

WRIT 373 News and PR Writing

Course Syllabus – Fall 2020

Lewis 306, 10:00-10:50am, Weds

via WebEx: <https://montana.webex.com/meet/x58t486>

Course Website: D2L

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Office Hours via Webex: Weds 11:00-11:45 and by appointment

Course Description and Learning Objectives

According to its catalog description, WRIT 373 familiarizes students with the professional news and public relations writing environment. In writing breaking and feature news stories and press releases, students will master processes by which written information is disseminated to the public, both through news media and through government and corporate public information operations.

We're going to study the present and future of journalism live in the middle of an emergent world crisis and a presidential election that probably most people will experience as a nailbiter (which in any other semester would be the headline, not the second deck). We'll be working both on the "how-to" / process knowledge of doing and writing journalism and PR, and on the bigger, deeper questions that are literally tearing our country apart: where does your knowledge come from? how do you decide what to believe? how do you tell when a story is true? how do reporting news and making news differ, and how does activism rely on and shape journalism? what is the role of journalism in a free/open/democratic society? where would this country be without journalists—and/but where is it with them? what kinds of journalism are admirable and what kinds are deplorable? where is journalism going, and what role might you play in that as a writing major or minor, as a reader, and as a citizen?

Given this moment in cultural time, then, this fall in WRIT 373 you will

- Practice key strategies and conventions in genres of news and PR writing
- Practice key strategies and methods in reportage and interviewing.
- Build awareness of the contexts in which news and PR writing take place, including constraints and exigencies of the for-profit print and online news industry.
- Develop an ethical standpoint for journalism, including understandings of its societal purpose and functions, its stakeholders, and allegiances and priorities to be honored in reporting and writing.
- Critically explore problems and issues in contemporary journalism, including the problem of truth, challenges to accuracy and credibility, competing for attention, infotainment culture, deception and propaganda, and awareness-raising and image-building.

By the end of the course, you should

- Be able to confidently and quickly create news stories and press-releases
- Be comfortable with news interviewing
- Have a realistic sense of how the news industry works
- Be able to critique individual news reports and news industry behavior more broadly
- Have a set of strategies for testing and verifying the truth and accuracy of news stories

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Course Texts

- *The Elements of Journalism: What Newspeople Should Know and the Public Should Expect* – Bill Kovach and Tom Rosenstiel, 3e, 2014. ISBN 9780804136785
- *Writing for News Media: The Storyteller's Craft* – Ian Pickering, 1e, 2017. ISBN 9781138655874
- *Making the News: A Guide for Activists and Nonprofits* – Jason Salzman, rev, 2003. ISBN 9780813340951
- *Bad News: Why We Fall for Fake News* – Rob Brotherton, 2020. ISBN 9781472962881
- PDFs on D2L Readings page.
- 4-month subscription to the *Washington Post*
- 1-month subscription to the *Bozeman Daily Chronicle*

Coursework

• Participation in class meetings, completion of daily work	5%
• Weekly Discussion Documents (13)	20%
• News-Style Analysis	5%
• News Stories (hard-news reporting) (3)	15%
• Collaborative Story of Place, plus Press Release	10%
• Feature / Profile	15%
• Critical Analysis of a Problem in Journalism	15%
• Final Portfolio and Learning Reflection (letter-graded)	15%
	<u>100%</u>

Evaluation and Grading

All work except the final portfolio will receive credit grades rather than letter grades: full credit, no credit, partial credit, and extra credit. *Full credit* is given for work which is, simply, done well to a reasonable standard per assignment guidelines; *partial credit* is earned by work that is submitted but is notably poor. Work not submitted or not at all responding to the assignment guidelines receives *no credit*. *Extra credit* acknowledges work which rises well above the typical standard the majority of the class achieves.

Letter Grades are reserved for pieces in the Final Portfolio. I'll judge writing quality by these traits:

- Design that matches intended genre and/or assignment guidelines
- Reader awareness and appropriateness of document for user needs, values, and expectations
- Clarity of arguments or storylines and strength of support for them
- Attribution and other source use appropriate to genre/assignment and reader's needs
- Careful stylistic crafting of writing and document design
- Editing and proofreading

A writing shows little or no weakness in any of these traits.

B writing shows some weakness in some traits.

C writing shows some weakness in most traits, or great weakness in some.

