



**JOUR 519: Advanced Writing and Reporting
for Magazine and the Web**
4 units

Spring 2023 – Thursdays – 9 a.m.-12:20 p.m.

Section: 21086D

Location: ASC 230

Instructor: Laura Castañeda, Ed.D.

Office: ASC 121-C

Office Hours: Tuesdays, 1-3 p.m.; Thursdays, 1-3 p.m.; or by appointment

Contact Info: lcastane@usc.edu; 213-821-0762 (o); 323-445-0762 (c).

Pronouns: she, her, ella

Course Description

Welcome to JOUR 519, which focuses on reporting and writing magazines articles for print or online publications. The joy of magazine writing is the freedom to choose what you what to write about, and how you want to present the story. You are no longer necessarily tied to a word length or the hard news, inverted pyramid style, although you of course must still adhere to the highest standards of reporting and writing. Magazines, both print and online publications, publish everything from personal essays, profiles and how-to articles to first-person experiential articles, reported essays, investigative articles and more.

For this class, you will be required to produce two pieces (one short and one long) that must include embedded links such as photos, charts, info graphics, etc. We will analyze the non-fiction and magazine markets and explore employment and freelance opportunities. We also will discuss general market magazines that are designed to appeal to the mass market, such as Parade and People, to niche publications aimed at specific audiences like LATaco, The Root, Teen Vogue, Ms. Magazine, Hispanic Living, Black Enterprise, Out and many others. Students will be encouraged to publish their pieces in the Annenberg Media Center or to try and freelance their stories.

In fact, pitching your stories will earn extra credit, whether or not they get published.

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. *Capsule Magazine, a new Annenberg Media publication, will launch this semester, and is focused on creative non-fiction and longform reported stories.*

Student Learning Outcomes

By the end of this course, you will:

- Understand how magazine markets operate
- Acquire the analytical skills necessary to learn what works and what doesn't work for magazine pieces
- Learn to research, develop and pitch story ideas to magazine publications
- Learn to report and write magazine pieces for appropriate publications
- Demonstrate knowledge of magazine markets and the reporting and writing of magazine pieces

Recommended Preparation: A basic newswriting and reporting course is recommended but if you haven't taken such a class, I can provide you with some extra readings about reporting basics.

Description and Assessment of Assignments

You must choose a publication to research and then present a report detailing its history, focus, size (readers and employees), types of articles it publishes, how its website differs from its print publication, what type of work it accepts from freelancers, how freelancers can pitch stories, whether it offers internships and how to break into an entry-level job there.

You must sign up to lead a class discussion about the week's main reading. Included in the discussion: the topic, sources, quotes, tone, description, research/reporting, the writing, and who/what was left out of the story, among other things.

You must also sign up to share a long-form piece with the rest of the class that they find on their own this semester and discuss its strengths and weaknesses.

Two story pitches and stories must be produced for class. Story No. 1 is a reported Op-Ed/Commentary/Essay (minimum 750 words), and Story No. 2 is the final, which is at least 2,500 words long and will be produced in pieces – a reported pitch, two reporters' notes, a first draft and a final draft.

Assignment Deadlines (please make note):

Class Reading Discussion Lead: **each student chooses date**

Sharing of long-form piece: **each student chooses date**

Story No. 1 Pitch: **Jan. 26**

Magazine Report: **Feb. 2**

Story No. 1: **Feb. 16**

Story No. 2 Pitch: **March 2**

Reporters Note 1: **March 23**

Reporters Note 2: **April 13**

Story No. 2 (Draft): **April 27**

Story No. 2 (Final): **May 9.**

Course Notes and Policies

All Power Point Slides will be posted to Blackboard, and all assignments should be uploaded to Blackboard in Word documents by the designated deadlines. Rubrics for each assignment also will be posted to Blackboard.

Required Readings, hardware/software, laptops and supplementary materials

There is no required textbook for this course. All required readings will be posted on Blackboard.

All USC students have access to the AP stylebook via the USC library.

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

Students will be graded on adherence to AP style in assignments, including when writing about race and ethnicity. The updated AP style guidelines include capitalizing Black and deleting the hyphen in terms such as Asian American.

