



SYLLABUS: COMM 4202

FEATURE WRITING

SPRING 2018

Course overview

This face-to-face course will serve as an introduction to the art and craft of writing for feature articles from a practical perspective. We will work together to examine the skills of feature writing, and how to identify, report, create and possibly sell feature pieces. Like news, features are built from facts. Nothing in them is made up or embellished. But in features, these facts are imbedded in or interwoven with scenes and small stories that show rather than simply tell the information that is conveyed. Features are grounded in time, in place and in characters that inhabit both. Often features are framed by the specific experiences of those who drive the news or those who are affected by it. They are no less precise than news. But they are less formal and dispassionate in their structure and delivery. This class will foster a workshop environment in which students can build appreciation and skill sets for this particular journalistic craft.

Instructor

Instructor: Nicole Kraft

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Phone number: 614-620-2476

Office hours: M 10am-2pm

Catalog course description

This hands-on, active-learning course will teach students how to identify, research, report and write non-fiction feature articles that combine fact-based journalistic writing with non-fiction writing techniques, including characters development, description and narrative arc.

Course learning outcomes

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

1. Write short- and long-form journalistic articles that utilize narrative story telling and human sources.

2. Focus stories along a single, clearly articulated theme that is carried throughout the entire article.
3. Comprehensively interview article subjects so that they provide anecdotes and narrative stories.
4. Gain an understanding of different feature article types, including profiles, immersion, Q&A and investigative.
5. Build narrative articles that use fact-based descriptions to “show” instead of tell a story.
6. Constructively critique and be critiqued.
7. Identify markets for journalism and learn how stories are sold.

Course materials

Required

- **Feature Writing: The Pursuit of Excellence (7th Edition)**, (2010) Friedlander & Lee ISBN: 978-0205747801 --Purchase through Perusall
- **Draft No. 4: On the Writing Process**, (2017) John McPhee, ISBN: 978-0374142742. To order: <https://www.amazon.com/Draft-No-4-Writing-Process/dp/0374142742>
- *The Associated Press Stylebook 2017*, Associated Press, Basic Books, ISBN: 978-0465093045 Purchase here: <https://store.apstylebook.com/2017-ap-stylebook-print-edition.html>

Teaching Philosophy

I am a great believer in the power of students to engage in and drive their own education, which means taking a greater responsibility for an engagement in what happens in your classes. To that end, I do not subscribe to the “sage on the stage” class ideology, whereby I would lecture and you would (hopefully) listen. Instead, we follow what is known as the “inverted learning” model, which means you read and watch short videos at home on BEFORE CLASS.

Our class time is then dedicated to engaging with the material through a variety of “active learning” activities and assessments to determine and build your comprehension. With this active class model, students establish the foundation as part of that home pre-work, and then we build the structure of learning together, allowing us to see and correct weaknesses in the foundation and the structure.

The workload is the same—meaning for a three-credit class for every hour of work you do in class you will spend three hours working at home. The main difference is your class time will not be spent being lectured to; you will be engaged in actively learning the material through discussion, exercises, activities and assignments.

Course technology

For help with your password, university e-mail, Carmen, or any other technology issues, questions, or requests, contact the OSU IT Service Desk. Standard support hours are available at <https://ocio.osu.edu/help/hours>, and support for urgent issues is available 24x7.

- **Carmen:**
 - Carmen, Ohio State's Learning Management System, will be used to host materials and activities throughout this course. To access Carmen, visit [Carmen.osu.edu](https://carmen.osu.edu). Log in to Carmen using your name.# and password. If you have not setup a name.# and password, visit my.osu.edu.
 - Help guides on the use of Carmen can be found at <https://resourcecenter.odee.osu.edu/carmen>
 - This course requires use of Carmen (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.
 - [Carmen accessibility](#)
- **Slack**
 - This online message and work space will be utilized for all class communication and some sharing of files.
 - Help guides can be found here: <https://get.slack.help/hc/en-us/categories/202622877-Slack-Guides>
- **Zoom**
 - The webinar tool Zoom will be used to host synchronous class meetings and online office hours. You will log in through a link provided weekly in Carmen.
 - Help guides on the use of Zoom can be found at <https://support.zoom.us/hc/en-us/categories/200101697-Getting-Started>

Baseline technical skills necessary for courses

- Basic computer and web-browsing skills
- Navigating Carmen

Necessary equipment

- Computer: current Mac (OS X) or PC (Windows 7+) with high-speed internet connection

Necessary software

- Word processor with the ability to save files under .doc, .docx, .rtf, or .pdf. Most popular word processing software programs including Microsoft Word and Mac Pages have these abilities.