D writing shows some weakness in all traits, or great weakness in most.

F writing shows great weakness in all traits.

Writing letter grade → equivalent percentage of project credit earned

A+	100%	B+	88%	C+	78%	D+	68%	F	50-0%
A	95	B	85	C	75	D	65		
A-	92	B-	82	C-	72	D-	62		

Collaborative Projects

On collaborative projects (i.e. Discussion Docs and Story of Place), your credit depends in part on your contribution *as rated by the professor and your teammates*. You will be required to account for your specific contributions to collaborative projects. Students who fail to contribute will have their credit for the project distributed among the other teammates as extra credit.

Course Policies

- **Appreciation of and Respect for Diversity:** It is my intent that students of all backgrounds be well-served by this course. I view the diversity brought by members of this class as a resource, strength, and delight. It is therefore my intent to incorporate materials and activities that are aware and respectful of gender identity, sexual orientation, ability, age, socioeconomic status, ethnicity, race, religion, culture, and other background characteristics. I encourage and appreciate your respect for these values, as well as your suggestions about how to improve the value of diversity in this course. I expect class members to respect differences and diligently work to understand how other peoples' perspectives, behaviors, and worldviews may differ from their own.
- **Attendance of required weekly meetings is expected.** Excessive tardiness or partial attendance count against your Participation grade, and missing an excessive amount of required class meetings will put you at risk of failing the course. *See also "Health-Related Class Absences" on the following page.*
- **Your work in this class is always public.** Don't submit writing you can't let us all read.
- **Ethical interaction with people you write about** is a central concern in this class, since we will be telling real stories with real people. You don't have journalist credentials, but *you can and should identify yourself to people you're interviewing as "a student researcher at MSU,"* and if more detail is needed, as a member of this News-Writing class. Further, you are at all times responsible to *use information that people give you ethically*, and to honor any promises you make to them about keeping particular information private.
- **Collaboration is highly encouraged**—real writers write with readers.
- I decide whether to accept **late work** case-by-case. Do not assume yes or no; check with me. (When other students will be significantly disadvantaged by your extra time, as on Discussion Docs or the Final Portfolio, there will be a credit penalty.)
- If your **work becomes lost or missing**, you must provide another copy upon request.
- Writing that was or will be submitted for other assignments in other courses will not usually be accepted here too. You may work on the same problems, but **not double-dip** the writing itself.
- **Plagiarism:** You are responsible for acknowledging source material in your writing. Cheating—whether by claiming others' work as your own (fraud) or by fabricating material—will result in a course grade of F and a report to the Dean of Students.
- **Students with Disabilities:** If you are a student with a disability and wish to use your approved accommodations for this course, please contact me to discuss. Please have your Accommodation Notification or Blue Card available for verification of accommodations. Accommodations are approved through the Office of Disability Services located in SUB 174. See the [Disability Services website](#) for additional information.
- **I reserve final discretion in adjusting grades to account for unanticipated circumstances.**
- **I may use copies of your work**, anonymously, as samples in future classes or for research.
- **Your continued enrollment in this course constitutes your acceptance of this syllabus and its policies.**

Covid-Related Course and University Policies

- **Wearing masks in classrooms is required.** Face coverings are required in all indoor spaces and all enclosed or partially enclosed outdoor spaces. MSU requires all students to wear face masks or cloth face coverings in classrooms, laboratories and other similar spaces where in-person instruction occurs. MSU requires the wearing of masks in physical classrooms to help mitigate the transmission of SARS-CoV-2, which causes COVID-19. The MSU community views the adoption of these practices as a mark of good citizenship and respectful care of fellow classmates, faculty, and staff. You can read [complete details about MSU's mask requirement here](#) and see [additional information on MSU's covid response here](#). **Compliance with the face-covering protocol is expected.** If you do not comply with a classroom rule, you may be requested to leave class; continued failure to comply can result in your dismissal from the course via [a university-approved procedure](#) (see also Section 460.00 of the [MSU Code of Student Conduct](#) on “disruptive student behavior”). **Individuals whose unique personal circumstances require an exception** to the face covering requirement, as indicated by a medical professional, may request one in accordance with the campus ADA policies. Students should contact MSU's Office of Disability Services at 994-2824 or drv@montana.edu to receive written permission for this exception.