The following style guides will be available on BB:

NLGJA Stylebook on LGBTQ Terminology: <https://www.nlgja.org/stylebook/>

Native American Journalists Association: <https://najanewsroom.com/reporting-guides/>
 National Association of Black Journalists: <https://www.nabj.org/page/styleguide>
 Asian American Journalists Association: <https://aaja.org/2020/11/30/covering-asia-and-asian-americans/>
 The Diversity Style Guide: <https://www.diversitystyleguide.com>
 The NAHJ Cultural Competence Handbook: <https://nahj.org/wp-content/uploads/2020/08/NAHJ-Cultural-Competence-Handbook.pdf>
 Transjournalist Style Guide: <https://transjournalists.org/style-guide/>
 SPJ Diversity Toolbox: <https://www.spj.org/diversity.asp>

Annenberg also has its own style guide that students can access through the app Amy the Stylebot on the Annenberg Media Center's Slack workspace. Annenberg's style guide is being developed with input from students, and whether or not students use our guide, they can provide valuable input here: <http://bit.ly/annenbergediting>

In addition, Annenberg Media's Guide for Equitable Reporting Strategies and Newsroom Style (<https://bit.ly/AnnMediaEquitableReportingGuide>) created by students, has detailed guidelines on thoughtful language and best practices for creating journalism respectful and reflective of a diverse world. Along with other useful resources, it can be found on Blackboard and is incorporated into Amy the Stylebot (mentioned above).

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 to assist students with issues that limit their ability to participate fully in class. Please reach out to a professor and/or advisor for help connecting with these resources. They include the Annenberg Student Success Fund, 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, and other scholarships and awards.

News Consumption and Knowledge of Current Events

As journalists or students in a journalism course, you should keep up with what is happening on campus, in the Los Angeles area, in the United States and around the world. This will help you become an informed citizen – and generate story ideas.

USC provides subscriptions for students, staff and faculty to The New York Times and the Los Angeles Times, as well as the Wall Street Journal. Through the USC library, you have access to many regional news outlets and a variety of publications that cover specific communities.

Listen to NPR and news radio, watch local and national television news, read news email newsletters and push alerts and follow news organizations social networks, including Twitter, Post, Mastodon, Instagram and TikTok.

You should be familiar with publications covering the many communities of Los Angeles such as The Los Angeles Sentinel, The Los Angeles Blade, The Los Angeles Wave, La Opinión, L.A. Taco, The Eastsider, The Armenian Weekly, High Country News, the Asian Journal and others.

You should follow the Daily Trojan and uscannenbergmedia.com, including USC student-led verticals Dímelo and Black and Elevated. You're encouraged to sign up for Nieman Lab's newsletter, which publishes brief articles on important media issues. Following the news will sharpen your judgment and provide good (and bad) examples of the state of mainstream journalism. There are likely many other publications that you follow that you are encouraged to share with your fellow students.

Class Attendance and Late Assignments:

Class attendance is required unless you are ill or there is another emergency (please try to email me before class if that's the case). Otherwise, you will not be able to make up missed in-class work. Same goes for deadlines. If you need an extension due to illness or an emergency, please contact me. Otherwise, late assignments will be accepted, but points will be docked.

Grading

a. Grading Breakdown

Assignment	Points	% of Grade
Magazine Report	100	10%
Magazine Article Share (CR/NC)	100	5%
Class Reading Discussion (CR/NC)	100	5%
In-Class Assignments (CR/NC)	100	5%
Story No. 1 (Reported Essay Pitch)	100	5%
Story No. 1 (Reported Essay)	100	20%
Story No. 2 (Final story pitch)	100	5%
Reporter's Note #1	100	5%
Reporter's Note #2	100	5%
Story No. 2 (First Draft)	100	5%
Story No. 2 (Final Draft)	100	30%
Total	1100	100%

b. Course Grading Scale

Letter grades and corresponding point value ranges.