- OSU students have access to Microsoft Office products free of charge. To install, please visit https://osuitsm.service-now.com/selfservice/kb_view.do?sysparm_article=kb04733

Supplemental Materials

There will be additional readings of feature articles every week, and they will be available as links or .pdfs in the Carmen course.

Making Deadlines

All assignments are due either at the beginning or end of class on the date listed on the syllabus.

In journalism, stories that miss the deadline often do not make it to publication, and yours will not be graded. Assignments will be submitted to Canvas.

This course, like journalism as a whole, relies heavily on access to computers, specific software, and the Internet.

Computers: Friend or Foe

At some point during the semester you will likely have a problem with technology. Your laptop will crash; your iPad battery will die; a recording you make will disappear; you will accidentally delete a file; the wireless will go down at a crucial time.

These, however, are inevitabilities of life, not emergencies. Technology problems are not excuses for unfinished or late work. Bad things may happen, but you can protect yourself by doing the following:

Plan ahead: A deadline is the last minute to turn in material. You can start--and finish--early, particularly if challenging resources are required, or you know it will be time consuming to finish this project.

Save work early and often: Think how much work you do in 10 minutes. I auto save every 2 minutes.

Make regular backups of files in a different location: Between Box, Google Drive, Dropbox and iCloud, you have ample places to store and back up your materials. Use them.

Grading and faculty response

Grades

Assignment or category	Points and Percent
Perusall readings	50/5%
Syllabus Quiz and Weekly Assessment of Readings (10 @ 10 points each)	100/ 10%
Weekly In-Class Activities (10 @ 10 points each)	100/ 10%
Story Ideas (3 @ 50 points each)	150/15%
Feature 1: Short Article	150/15%
Feature 2: Behind the News	150/ 15%
Feature 3: Profile	200/20%
Workshopping evaluations (2)	50/5%
Final exam	50/5%
Total	1000 /100%

See course schedule, below, for due dates

These points tallied together will give you your final grade of the following (100-93=A; 92-90=A-; 89-88 B+; 87-82=B; 81-80=B-; 79-78=C+; 77-72=C; 71-70=C-; 69-60=D; 59 and below=E). I am not able to negotiate grades, either during or after the semester.

Assignment submissions

All assignments are due at the beginning of the class on the date listed on the syllabus. In journalism, stories that miss the deadline often do not make it to publication, and yours will not be graded. Assignments will be submitted to Canvas. (I'll make sure you know how!)

Assignment guide

Perusall

Your readings, which are due BEFORE our love class session meets, are provided through a program called Perusall.

You will purchase your textbook access through Perusall and read the sections assigned through each Canvas assignment. For each reading section you comment at least seven times and be scored based on the quality and timeliness of your comments, questions, and responses.

When you open a document, you'll see highlights superimposed on the document that represent comments (yellow) or questions (orange) that you and other students have entered. When someone responds to your question or comment, you will receive a notification by email and you can post a reply by signing on or merely replying to the email. If you ask a question you can indicate that one or more of the responses answers your original question.

While reading the document, you can change which comments you see by clicking the All comments dropdown at the top of the page and selecting either My comments or No comments.

You can view your scores by clicking the "My grades" button at the top of your course home page.

You may continue to ask questions, answer questions, and make comments outside of the context of a particular reading assignment. However, note that if you edit a comment that was counted towards an assignment whose deadline has passed, that comment may no longer count towards your score for that assignment.

Syllabus and Weekly Assessment of Readings

In the first week you will become acquainted with the syllabus, including our course policies. The syllabus quiz will measure what you have learned and ensure you have gained the necessary knowledge to complete the course.

Nine times in the semester we will assess your consumption and understanding of the material with a 10-point assessment quiz in Carmen. The questions will relate to articles to read and lecture videos, and gauge your understanding and application of key concepts.

Writing Activities

Many weeks we will have writing activities intended to build your skills and develop a greater level of familiarity and engagement with feature writing techniques. Some will be due in class while others will be completed at home. These activities will include practicing skills we learn through our class materials and lectures, including interview, field reporting, writing with description, immersion techniques and more.

