harrower Pp 48-57 (Story structure, rewriting copyediting)

Reporting Inequality, chapter 4, Implicit Bias in Journalism (on BB)

"Ghosting the News," chapter 3

Week 5 – 9/21 Copy editing, story structure

Due: Feature story draft

Issue/Ethics presentation #2. Topic: News Framing. A small group of students will present on this topic, drawing on the readings and other materials, and leading a class discussion. All students will submit a brief written answer to a prompt. *(This can be done as asynchronous participation.)*

Review copy editing

Structuring a feature story

In class: Copy editing practice with peer's first draft. *(This can be done as asynchronous participation.)*

Broadcast: Writing a VSV. Practice in class.

Homework: Complete your feature story.

Readings: Harrower pp 124 – 125 Profiles

"Ghosting the News," Ch. 4

Week 6 – 9/28 Profiles

Due: Feature story

Profiles – What makes someone newsworthy?

In class: Research people for a profile and share with class. Peer feedback.

Broadcast: Shooting sequences and telling a story with pictures. Video profiles.

In class: Shooting sequence practice. (*This can be done as asynchronous participation.*)

Homework: Profile pitch, short video sequence as assigned by instructor.

Readings:

“Elements of Journalism,” chapters 3 and 4

Week 7 – 10/5 Demographic Data

Due: Profile pitch/ short video sequence

In class: Review profile pitches for a 750-word text and 1:00 video story and approve in class. Learning how to retrieve and compile Census data into a brief demographic profile of a place.

Reviewing the Fault Lines method for sources and stories.

In class: Create a list of diverse sources from our beat. Consider a wide variety of diversity. Share in class and revise. (*This can be done as asynchronous participation.*)

Homework:

Write three paragraphs reflecting on our beat. What intersectionality exists in our beat (and all) communities? How do you cover this community/beat as a reporter? A draft of the text profile is due next week.

Readings: Newsroom diversity

Carla Murphy, Introducing the Leavers

<https://source.opennews.org/articles/introducing-leavers-results-survey/>

Letrell Deshan Crittenden and Andrea Wenzel, For BIPOC communities, local news crisis extends beyond major cities.

Elizabeth Greico, U.S. Newsrooms still struggle with racial and gender diversity

<https://betternews.org/u-s-newsrooms-still-struggle-racial-gender-diversity/>

Week 8 – 10/12

Due: Text draft of your profile and reflection written assignment due today.

Individual meetings with instructors

Readings: Harrower 116 – 133 (features and other story styles)

“Elements of Journalism,” Chapter 6

Pacinte Mattar, “Objectivity Is a Privilege Afforded to White Journalists,” <https://thewalrus.ca/objectivity-is-a-privilege-afforded-to-white-journalists/>

Week 9 – 10/19

Due: Text profile final version.

Issue/Ethics #3: Newsroom diversity. A small group of students will present on this topic, drawing on the readings and other materials, and leading a class discussion. All students will submit a brief written answer to a prompt. (*This can be done as asynchronous participation.*)

Review text stories together in class and provide written feedback to peers. (*This can be done as asynchronous participation.*)

Second-day stories, sidebars and localizing national stories. As a class, brainstorm “second-day” stories or sidebars. Decide on second-day stories to pursue.

Broadcast: Shooting a video interview.

In class: Practice shooting interviews

Homework: Video profile is due next class – a 1:00 – 1:30 video. Write a pitch for a “second-day” or sidebar story, 750-1000 words.

Readings: Tomkins, Write from the Heart (on BB)

“Ghosting the News,” Chapter 4

Week 10 – 10/26

Due: Video profile, Sidebar pitch

View video profiles together in class, post written critiques (*this can be done asynchronously.*)

Broadcast: Reporter packages in TV and radio

What goes into a reporter package? How is it different from a VSV? Reporter standups/bridges

In class: Write and edit a reporter package from material supplied by the instructor.

Hands-on edit workshop with FacTech. (*This can be done as asynchronous participation.*)

Readings: Elements of Journalism, Chapter 7

Homework: Write and edit a reporter package from material supplied by the instructor. Write a draft of your sidebar text story.

Readings:

Joshua Benton, Here’s how much Americans trust 38 major news organizations (hint: not all that much!)