Letter grade and corresponding numerical point range		
95% to 100%: A	80% to 83%: B-	67% to 69%: D+ (D plus)
90% to 94%: A- (A minus)	77% to 79%: C+ (C plus)	64% to 66%: D
87% to 89%: B+ (B plus)	74% to 76%: C	60% to 63%: D- (D minus)

84% to 86%: B	70% to 73%: C- (C minus)	0% to 59%: F
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c. 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 accuracy and truthfulness in their stories. Good journalism prioritizes transparency, context and inclusivity. All stories should be written in AP style unless Annenberg style conflicts, in which case students can follow Annenberg style.

The following standards apply to news assignments.

“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.

For assignments other than conventional news reporting, quality of research and clarity of expression are the most important criteria. In research papers, good research should be presented through good writing, and good writing should be backed up by good research. Clarity of expression includes thoughtful organization of the material, insight into the subject matter and writing free from factual, grammatical and spelling errors. Research should draw on a diverse range of sources.

Add/Drop Dates for Session 001

Last day to add: Friday, Jan. 27, 2023

Last day to drop without a mark of "W" and receive a refund: Friday, Jan. 27, 2023

Last day to change enrollment option to Pass/No Pass or Audit: Saturday, Jan. 28, 2023 [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, Jan. 31, 2023

Last day to withdraw without a "W" on transcript or change pass/no pass to letter grade:

Friday, Feb. 24, 2023 [Mark of "W" will still appear on student record and STARS report and tuition charges still apply.]

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

Last day to drop with a mark of "W": Friday, April 7, 2023

Course Schedule: A Weekly Breakdown

A weekly schedule of the topics, readings, and deliverables for the course.

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. In addition, all must be complete before we meet for class that day.*

Week 1 – Jan. 12 – Review syllabus/course requirements; Story Analysis

We will review the syllabus and course requirements.

We discuss what differentiates online magazines or online versions of magazines from print magazines (not much!)

We will review how to read and analyze a magazine article (we will use as an example the Gersen article, which you should have read before class today).

In-Class: Analyze the Gersen article. Short writing assignment: prompt will be given in class. Upload to Bb.

Homework: Select a magazine to report on. Upload to Bb a short **paragraph** describing *why* you chose this publication, as well as a **link** to this publication. Due next week. You are simply **choosing the publication** for your report, not completing the report, which is due Feb. 2. Start thinking about your first story pitch (reported essay), which is due **Jan. 26**.

Readings on BB:

["What if Trigger Warnings Don't Work?"](#) by Jeannie Suk Gersen, The New Yorker.

["Print vs. Online: New Polling Shows Magazine Readers Still Prefer Print,"](#) by Charlotte Tobitt. Press Gazette.

Week 2 – Jan. 19 – Story Ideas; Perfecting the story pitch

Finding story ideas is one of the biggest challenges for students and veteran journalist alike. But there are strategies that can help you find stories. We also discuss how to find story ideas, then how to perfect a pitch, which begins with targeting the right publication.

Guest Speaker: Katherine Xue-Yi Reynolds Lewis (**unconfirmed**), a freelance writer whose piece for *Mother Jones* (linked below) became a best-selling book titled, “The Good News About Bad Behavior.”

In-class: Share which magazine you’ve selected to research. Discuss ProPublica story.

Readings on BB:

“She Wasn’t Ready for Children. A Judge Wouldn’t Let Her Have an Abortion,” by Lizzie Presser, NYTimes magazine.

<https://www.nytimes.com/2022/11/29/magazine/teen-pregnancy-abortion-judge.html?smid=nytcore-ios-share&referringSource=articleShare>

And here is a sampling of Ms. Lewis’ work:

[What if Everything You Knew About Discipling Kids was Wrong?](#)

[Our Skulls Are Out-Evolving Us](#)

[Autism Is an Identity, not a Disease: Inside the Neurodiversity Movement](#)

Homework: Story Pitch No. 1 due next week, Jan. 26. Keep working on magazine report, due Feb. 2.

Week 3 – Jan. 26 – Columns, commentaries, Op-Eds, Personal Essays; How-To Stories and Guides

Freelancers as well as staff writers can often write columns, commentaries, and Op-Eds. We discuss the differences between these types of pieces and how to freelance them.