Story Ideas

For each article (three times during the semester) you will develop three different story ideas (total of nine)—for the type of article you will be writing. For each article, your story pitch assignment will allow you to identify your topic and a way of approaching in these steps:

1. Craft a single-sentence theme statement establishing its focus.
2. Identify and obtain research-based material that will provide a specific contextual foundation for the story.
3. Provide at least four sources, with their contact information, and an explanation of why the student has chosen them.
4. Provide a brief reporting plan.

Article 1: Short Article

Students will analyze and then apply the skill sets of the observer, the reporter who takes his place as a fly on the wall to record and recount the scene. First students will discuss the passive observation at the heart of the stories assigned above. Why did the writers select the details they did? Are they the right ones? Why or why not?

Then students will be asked to report for about 30 to 45 minutes, to take a perch someplace — a cafeteria, a pool hall, a skateboard park, a playground, a bus stop — where they can observe and record a small scene that they will be asked to recapture in no more than 250-300 words. This vignette should be written in an hour or less and either handed in by the end of class or the following day.

Four fundamental rules apply:

1. The student reporters can only write what they observe or hear. They can't ask questions. They certainly can't make anything up.
2. The students should avoid all opinion. "I" should not be part of this story, either explicitly or implicitly.
3. The scene, which may record something as slight as a one-minute exchange, should waste no words. Students should choose words and details that show but to avoid words and details that show off or merely clutter.
4. Reporters should bring their lens in tight. They should write, for example, not about a playground but about the jockeying between two boys on its jungle gym.

Article 2: Feature looking behind or beyond a news development

Students will identify and background a news or research development that can serve as the basis for developing a unique feature *angle* or approach.

This feature should *not* profile, or tell the story of, either of an institution or an individual. Students should look for features that either look behind a news development, such as the BP backgrounders described earlier, or features that look at the impact of a news development on those most directly affected by it or those who would be expected to translate it into policy.

Students should keep in mind that they are conceiving and finding a thematic thread for a feature, not reporting a policy story filled with expert voices only.

For example, if the Department of Defense releases data showing that suicides have increased in the military, the student might propose a feature like one published on page 1 of *The New York Times* in July 2010. It told the story of those working on a suicide hotline to keep anguished members of the military alive. The stories that grow out of this assignment should be substantial in their research and be worthy of between 1,300 and 1,500 words. They will be due in four weeks.

Article 3: institutional or personal profile

Few aspects of journalism are more interesting and challenging than to write about someone else, — to capture what motivates that individual, what makes that person “tick.” Profiles can be written as well about organizations and about what makes them distinctive or unusual. Good profiles demand backgrounding, patience, legwork, independent engagement and curiosity.

First, however, the reporter has to answer the questions, “Whom should I profile and why?” Sometimes those answers can be found in the news: Who has surfaced as an interesting figure? Sometimes the answers can be found in something interesting that a subject does, or doesn’t do (note the profiles in Blundell’s book of the Disney corporation, still living in the shadow of its deceased founder.) Or the answers can be found by looking for someone who exemplifies a larger group or population in the news, a veteran with PTSD, for example. Whomever or whatever the subject, writers don’t merely want to catalogue that individual’s or company’s accomplishments. Corporate biographies and resumes serve that purpose. Profiles dig beneath the surface, capture the subject complete with quirks and blemishes. They help readers understand what makes someone “tick” and what lies behind that person’s passions.

The patience to gather information in varied ways often comes into play in reporting. Profiles require multiple interviews with a subject, preferably in a setting that shows who the person is. They will be due in four weeks.

Please do not pursue your article until we approve of the topic via this story-idea process, or you may end up working on an article that can’t be completed or is not a fit for your publication. Changes happen to articles, and I understand that, but I need to know about any major changes to the theme before submission. Submit each to Canvas.

Workshopping evaluations

Part of the writing process involves getting readers, and we will help each of you do that through this exercise called, “Article Workshopping.”

The idea of workshopping is simple: You actively read and evaluate an article from a macro perspective, meaning you look at how the article is put together, and help the writer figure out how to make it work better. For every article you will fill out a workshopping evaluation and verbally discuss articles in a small group.

