JOUR 414: Advanced Digital Media Storytelling
2 Units

Spring 2022 – Tuesdays – 12-1:40 p.m.
Section: 21259D
Location: ANN 413

Instructor: Joy Horowitz
Office: ANN classroom or lobby
Office Hours: 10:45-11:45 a.m., Tuesdays, and by appointment
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Pronouns: she/her

I. Course Description

This course is intended to empower you to produce a multimedia Journalism Senior Project that represents the culmination of the skills and knowledge you have acquired during your time at Annenberg. We anticipate your Senior Project to be **a researched and reported text piece that also brings together some combination of video, audio, stills, interactive graphics and/or other digital elements.** The project is expected to be something new, or must significantly advance a story for which there is past coverage. Through this project, you will develop a showcase for your work as you leave to take up your career outside Annenberg.

Students are encouraged to submit their work for consideration to Annenberg Media or shop it to mainstream media outlets. Visit http://bit.ly/SubmitAnnenbergMedia for more information about the submission and review process.

II. Overall Learning Objectives and Assessment

There are a number of goals and objectives I hope we will accomplish in this course.

- Apply the news judgment, reporting, writing and multimedia skills you've learned to create a publishable multimedia project of long-form journalism.
- Demonstrate a professional-level understanding of context, analysis and diverse news sources in a long-form project.
- Identify different types of narrative writing and hone the type that best suits you.
- Edit and revise your project in accordance with professional standards for long-form, in-depth news stories.
- Assess future employment opportunities and ways to make your case for getting those roles.

Each student produces a substantive and original reporting project on a timely issue that showcases his/her talents as a prospective journalist. It should be a major work of professional quality that requires extensive legwork, interviewing and research and will become the centerpiece of your portfolio. The culminating experience is intended to provide students an opportunity to demonstrate that they have the journalistic skills, ethics and initiative necessary to be a professional journalist.

This final course in the undergraduate journalism core is an independent reporting endeavor. Class sessions provide feedback and structure. Your instructor 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 feedback and support.

III. Description of Assignments

Senior Project

A senior project is not an assigned project based on specific requirements made by an instructor. As an advanced student, you are expected to pitch, conceive and launch the project with an understanding of the requirements and problems you'll face as a journalism professional. I will serve as your editor/producer and as such, will review and advise, but not manage details.

Your success in this course will be measured by your progress through multiple drafts of your Senior Project. Another major factor will be your class participation – your willingness to contribute ideas, to intelligently critique the work of others and to use wisdom by allowing others to air all sides of an issue. The stages of the assignment are listed in the course schedule.

Revisions

Writing for a publication, broadcast or online outlet involves brainstorming, reporting, outlining, writing, rewriting and rewriting again. You will submit a draft for each component (digital, audio/video, text) and each will be graded individually and worth 5% and count for a total of 15% of your final course grade. You will be asked to revise stories until they are polished and publishable as professional work. In making revisions, you will be expected to go beyond "cosmetic" corrections (e.g., fixing typos or spelling errors). Your rewrite should fundamentally improve your story; it may well require additional reporting.

Job search strategy

Many people say finding a job *is* a job. It takes long hours to find the right job and once you find the job, you must apply. If you write a successful cover letter and resume, you *might* get an interview. If you perform well on the interview, that increases your chances of getting hired. This assignment will help you craft an effective resume and cover letter, and practice the interpersonal and rhetorical tools needed to thrive in an interview. In addition, we will discuss the proper way to look for a job and "market" yourself, including updating your online presence.

Students will do the following: Find a job post for the type of job you would apply to when you graduate. If you are not graduating in May, feel free to find an internship or fellowship. You will craft a cover letter for that job and create a résumé that emphasizes your experience, education, job history and skills. The résumé and cover letter will be graded for professionalism, quality of writing and mechanics.