We also discuss How-to Stories and Guides, which can be pegged around holidays and freelanced.

Readings on Bb:

“The Opposite of Schadenfreude is Freudenfreude. Here’s How to Cultivate it,” by Juli Fraga. New York Times.

What do Aries, Leos and Libras Want? Find the Best Gift Based on Their Zodiac Signs,” by Julia Carmel.

[Column: Latino support for Karen Bass shows voters rejecting Black-brown strife](#)

In-Class: Discuss and analyze the week’s stories. Review story pitches.

Homework: Magazine reports due next week, Feb. 2.

Week 4 – Feb. 2 – Writing Longer stories

Writing longer stories seems like it might be easier but that’s not necessarily so. We can run into trouble with too much material, fuzzy focus and a lack of structure. We also must keep the

reader's attention for longer periods of time and have a strong ending.

Guest Speaker: LATimes' Column One Editor Steve Padilla. He is editor of the Los Angeles Times showcase feature [Column One](#), a graduate of the USC J-School and former Editor-in-Chief of the Daily Trojan.

In-Class: Discuss and analyze today's reading. Discuss Magazine reports.

Readings on Bb:

["The Safe Space that Became a Viral Nightmare,"](#) by Sarah Viren. NYT Magazine,

Homework: Keep working on Story No. 1, due Feb. 16.

Week 5 – Feb. 9 – Consumer Stories

Some of the easiest ways to break into a publication is through shorter, quicker consumer stories, or stories about anything that affects our pocketbooks. These stories can also become very complicated very quickly, of course, and have been the subjects of deep investigative reporting projects.

In-Class: Discuss and analyze today's readings.

Readings on BB:

["Minority Neighborhoods Pay Higher Car Insurance Premiums Than White Areas with the Same Risk,"](#) by Julia Angwin, et al. ProPublica and Consumer Reports.

Homework: Story No. 1 due next week, Feb. 16.

Week 6– Feb. 16 – Entertainment Reporting and Writing

The dream for many reporters is to cover arts, entertainment and culture. But this type of reporting can have its challenges due to the restrictions that publicists often place on the questions that can be asked. At the same time, coverage can be fun as well as deep.

Guest Speaker: Tomás Mier, Rolling Stone Magazine. Previously, he was a digital music writer at People Magazine, where he has also worked as a writer. Mier earned his bachelor's degree in journalism from the University of Southern California, where he held various editorial roles, including serving as editor-in-chief at the Daily Trojan.

In-Class: Discuss Story No. 1; today's readings.

Readings on Bb:

Homework: Pitch for Story No. 2 is due March 2.

And here's a sampling of Mr. Mier's writings:

[Archives](#)

Week 7 – Feb. 23 – Researching and Reporting for in-depth articles

Magazine articles must be bullet proof, but not all have their own fact-checkers. We discuss how to conduct valid research, how to verify your reporting and how to write with a *point of view* without being biased. We also learn how to prep and conduct various types of interviews (email, phone, in-person and immersive).

In-Class: Discuss and analyze today's readings.

Readings on Bb:

[“We Need to Take Away the Children,”](#) by Caitlin Dickerson. The Atlantic.

Homework: Keep working on pitch for Story No. 2.

Week 8 – March 2 – Sports Writing

Sports is more than scores and stats, it is a cultural phenomenon, a business, and a form of global diplomacy. It can anger and touch the soul. It's also a lot of fun.

Guest Speaker: USC Prof. Miki Turner. After a successful career as an award-winning journalist, author and producer, Prof. Turner now teaches photojournalism, sports commentary, digital storytelling and a sports production class. Previously, she held positions at ESPN, the NFL Network, MSNBC, AOL, BET and several newspapers.

In-Class: Discuss Story No. 2 pitches. Discuss and analyze today's readings.

Readings on BB:

[Untold](#), by Tom Junod and Paula Lavigne. ESPN.com **Editor's note from story. Please see me if you prefer not to read and discuss this story in class: This story contains explicit language and graphic descriptions of sexual violence and a murder investigation.**

Homework: Keep working on Story No. 2 once pitches are approved.