Final Exam

At the end of the semester, you will have a 50 question, 100-point final exam, administered through Canvas, which will assess your understanding of the key feature writing concepts and tools we have learned throughout the semester.

Revision

Your peers and I will edit every person's article. Participating in that process is crucial to your success as a writer and that of your classmates. You have the opportunity to revise both articles using my comments and the peer review comments, and potentially increase your grade by 10 percent.

Additional information

Extra Credit

Everyone will have the opportunity throughout the semester to attend events or do research for extra credit, up to 20 points.

Activities: Participate in the outside class activities identified during the semester

Research: Take part in School of Communication research, and receive 5 points per activity.

<http://osucomm.sona-systems.com>

All extra credit will be reported in Carmen. The deadline for completion and reporting to me all of the extra credit is the last Friday of classes.

Syllabus

This syllabus is an agreement between the instructor and the student. The instructor reserves the right to make changes to the syllabus as deemed necessary. By staying enrolled in this class, the student agrees to abide by the policies described herein.

Every effort has been made to create a syllabus that is as comprehensive and accurate as possible, but each class is a living entity and changes may arise. Please know I will notify you by email and in our next class session as soon as any syllabus change may arise.

Resources

During the course of this class and throughout your university career, you may find the following helpful:

The Writing Center. This may be the last time in your life that you have easily accessible, free help available for your writing skills—use it. Being a good writer will give you an advantage in every walk of life, and if you are a Communication major, it is expected. Visit <http://cstw.osu.edu/writingcenter> to learn more or to schedule an appointment.

Strunk & White’s The Elements of Style. If you are uncertain of what constitutes good writing, this classic book is very straightforward and extremely helpful. The advice and direction offered in this book applies to writing in all fields. Find it at the campus bookstore or at a used bookstore for cheap.

Attendance and Make-Up Policy

Only students enrolled in this section are permitted to attend class. Attendance (both physical and mental) is key to your success in this class. Your grade is largely contingent on your presence and participation in class. Listen, take notes, and ask questions. Much of the material presented in lecture is not found in your readings. If you miss class for whatever reason, it is your responsibility to obtain notes from a classmate; the instructor will not provide notes in any circumstance. If you miss class, you will not be able to make up any in-class work or extra credit opportunities.

Faculty feedback and response time

I am providing the following list to give you an idea of my intended availability throughout the course. (Remember that you can call **614-688-HELP** at any time if you have a technical problem.)

Grading and feedback

For large weekly assignments, you can generally expect feedback within **5 days**.

Slack

This course DOES NOT use email, and I will not be responding to any email or Carmen messages. Instead, it uses an app called Slack to communicate inside and outside of class and it will, for all intents and purposes, replace class email. Slack is fundamentally an instant messaging and collaboration system in which “channels” are used to separate communities and discussions.

We can also have private, one-on-one conversations through Slack by sending a direct message.

I will respond to comments on Slack consistently between the hours of 9 a.m. and 8 p.m. weekdays, except while I am in class.

All students have all been invited to the class Slack and are encouraged to sign-up and accept ASAP.

I am also happy to meet with you by appointment, or for coffee or lunch. Please reach out so I can get to know you and your class needs better!

Attendance

Student participation requirements

We spend have a lot of material to learn in a short period of time. It is important that you attend all of our class sessions. All of the material is available on Carmen at the beginning of the semester. Readings and videos must be consumed before our live class session so we can work on active learning experiences. Since we meet just twice a week, missing more than two classes in the semester without documentation will result in the final grade being dropped a letter grade.

Student Academic Services

Arts and Sciences Advising and Academic Services' website provides support for student academic success. Information on advising issues such as tutoring, transfer credits, academic standing, and contact information for Arts and Sciences advisors can be obtained through this website. The site is: <http://advising.osu.edu/welcome.shtml>

Student Services

The Student Service Center assists with financial aid matters, tuition and fee payments. Please see their site at: <http://ssc.osu.edu>

Copyright Disclaimer

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

Managing Stress

College can be a stressful time, and I am always here to help you—in this class and beyond. If, however, you feel you need more support, I encourage you to reach out to the Student Advocacy Center at 292.1111. They will always work with professors on your behalf.

Safe and Healthy

Keeping students healthy and preventing the spread of illness is important to The Ohio State University—and to me. Students are encouraged to stay home if they are sick and may be asked

to leave class if they are coughing/sneezing. Students who are sick and cannot attend class must contact me *BEFORE* class to receive class any materials and turn in assignments via the drop box or e-mail. If you do not notify me, your assignment will not be accepted.