- **Health-Related Class Absences:**
 - Please evaluate your own health status regularly and **refrain from attending class and other on-campus events if you are ill.** *You will be able to access course materials online.*
 - You are encouraged to seek appropriate medical attention for treatment of illness.
 - **In the event of contagious illness, please do not come to class or to campus.** Notify me by email about your absence as soon as practical, so that I can accommodate your circumstances.
 - **Documentation (a Doctor's note) for medical excuses is NOT required.** MSU University Health Partners - as part their commitment to maintain patient confidentiality, to encourage more appropriate use of healthcare resources, and to support meaningful dialogue between instructors and students - does not provide such documentation.
 - Because this is a blended class with built-in accommodations for online-only attendance and workflow, **students who become ill or are required to quarantine should still be able to complete the course as long as they can stay in communication with me** and continue to submit a majority of coursework. So: please don't worry; we'll probably find a way to make it work even if you don't have a healthy semester—just stay in touch.

- **In Case of Instructor Absences:** In the event that I become ill during the semester, I will be following the same procedures as you: getting medical confirmation on the nature of the illness and staying at home in the event of a contagious illness.
 - If I become unable to attend onsite class meetings, I will notify you immediately and we will withdraw to all-online meetings (that is, onsite meetings in the class schedule will be held via WebEx) until I'm able to return to campus.
 - If I become unable to teach the course, you'll receive instructions from Dr. Kirk Branch, Chair of the English Department. It is my intention, though, to ensure that all the resources you need for the course, minus my smiling face and completely literal sense of humor, will be available on our D2L site, so that brief times of away-ness on my part need not interrupt your workflow.

- **If the University Reverts to Online-Only Instruction:** In the event that MSU is forced to close campus and put all instruction online during the Fall semester, we will withdraw to all-online meetings as described above, and I will be in close communication with you immediately on any alterations to our class plans as a result. However, I've designed the class in anticipation of such eventualities, and any necessary moves online and back to onsite should be manageable with a minimum of fuss (if not minimal disappointment).

Assignment Guides

Intro Video

Make a 2-ish minute video introducing yourself to the class, and post a link to it in the Intro Videos forum in D2L Discussions.

It's great seeing people without their masks. (Well, their physical ones at least.) And since meeting time will be at a premium this semester, it will be helpful for us to have an asynchronous means of making introductions and getting to know one another. So, use whatever camera you have access to for making a short video (around 2 minutes) of you, somehow, telling us who you are. This can be as simple as—like in [my intro video](#)—talking into the camera. Or if you like and know how, you can make a more complicated presentation with breakbeat music, a parachute-mounted Go-Pro, and a dancing ladybug. Whatever floats your boat. Just let us know **who / how / what you'd like us to think you are**. I do request, please, that you *script it* before you shoot it in order to minimize those otherwise-inevitable “deciding what to say next” and “hmm, let me think if I've covered everything” and “I have no idea how to end this!” moments.

If you've already created such a video for another class and it continues to describe you sufficiently for our purposes, feel free to simply link us to that one.

Once you have a video you like (be prepared to google any questions you have or help you need for the specific gear and software you might be using), please upload it to a video sharing site of your choice (YouTube, Vimeo, Instagram, etc), make sure you've made the video either publicly viewable or viewable with link, and create a thread in the D2L Discussion Forum “Intro Videos” posting your link. (I would prefer you not upload your video directly to D2L because of site memory constraints across the semester. You're also welcome to upload it to your Google Drive and make it shareable from there.)

To receive full credit as part of the Participation portion of your course grade, your video needs to play when we click the link, give us a sense of yourself, and be clearly *planned* rather than “I turned on my camera and rambled without any forethought until I could find the stop button.” (The difference is obvious!) Don't hesitate to email me if you have unresolvable difficulties. Please have a link to your Intro Video posted by the end of **Wednesday, Aug. 19**.

Discussion Docs

Contribute a page weekly to a google doc collaboratively maintained by your Discussion / Writing group, focusing on discussions of readings and other class subjects in response to weekly prompts—and comment on other group members' pages.

As usual in English-Writing classes, we'd like a way for you to discuss readings through shared written response and reflection with several other students. In this class, 4-member Discussion/Writing groups will maintain a Google Doc to which each member add a page (single-spaced) weekly. Group members will use Comments to add notes on each other's pages, offering responses, questions, and continuing conversation.