You will sign up for a "mock" interview time slot that will take place during class time on either March 26 or April 2. Please dress in a professional manner as if you were really having an interview. I will take on the role of the person you would be interviewing with at the company and we will conduct an interview for the position you are applying to. An interview sign-up sheet will be passed out in class on March 5.

All job posts, resumes and cover letters are due on Wednesday, March 25 by noon. Please treat this like a real submission deadline for a job. In other words, don't miss the deadline or you will receive an automatic grade deduction of one full grade.

Course Notes And Policies

Multimedia Project

Students will pitch, conceive and launch their original multimedia project in accordance with standards of professional journalism. Students should be able to make a clear and compelling argument for why their project serves the needs of a particular audience – in other words, who is this story for, and why should they care? How is this story informing or enlightening them? Pitches will require significant effort and revision, will be graded, and must be presented to the class before approval.

Your project will either be created on a WordPress site hosted by the university or hand coded using a course template. The WordPress sites are called ASCJcapstone and a link with instructions to your personalized site and handle will be emailed to you early in the semester.

Students are expected to attend all classes and offer helpful feedback to peers using written forms supplied by instructors.

IV. Course Requirements

Your project will either be created on a WordPress site hosted by the university or hand coded using a course template. The WordPress sites are called ASCJcapstone and a link with instructions to your personalized site and handle will be emailed to you early in the semester. If you chose to hand code your site using the template, that will also be available to students mid-semester.

The following criteria will be used to evaluate the quality of your work:

- **Grammar, punctuation, spelling, AP Style/Broadcast Style**. Your project must be free from grammar, spelling and punctuation errors.

- **Accuracy and completeness**. Accuracy is the first rule of journalism. You must tell a complete, factual story, attributed to your first-hand sources.

- **Original Reporting**. This project should rely on original reporting, not aggregation or curation. You must advance the knowledge of your audience. This project should draw on multiple, in-person interviews and observation.

- **Depth of Research.** Content and thoroughness are crucial. Projects must contain source materials that accurately and thoroughly document the issue you have chosen to address. Have you covered the most important or central elements of the topic? Have you drawn on a broad array of sources? Have you documented them appropriately and in news style?

- **Clarity and substance.** Producing a sharp, engaging visual presentation is important. But it must be supported by a thoughtful, well-documented argument. The story should be set forth in a clear, compelling manner, and offer the reader/viewer a substantive experience. The needs of the story should drive format and presentation decisions.

- **Multimedia Elements.** You have numerous multimedia tools at your disposal. Use them to craft a narrative or convey the central idea of your project in a unique, thought-provoking manner. You must also consider whether the digital tools you have chosen are appropriate in making your point. Your project must effectively use a variety of multimedia including digital elements, text, video, audio, etc. The needs of your story should drive the use of multimedia elements and the project's presentation. You will need to determine which multimedia elements help tell that your story in the most effective way

possible. One of your assignments will be submitting a pitch form that helps you to articulate all of your plans.

V. Grading
a. Breakdown of Grade

Assignment	% of Grade
Class Participation (includes peer feedback for final projects)	5%
Senior Project pitch/Oral presentation	10%
Résumé/cover letter/mock interview	15%
Final project text draft	10%
Final project digital draft	10%
Final project video draft	10%
Final Senior Project	40%
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 evaluated in accordance with on professional standards. You will be judged first on the accuracy, fairness and completeness of your stories. All stories must comply with AP style and contain no spelling or grammatical errors. The following criteria will also be used to evaluate projects.

Story topic. The project should uncover a new story or significantly advance an existing story or issue. This story should matter to an audience.

Original reporting and research. The project must contain multiple, diverse sources of information, including original interviews and documents, gathered by the student. This project must be based on first-hand, in-person reporting.

Choice of format. The project must incorporate at least one additional multimedia element (audio clip, video, graphics, timeline) that adds to the audience's knowledge, chosen because it is the best format to convey this information.