Diversity

The School of Communication at The Ohio State University embraces and maintains an environment that respects diverse traditions, heritages, experiences, and people. Our commitment to diversity moves beyond mere tolerance to recognizing, understanding, and welcoming the contributions of diverse groups and the value group members possess as individuals. In our School, the faculty, students, and staff are dedicated to building a tradition of diversity with principles of equal opportunity, personal respect, and the intellectual interests of those who comprise diverse cultures.

Title IX

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at titleix@osu.edu

Mental Health

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling [614-292-5766](tel:614-292-5766). CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at [614-292-5766](tel:614-292-5766) and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org.

Academic integrity policy

Policies for this course

- **Written assignments:** Your written assignments, including discussion posts, should be your own original work. In formal assignments, you should follow **AP** style to cite the ideas and words of your research sources. You are encouraged to ask a trusted person to proofread your assignments before you turn them in--but no one else should revise or rewrite your work.
- **Reusing past work:** In general, you are prohibited in university courses from turning in work from a past class to your current class, even if you modify it. If you want to build on past research or revisit a topic you've explored in previous courses, please discuss the situation with me.

Academic Misconduct

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>

Accessibility accommodations for students with disabilities

Requesting accommodations

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know via email immediately so that we can privately discuss options. You are also welcome to register with Student Life Disability Services to establish reasonable accommodations. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: slds@osu.edu ; 614-292-3307; slds.osu.edu ; 098 Baker Hall, 113 W. 12th Avenue.

Course schedule (tentative)

Week	Date	Topic	Videos + Readings	Due
1 Tuesday	1/7	Intro to class + What makes feature stories different?	Intro: Course resources and introduction Watch lecture videos in Module 1a	Canvas intro Create Twitter accts and first class tweet
Thursday	1/9	Building observational and listening skills	Watch lecture videos in Module 1b Friedlander & Lee: Newspaper Feature Story (pp. 1-34)	Experiential writing experience
2 Tuesday	1/14	Finding fresh ideas	Watch lecture videos in Module 2a Friedlander & Lee: Newspaper feature idea (pp. 37-53)	Draft story ideas
Thursday	1/16	The importance of backgrounding (starting the reporting process)	Watch lecture videos in Module 2b McPhee: pp. 3-16 Read in Carmen: <ul style="list-style-type: none"> • Story dust: Lessons learned on feature writing from Lane DeGregory • Is One Child Enough? by Diana Burrell 	Due: Article 1 ideas (short feature story)
3 Tuesday	1/21	Pitching the story	Watch lecture videos in Module 3a Friedlander & Lee: Magazine article and article idea (pp. 65-111)	Story pitches to class
Thursday	1/23	Finding your nut (graph)	Watch lecture videos Module 3b McPhee: pp. 17-62	Write nut graph for story and ID interview subjects
4 Tuesday	1/28	Organizing stories: Leads and endings	Watch lecture videos in Module 4a Friedlander & Lee: Researching for Newspaper feature Stories and Magazine Articles (pp. 113-123)	Writing the lede and theme of your story.
Thursday	1/30	Organizing stories: Managing the middle	Watch lecture videos Module 4b McPhee: pp. 63-90	Due: Article 1 (Short feature story).