Week 9 – March 9 – Writing Profiles

Profiles can be short or long. But no matter the length, they need to sing with detail, quotes from the subject, quotes from friends and foes of the subject, snappy story structure and more. We also discuss the news hook/story angle.

In-Class: Keep working on Story No. 2. Discuss and analyze today's readings.

Readings on BB:

[“Hannah Nikole-Jones Keeps Her Eye on the Prize,”](#) by Alexis Okeowo. Vanity Fair.
[“Cartoonist Lalo Alcaraz wants to expose our nation's inhumanity,”](#) by Michael Cavanaugh, Washington Post.

Homework: Keep working on Story No. 2. Notes due March 23.

March 13-17 – Spring Break

Week 10 – March 23 – Travel and Food Writing

The ultimate dream job – get paid to travel, eat and write about it. We discuss the various outlets for these types of stories, travel stories close to home, and the increasing hunger for all things “food.”

In-Class: Notes for Story No. 2 due today. (Discuss and analyze today’s readings.)

Readings on Bb:

“The Gatekeepers Who Get to Decide What Food is Disgusting,” By Jiayang Fan. The New Yorker,

Homework: Keep working on Story No. 2.

Week 11 – March 30 – Women’s and Men’s magazines

Women’s and men’s magazines have been around for more than 100 years in the U.S. and have served a distinct purpose. They still exist, as evidenced by the popularity of Men’s Health and GQ as well as Vogue and Ms.

In-Class: Discuss and analyze today’s article.

Readings on BB:

[“Will Welch Leads ‘GQ’ to a New Masculinity,”](#) by Sandra E. Garcia.

[“After Roe V. Wade Reversal, Readers Flock to Publications Aimed at Women,”](#) by Katie Robertson,

Homework: Keep working on Story No. 2.

Week 12 – April 6 – Other “niche” publications

Out magazine for the LGBTQ+ Community, Teen Vogue for young women, Ms. Magazine for older women, Men’s Health for middle-aged men, The Root and Black Enterprise for African Americans, Latina and L.A. Taco for the Latinx community – the list goes on. Hundreds of publications exist to serve hundreds of communities.

In-Class: Analyze and discuss today’s article.

Readings on Bb:

“After

[“Nose bleeds and cancer in Los Angeles: A Troubling Look at the Oil Fields in our Back Yards,”](#) by Grist, Capital & Main and LATaco.

Homework: Keep working on Story No. 2. Notes due next week.

Week 13 – April 13 – How to make a living a freelance writer

Working for yourself can be a love/hate proposition. On the plus side, you can set your own hours and in theory, work on projects you are passionate about. On the downside, it can be isolating, it can be hard to collect payment in a timely manner, pay can be low and you have need to work side hustles to make ends meet.

Guest speaker: Freelancer John McDermott, who writes for Esquire and GQ, among others.

Here is a sample of of Mr. McDermott's work:

[Eat the Rich: The GameStop Saga Fails Its Heroes—And Villains](#)

[Lake Bell Wants to Help You Find Your Voice](#)

In-Class: Discuss and analyze today's readings. Peer review of outlines.

Readings on Bb:

["The Long Shadow of Eugenics in America,"](#) by Linda Villarosa. NYT Magazine.

Homework: Reporters Notes No. 2 due today.

Week 14 – April 20 – Field Trip

Class field trip to Variety magazine.

Homework: Draft of Story No. 2 due next week for peer review.

Week 15 – April 27 – Peer review of Story No. 2 drafts due today.

Review of first drafts, course wrap-up, course evaluation.

Final: Tuesday, May 9, 8-10 a.m. Please upload final draft of Story No. 2 to Bb in a Word doc.