Clarity of argument and story structure. The project should have a clear narrative, and make a cogent and compelling argument.

Quality. Writing and multimedia elements should meet professional standards. This means clear, elegant prose; well-composed and edited video, audio, and photos; and graphics or digital elements that are easy to read and add to the audience's knowledge. The overall layout should display a knowledge of good design in choice of font, color and scale.

"A" stories meet all of the above criteria. They are publishable.

"B" stories require more than minor editing and have a few style or spelling errors or one significant error of omission.

"C" stories need considerable editing or rewriting and/or have many spelling, style or omission errors.

"D" stories require excessive rewriting, have numerous errors and should not have been submitted.

"F" stories have failed to meet the major criteria of the assignment, are late, have numerous errors or both. 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.

d. Assessment Criteria
- Originality
- Clarity, accuracy and impact
- Quality of research
- Journalistic principles
- Quality of writing & storytelling skills
- Interviewing skills
- Overall flow (transitions, logic, positioning, etc.)
- Aesthetic quality of images and video (composition, editing, etc.)

e. Grading Timeline

Unless otherwise noted, all assignments will be graded and returned to students with feedback within one week of submission.

VI. Assignment Submission Policy

We are using professional journalistic standards for this course. As such, deadlines are firm and may not be negotiated. It is important that you are able to meet deadlines, not only for your course grade, but to prepare you for the demands of the professional workplace. Therefore, any work turned in late without prior arrangements will receive a zero.

All text drafts must be submitted in a Word document via Blackboard using Turn-it-in. **Be sure to carefully check all of your work. Plagiarism is a serious offense in journalism and the school. Any work that contains language or ideas of others without attribution will result in a grade of F and additional consequences.** Multimedia and video elements should be submitted using Blackboard and Xchange.

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.

VII. Required Readings and Supplementary Materials

There is not a required text for this course, but reading Strunk and White "Elements of Style," Stephen King's "On Writing" and William Zinssner's "On Writing Well" is strongly encouraged. Required readings are included in the syllabus and others will occasionally be distributed via Blackboard. The readings will be discussed in class, and they will help inform the assignments for this course. If time permits, I hope we can also discuss a part of "Peril," by Bob Woodward and Robert Costas — an excellent primer on the investigative journalism process — as well as excerpts from George Saunders' sublime book on writing, "A Swim in a Pond in the Rain."

As journalists, it is imperative you become a daily news consumer. Watch, read and check news sources every day. You must follow the news and be familiar with what is going on around the world, the country, California, and Los Angeles. You should read the LA Times and New York Times and Washington Post every day. As Annenberg students, you have access to free digital subscriptions.

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/

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 (15 weeks: 1/10/2022 – 4/29/2022); Final Exam Period: 5/4-11/2022

Link: https://classes.usc.edu/term-20221/calendar/
Last day to add: Friday, January 28, 2022
Last day to drop without a mark of "W" and receive a refund: Friday, January 28, 2022
Last day to change enrollment option to Pass/No Pass or Audit: Friday, January 28, 2022 [All major and minor courses must be taken for a letter grade.]
Last day to add/drop a Monday-only class without a mark of "W" and receive a refund or change to Audit: Tuesday, February 1
Last day to withdraw without a "W" on transcript or change pass/no pass to letter grade: Friday, February 25, 2022 [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 per cent mark of the session in which the course is offered) to avoid tuition charges.]
Last day to drop with a mark of "W": Friday, April 1, 2022

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/Daily Activities	**Readings and Homework**	**Deliverable/Due Dates**
Week 1 **Date: 1/11**	Introduction, syllabus review, multimedia requirements, class readings and deadlines. How to find and research fresh story ideas. What is a culminating project? How does this course (and your final project) relate to your career field?	Work on project pitches for week 4 and 5.	Sign up for class presentations of exemplary stories, which will receive written feedback and must be shared by email with the class one-week prior to assigned date.

| Week 2
Date: 1/18 | Who is your audience? What is your ideal target publication?