5 Tuesday	2/5	Reporting at ground level	Watch lecture videos in Module 5a Friedlander & Lee: Interviewing for Newspaper feature Stories and Magazine Articles (1389-178)	Workshop Article 1
Thursday	2/7	Outlining the story	Watch lecture videos Module 5b Read on Carmen: <ul style="list-style-type: none"> • One World, Healthy • OSU reaching out to help Ethiopia 	Due: Article 2 ideas (Behind the News) No. 1 story ideas Students will provide written feedback to idea of teammates and suggestions for sources.
6 Tuesday	2/12	Carrying out and critiquing an interview	Watch lecture videos Module 6a: Read on Carmen: <ul style="list-style-type: none"> • Keys to crafting an effective nut graph by Roy Peter Clark • How to have 100 babies (and counting) (GQ) • I was a warehouse wage slave (Mother Jones) • ISIS and the Lonely Young American (New York Times) • Tinder and the Dawn of the 'Dating Apocalypse' (Vanity Fair) 	Creating nut graph and outlining body of Long Feature No. 1.
Thursday	2/14	Keeping it straight while writing long	Friedlander & Lee: <i>Writing the newspaper feature story</i> (pp. 181-220)	
7 Tuesday	2/19	Understanding the profile	Watch lecture videos in Module 7a: <i>Reading: drafts of classmate articles (before class)</i>	Workshop drafts of Long Feature No. 1.
Thursday	2/21	Building the profile	Watch lecture videos Module 7b: 3 profile examples (8 pages) Friedlander & Lee: <i>Writing the specialized feature story</i> (pp. 225-228)	Writing in teams on Article 2 Due: Workshopping evaluations No. 2
8 Tuesday	2/26	Interviewing for the narrative biography	Watch lecture videos Module 8a: <ul style="list-style-type: none"> • Hearts and Guts: Writing the Personal Profile • Susie Wheldon, wife of late IndyCar champion Dan Wheldon, opens up about life without him 	Conducting interviews for emotion and stories Due: Article 2 (Behind the News)

			<ul style="list-style-type: none"> • At Full Blast by Jeff Pearlman • Charles Manson Today: The Final Confessions of a Psychopath • The Columbus Way: 	
	2/28	Art of immersive writing	<p>Read in Carmen:</p> <ul style="list-style-type: none"> ▪ The Killer in the Pool ▪ Believeland 	Students will provide written feedback to idea of teammates and suggestions for sources.
9 Tuesday	3/5	Mixing the writer's voice and subject's voice	<p>Watch lecture videos Module 9a: Friedlander & Lee: <i>Writing and rewriting like a pro (285-308)</i></p>	<p>Due: Article 3 story ideas (profile)</p> <p>Revision: Take a scene or section of first features and write through it as you might tell a friend.</p>
Thursday	3/7	Exploring literary journalism Pitching Article 3	<p>Watch lecture videos in Module 9b McPhee: pp. 91-114</p>	Utilize immersion techniques in crafting the lede and nut of article No. 2
10	T 3/12 + 3/14	SPRING BREAK		
11 Tuesday	3/19	Building a profile outline	<p>Watch lecture videos in Module 11a: Friedlander & Lee: <i>Legal and ethical considerations for writers</i> (pp. 311-327)</p>	Outlining the skeleton of article No. 2 and working on filling in with research and interviews
Thursday	3/21	Interviewing for the profile	<p>Watch interviewing videos on Carmen under Module 11b. McPhee: pp. 115-128</p>	Executing profile interviews and developing drafts of Article No. 2
12 Tuesday	3/26	Workshop profile drafts	<p>Watch lecture videos Module 12a: Four articles (12 pages)</p> <p>Read articles of classmates</p>	Discuss article No. 3 drafts in workshop teams.
Thursday	3/28	More types of features	<p>Watch lecture videos in Module 12b</p> <p>Readings on Carmen: Q&A: Ted Conover on mastering the art of immersion journalism</p>	Develop feature ideas Due: Workshopping evaluations No. 3
13 Tuesday	4/2	Pouring it on	<p>Watch lecture videos in Module 13a McPhee: pp. 129-156</p>	Students will explore features they can reasonably report and write in a day or two.

Thursday	4/4	Fabrication and fallacy in features	<p>Watch lecture videos in Module 12b</p> <p>Readings on Carmen:</p> <ul style="list-style-type: none"> ▪ Shattered Glass, original Vanity Fair story ▪ Read original Forbes story that brought down Stephen Glass ▪ Stephen Glass says he's repaid \$200,000 to 4 magazines ▪ Hello, My Name Is Stephen Glass, and I'm Sorry 	Discuss famous cases of fabrication, plagiarism and other ethical issues
14 Tuesday	4/9	Writing Personality	<p>Watch lecture videos in Module 14a.</p> <p>McPhee: pp. 157-176</p>	Due: Article 2 (profile)
Thursday	4/11	Finding a niche	Reading query letter examples on Carmen	Students will research a publication to which they will pitch one of their articles from the semester.
15 Tuesday	4/16	Researching publications, framing query	Friedlander & Lee: <i>Marketing and Writing Magazine Articles</i> (pp. 259-281)	<i>Crafting query letters</i>
Thursday	4/18	Writing the query	<p>Watch lecture videos Module 15b</p> <p>McPhee: pp. 177-192</p>	Students will spend this class crafting and revising query letters for one of their stories from the semester.
FINAL In class		Future is Now—let's sell our articles!	<i>Our semester is over—sniff!</i>	Final class exam on key concepts from semester.