Classes end – April 28

Study Days – April 29-May 2

Exams – May 3-10

Commencement – Friday, May 12

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

Academic Conduct

The USC Student Handbook (<https://policy.usc.edu/wp->

content/uploads/2022/09/USC_StudentCode_August2022.pdf)

Academic Integrity

USC's Unifying Value of integrity is a foundational principle that inspires the community to match its values to its actions. Academic integrity is ultimately the sole guarantor of the legitimacy of one's education, and therefore, is vitally important not just for oneself, but for the entire USC community. The value of all USC degrees is negatively impacted by violations of academic integrity. In the classroom, general principles of academic integrity include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles.

Academic Integrity violations (academic dishonesty) include, but are not limited to: Plagiarism and Cheating

- The submission of material authored by another person but represented as the student's own work, whether that material is paraphrased or copied in verbatim or near-verbatim form.
- Re-using any portion of one's own work (essay, term paper, project, or other assignment) previously submitted without citation of such and without permission of the instructor(s) involved.
- Improper acknowledgment of sources in essays or papers, including drafts. Also, all students involved in collaborative work (as permitted by the instructor) are expected to proofread the work and are responsible for all particulars of the final draft.
- Acquisition of academic work, such as term papers, solutions, or other assignments, from any source and the subsequent presentation of those materials as the student's own work, or providing academic work, such as term papers, solutions, or assignments that another student submits as their own work.

USC School of Journalism Policy on Academic Integrity

https://catalogue.usc.edu/preview_entity.php?catoid=16&ent_oid=3459

"Since its founding, the 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."

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.

Students and Disability Accommodations:

USC welcomes students with disabilities into all of the University's educational programs. The Office of Student Accessibility Services (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should

be done as early in the semester as possible as accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

988 Suicide and Crisis Lifeline - 988 for both calls and text messages – 24/7 on call

The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline is comprised of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL) – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

Office for Equity, Equal Opportunity, and Title IX (EEO-TIX) - (213) 740-5086

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.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

The Office of Student Accessibility Services (OSAS) - (213) 740-0776

OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

USC Campus Support and Intervention - (213) 740-0411

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

Diversity, Equity and Inclusion - (213) 740-2101

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

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) 442-1200 – 24/7 on call
Non-emergency assistance or information.

Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC)

A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

Occupational Therapy Faculty Practice - (323) 442-2850 or otfp@med.usc.edu

Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.

Annenberg Student Success Fund

<https://annenberg.usc.edu/current-students/resources/annenberg-scholarships-and-awards>

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.

Annenberg Student Emergency Aid Fund

<https://annenberg.usc.edu/current-students/resources/annenberg-scholarships-and-awards>

Awards are distributed to students experiencing unforeseen circumstances and emergencies impacting their ability to pay tuition or cover everyday living expenses. These awards are not intended to cover full-tuition expenses, but rather serve as bridge funding to guarantee students' continued enrollment at USC until other resources, such as scholarships or loans, become available. Students are encouraged to provide as much information in their application, as well as contact their academic advisor directly with questions about additional resources available to them.

About Your Instructor

Dr. Laura Castañeda, Ed.D. is a Professor of Professional Practice and the Associate Dean for Diversity, Equity, Inclusion and Access at Annenberg. She has been a staff writer and columnist for *The San Francisco Chronicle* and *The Dallas Morning News*, and a staff writer and editor at *The Associated Press* in San Francisco, New York, and Mexico. She has freelanced for a range of publications including *The New York Times*, *USA Today's Hispanic Living* and *Back to School magazines*, and *TheAtlantic.com*, among others. Scholarly articles have appeared in the journals *Media Studies* and *Journalism and Mass Communication Educator*. She co-authored "The Latino Guide to Personal Money Management" (Bloomberg Press 1999) and co-edited "News and Sexuality: Media Portraits of Diversity" (Sage Publications 2005). Castañeda was awarded the 2019 Barry Bingham Sr. Fellowship by the American Society of News Editors in recognition of an educator's outstanding efforts to encourage students of color in the field of journalism. She earned undergraduate degrees in journalism and international relations from USC, a master's degree in international political economy from Columbia University and was awarded a Knight-Bagehot Fellowship in business and economics reporting from Columbia. Her doctorate is from USC's Rossier School of Education. She served as Associate Director of the J-School for four years before returning to faculty.