How to pitch: Review pitch form

Although the "spine" of the story involves words (either written or spoken) multimedia elements will make your project "pop."

How do you choose what works best for your project? What can you get done in the time you have?

Digital elements review/discussion. Creating a place, establishing a point of view, defining characters, and setting a pace.

How do visual elements enhance your project?

Guest Speakers: *Digital Lounge staff Josh Logan will discuss the Word-Press and the plug and play coding template today at the beginning of class.* | http://www.nieman-lab.org/collection/pre-dictions-2018/

https://www.forbes.-com/sites/haroldsirkin/2017/05/11/reality-check-on-starting-pay/#6ffbe4f7c9ad

WordPress tutorials:
http://www.annen-bergdl.org/tag/web-design/

https://www.canva.-com/learn/design-el-ements-principles/ | [**MLK Day:** Monday, January 17] Students will sign up for class pitch times on either 2/1 or 2/08. |

| Week 3
Date: 1/25 | 1st Person Reporting: Discussion on "journalistic objectivity" and transparency. Now, more than ever, a strong voice or "point of view" is demanded in longer print pieces.

How do you develop a distinct voice? | https://www.newyorker.com/magazine/2019/10/21/my-years-in-the-florida-shuffle-of-drug-addiction

http://www.latimes.com/projects/la-me-framed/#chapter1

https://www.washingtonpost.com/national/after-newtown-shooting-mourning-parents-enter-into-the-lonely-quiet/2013/06/08/0235a882-cd32-11e2-9f1a-1a7cdee20287_story.html

http://articles.latimes.com/2009/jun/07/world/fg-buchenwald7

http://joyhorowitz.com/Essays-and-Articles/my-bubbes-tessie-is-93-pearlie-92-the-strongest-women-i-know.html | |
| Weeks 4 and 5
Date: 2/1 and 2/8 | Final senior project pitches/presentations in class.

Note: Instructor must approve your final project choice before you begin work on your topic. | See readings in Blackboard. | All senior project pitches due.

Half of the class will present on 2/1 and the other will present on 2/8.

Note: The project pitch requires that you have a commitment from at least two people involved in your project. The pitch should include your research and any key data about your story. |

Week 6 **Date: 2/15**	How to edit your work for content, conclusiveness, flow, pace and precision.	https://www.newyorker.com/culture/culture-desk/how-alexandra-bell-is-disrupting-racism-in-journalism https://theintercept.com/2018/11/29/hakeem-jeffries-joe-crowley-house-democratic-caucus-chair/ https://www.weeklystandard.com/william-kristol/still-a-republican https://www.latimes.com/politics/la-me-pol-midterm-california-ballots-20181109-story.html https://www.latimes.com/politics/la-pol-ca-on-politics-column-20170928-story.html	[**President's Day:** Monday, February 21]
Week 7 **Date: 2/22**	Guest speaker: TBA We will review interview techniques, proper cover letter and resume writing and discuss the interview assignment due upon our return from Spring Break in March.	Continue reporting your story	

Week 8 **Date: 3/1**	Overcoming road-blocks. How do you know when you have enough? What to do when you feel "stuck" on a story?		Sign up for mock interview slots
Week 9 **Date: 3/8**	Individual project check-in with your professor		
Spring Break **Date: 3/15**	No Classes	Readings: https://www.thebal-ance.com/cover-let-ters-4073661 http://money.cnn.-com/2017/11/16/pf/how-to-write-cover-letter/index.html https://www.the-muse.com/advice/how-to-answer-the-31-most-common-inter-view-questions https://money.us-news.com/money/ca-reers/interviewing/articles/know-these-interview-questions-and-how-to-answer-them	HAPPY SPRING BREAK!
Weeks 10 and 11 **Date: 3/22 and 3/29**	Students will meet with their instruc-tor in 20-minute intervals for a mock job inter-view. Half of the class will meet on 3/22 and the other will meet on 3/29 — TBD whether in-person or virtual interviews.	See readings in Black-board.	**Cover letter and resume due via Black-board 3/21 by noon!**