Readings

- Bissinger, B. (2015, June 30). "Shattered Glass," *Vanity Fair*, <http://www.vanityfair.com/magazine/1998/09/bissinger199809>
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Magazine Article Rubric

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Criteria	Ratings				Pts
Featureworthy and fact based	20.0 pts Article has strong and immediate feature angle that is immediate apparent to reader: timely, in proximity, unique, etc. has utilized sufficient in-person, original interviews and reporting of qualified sources and source documents. No opinion. No fact errors. Article was approved by editor prior to reporting/writing.	15.0 pts Article idea is interesting, but the feature value has passed, or is not in proximity to reader. The article has some in-person, original reporting, but relies on opinion, documents, websites or email interviews. No fact errors. Article was approved by editor prior to reporting/writing.	10.0 pts Article idea is not very compelling to the reader in terms of overall concept, and has little apparent feature value. The article has limited in person original reporting, and contains opinion. An isolated small fact errors may be present. Article was approved by editor prior to reporting/writing.	0.0 pts Article was not approved by editor prior to reporting/writing.	20.0 pts
Anecdotal lead	20.0 pts Anecdote/story with real facts/personal story that is compelling to reader, & strongly leads to them graph.	15.0 pts Anecdote that is not a real story but takes us to the theme.	10.0 pts Anecdote that may or may not show true story or scene, but does not take us to the theme.	5.0 pts No clear anecdote/story as the lead.	20.0 pts
Theme	30.0 pts Theme contains WWWWWH and tells reader, "This is what this story is about.	20.0 pts Includes much of the WWWWWH but it is not totally clear what the story is about.	10.0 pts Has some of the WWWWWH, but limit evidence what the story is about.	5.0 pts No evident theme paragraph.	30.0 pts
Body of Article	30.0 pts Provides key facts in historical order. Body starts at logical beginning of issue, profile, etc., and takes reader through to the end. Facts are supported by interesting quotes by qualified sources. The "finger test," as applied, corresponds at every point to the theme.	20.0 pts Provides key facts but not in historical order. Body starts in the middle and takes reader through to the end. Facts are supported by interesting quotes by qualified sources. The "finger test," as applied, corresponds at most points to the theme.	10.0 pts Provides key facts but they are not in a logical order. Facts are supported by interesting quotes by qualified sources, but there is also evidence of opinion. The "finger test," as applied, corresponds at few points to the theme.	5.0 pts Does not provide key facts or evidence of why story is of interest to readers. Facts are not presented or not supported by quotes by qualified sources. Much opinion evident. The "finger test," as applied, corresponds at very few points to the theme.	30.0 pts
Conclusion	20.0 pts The conclusion is anecdotal or is made of a quote that makes us sigh and feel we have been fulfilled in the quest introduced by the theme.	15.0 pts The conclusion is anecdotal or is made of a quote but we don't sigh and are not feeling fulfilled in the quest introduced by the theme.	10.0 pts The conclusion is a summary like a five-paragraph essay, or it does not make us feel the story is complete.	5.0 pts The ending is flat and appears to be just the end of the facts presented, like the inverted pyramid.	20.0 pts
Grammar and Style	20.0 pts Consistent use of proper grammar and consistent style. Active language. Uses proper punctuation throughout. Tightly written and did not require a great deal of editing for duplication or wordiness.	15.0 pts Somewhat consistent use of proper grammar and style. Active language. Uses proper punctuation most of the time but 1 or 2 errors. Tightly written and did not require a great deal of editing for duplication or wordiness.	10.0 pts Inconsistent use of proper grammar and style. Three to four punctuation errors. Require a great deal of editing for duplication or wordiness.	0.0 pts Many instances of incorrect grammar and style inconsistencies. Five or more punctuation errors. Require a great deal of editing for duplication or wordiness.	20.0 pts
 Magazine structure view longer description threshold: 7.0 pts	10.0 pts Exceeds Expectations	7.0 pts Meets Expectations	0.0 pts Does Not Meet Expectations		10.0 pts
Total Points: 150.0					