<https://www.niemanlab.org/2018/10/heres-how-much-americans-trust-38-major-news-organizations-hint-not-all-that-much/>

[Andrea Wentzel, “Community-Centered Journalism,” Chapter 1](#)

[Summer Fields, What would happen if every journalist defined their own mission?](#)

<https://medium.com/trusting-news/what-would-happen-if-every-journalist-defined-their-mission-e85738df31dd>

Week 11 – 11/2 Solutions journalism

Due: Sidebar draft

Ethics/Issue #4 Trust in News. A small group of students will present on this topic, drawing on the readings and other materials, and leading a class discussion. All students will submit a brief written answer to a prompt. (*This can be done as asynchronous participation.*)

Building trust with an audience/solutions journalism

Solutions Journalism – looking at news coverage through a different lens, and trying to provide answers for communities.

Week 12 – 11/9

Homework: Create a pitch, shooting list and source list for your audio/video reporter package. Finish sidebar text story.

Readings:

Reuters Institute Digital Report 2019, Executive Summary, pages 9 – 30

https://reutersinstitute.politics.ox.ac.uk/sites/default/files/2019-06/DNR_2019_FINAL_0.pdf

“Ghosting the News,” Chapter 5 and Conclusion

Week 13 – 11/16

Due: Pitch, shooting list and source list for your audio/video reporter package. Final text sidebar piece due.

Ethics #5 State of the News industry. A small group of students will present on this topic, drawing on the readings and other materials, and leading a class discussion. All students will submit a brief written answer to a prompt. *(This can be done as asynchronous participation.)*

In class: Live reporting. *(This can be done as asynchronous participation.)*

Homework: First draft of your reporter package due next week. Create a pitch for your final text story, a 1200-word news feature.

Week 14 – 11/23

Due: Reporter package draft, Pitch for final text story.

Review both in class. Work on a source list in class for your final story. *(This can be done as asynchronous participation.)*

Guest speakers, recent alum, TBA

Homework: Draft of your text final story and final reporter package due next week. The final text story is due May 12th at 8:00 a.m.

Week 15 – 11/30

Due: Draft of final text story and final reporter package. Review in class and provide written feedback. *(This can be done as asynchronous participation.)* We'll discuss the final reflection paper.

In class: Fill out course evaluations. You will also provide feedback on the following questions:

- What is one activity or reading that best facilitated your learning and why?
- What is one activity or reading that was least useful to your learning and how would you change it?

CLASSES END – December 3

STUDY DAYS – December 4 - 7

FINALS – December 8-15

FINAL EXAM – Tuesday, December 14, from 7-9 p.m.

We will meet during the final exam on Thursday, December 9, from 7- 9p.m. and review your final stories. Final reflection paper is due at this time.

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.*

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.

About Your Instructors

Justin Pye

Justin Pye is a multi-hyphenate media maven who has produced award-winning news programs. Pye spent years with NBC News producing for Today Show, NBC Nightly, MSNBC and Dateline. He has also led editorial for All Def Digital and produced viral content for attn:

The Morehouse College and UC Berkeley alum is currently an adjunct professor at the University of Southern California. And most recently, he has produced remote television specials for BET and continued working in pitching and development. The well-traveled, nature-lover specializes in character-driven social justice stories and is happiest when using bad grammar with friends and family.

Lauren Lee White

Lauren Lee White is a journalist and an adjunct professor at the USC Annenberg School of Journalism. Her work has appeared in The Guardian, VICE, The Appeal, the Christian Science Monitor, and others.

Lauren recently collaborated with the photojournalist Joseph Rodriguez on his book *LAPD 1994* (The Artist Edition, 2020). In 2018, she was awarded a grant from the Fund for Investigative Journalism to report on sexual misconduct at the Los Angeles County women's jail, and won an award from the Los Angeles Press Club for that work. Lauren was a John Jay College/H.F. Guggenheim Reporting Fellow at the Center on Media, Crime and Justice in 2016 and a Fellow at the USC Center on Public Diplomacy in 2015.

Previously, she worked as a documentary filmmaker in New York City, where she was an instructor with the Tribeca Film Institute, the JFK Center for Performing Arts, Downtown Community TV Center, and Artistic Noise.