Week 12 **Date: 4/5**	Draft of digital component presented in class for instructor/peer review. TBD Guest speakers: Recent grads (TBD) will discuss their jobs, the job process and give advice on the field of journalism.	http://www.latimes.com/politics/la-pol-ca-california-property-taxes-elites-201808-htmlstory.html	**Draft of component 1 (digital) due today by noon.**
Week 13 **Date: 4/12**	Draft of video/audio component #2 presented in class for instructor/peer review.		**Draft of component 2 (audio/video) due today by noon.**
Week 14 **Date: 4/19**	Draft of text component #3 due to instructor via Blackboard by noon, 4/19. Please only submit Microsoft Word or Google Docs, not PDF's. Peer review in class of draft text.	Study all feedback and prepare revisions for Final Capstone Project.	**Draft of component 3 (text) due today by noon.**

Week 15 Date: 4/26 — FINAL CLASS MEETING	Marketing yourself. What does your online presence say about you? How to pitch your completed project to a news outlet and add it to your online presence. Surviving as a free-lancer GUEST SPEAKER: TBA How to get to the people who can help you get the job/opportunity you want	FINISH REVISIONS FOR DIGITAL, VIDEO/AUDIO AND TEXT COMPO-NENTS AND INPUT INTO WORDPRESS OR CODING TEMPLATES.	Students will submit their USC Course Evaluations in class.
FINAL EXAM **Date: Wed, 5/11**	Summative experi-ence		**Final projects are due today by 2 p.m.**

XI. Policies and Procedures

Electronics and Attendance Policy

Since this is a core class, it's imperative that we respect each other's work and time. That means no use of laptops or electronic gear, including cell phones, for anything except note-taking or in-class assignments — except during our class breaks. If you feel compelled to check your Instagram or Twitter feed, you'll have an opportunity during our break. Otherwise the policy will be strictly adhered to. Missed classes will only be excused by prearranged dis-cussion with the instructor, otherwise attendance will be incorporated into class participation.

Communication

Students are encouraged to contact the instructor outside of class during office hours or at a prearranged meeting time. Please feel free to contact me by email or text and I'll do my best to respond within 24 hours. Classroom dis-cussions will reflect a culture of inclusion and belonging — all voices are respected. If microaggressions arise affect-ing students' ability to learn, the instructor will resolve disputes in a timely manner.

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 by 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/note-takers/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.

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.

XII. About Your Instructor

Joy Horowitz, nominated for a Pulitzer Prize for her environmental reporting at the *Los Angeles Times*, began her journalism career as a copy girl and sports reporter for the *Los Angeles Herald-Examiner*. She has freelanced for a range of national publications, including the *New York Times*, the *New Yorker*, *Vogue* and *Time.* She is the author of a memoir, "Tessie and Pearlie: A Granddaughter's Story," (Scribner) and an environmental investigation, "Parts Per Million: The Poisoning of Beverly Hills High School" (Viking). She was awarded a National Health Journalism Fellowship in 2011, which led to the publication of "Parkinson's Alley" for *Sierra Magazine*, documenting a link between a higher incidence of Parkinson's disease in Central Valley Farm towns and pesticide contamination of water wells. Other grants and awards include those from the Ford Foundation, California Endowment, National Tropical Botanical Gardens Environmental Journalism Fellowship, Columbia University Robert Butler Aging Center and TS Eliot Foundation's 2019 Writers Residency. A graduate of Harvard and Yale Law School, she has taught writing and journalism at Yale, Harvard, Northeastern and USC's Annenberg School since 2015. Currently, she is a contributing editor to the Los Angeles Review of Books.