Guidelines

- Pages should be **written in response to weekly prompts posted [in the Discussion Docs google folder](#)**. The prompts will pose questions for you to choose among (there will usually be too many to respond to all of them), and you're always welcome as well to simply write on your own current thinking about the course independent of the prompts/questions.
- You should **contribute roughly 1 single-spaced page each week**, plus or minus a quarter page, and you should *sign your page at the top* so that we can quickly see who contributed it.
- **Groups must develop a schedule for rotating which group member is tasked as Lead writer** each week; their job is to begin the week's contributions. (Please simply note the rotation you decide on at the top of the first page in the Doc.)
- The lead writer a given week is not responsible to incorporate response to other's pages that week into their own, for obvious reasons. However, ***the lead writer must complete the lead page for that week early enough*** to give other group members time to read and consider it as they write their own. Therefore, the lead page each week should be completed **by noon the first day of posting for a week**—usually Monday, but a few weeks Wednesday, as noted on the course schedule.
- *Writers following the lead writer in a given week are responsible to **read the week's existing pages and in some way (we're flexible) acknowledge or build on them in their own page***. While I'll request that you read all of a week's pages that are completed when you sit down to write, you only need to "acknowledge" or incorporate response to the page immediately preceding your own. (You are of course welcome to be in conversation with others as well, as you wish.) **All four pages for a week are due by the end of the second day noted for posting in a week**—usually Tuesday, but a few weeks Thursday, as noted on the course schedule.
- Once a week's four pages are complete, group members should review the pages and ***add at least one comment (using GDoc's "Comment" function) on at least two writers' pages that week.***

To earn full credit for your pages, follow the guidelines above. Lead posters ***please*** be aware that the rest of your group's success any given week *relies on you*. Be professional: Have your post made by the time the group agrees to and give your group good material to work with.

News-Style Analysis

Develop a 3-5 page analysis of stylistic conventions of print and website news-writing.

Drafting your first news stories will be somewhat less frustrating as you become attuned to how news-writing typically sounds, looks, and feels. The News-Style Analysis is a genre analysis that examines conventions of news-media writing, specifically print journalism for newspapers and websites (as opposed to TV-newscast journalism and TV live reporting). The Analysis is meant to be a relatively “light” project, taking you about a week to write, and hitting high points rather than being exhaustive (or exhausting).

Sources of information for this project include our readings for Weeks 1-2 and, most importantly, articles in the *Bozeman Daily Chronicle*, the *Washington Post*, and other “traditional” print news sources such as AP. These include relatively “formal” and traditional news-writing; while more contemporary news sources on the web will diverge in tone and style, the point of this assignment is to pin down fairly well what such web-only sources are diverging *from*. We will devote significant class meeting time to walking through articles and examining how they create the look, sound, and feel that they do.

Categories of Analysis. The main question for any genre analysis is what *elements* of a text you should look at to build a defining sense of the genre’s conventions. While you will be welcome to analyze additional categories, start by looking at these:

- Type of story (see list in *WNM* p. 19)
- Length of story (word count estimates)
- Structure / storyline (how the story flows its information)
- Paragraph length and structure (number of sentences, function of sentences, number per story)
- Sentences (length, type, complexity)
- Lede (opening sentence / graf)
- Attribution
- Quotations
- Close (characterize the story’s ending)
- Headlines
- Graphics and pictures
- Datelines or kickers
- Diction (tone, complexity, jargon and technical terms)

Drafting the Analysis. Your task in moving from analysis to reporting on your analysis will be to decide how you want to characterize news-style and then organizing your discussion of the various elements that lead you to your characterization. You may, if you wish, write the analysis itself *in* news-style, though I won’t require that. You are likely to draw from two or three specific examples (published articles) throughout your analysis (though I’d look at more than that to make sure your examples are typical); make sure you offer links to online versions of the articles you use so that readers like me can look at the actual pieces you looked at.

We will be working almost exclusively on the style analysis in our class meetings during week 2; these will be your workshopping opportunities for this piece. Be prepared to provide specific examples of aspects of the style that are making their way into your analysis, so that we can discuss them as a class and offer feedback.

To earn full credit, your analysis needs to be in the ballpark on length (3-5 pages) and offer a substantive discussion of news-style based on most or all of the above elements, making arguments or drawing conclusions about news-style that emerge from and are consistent with specific instances of published articles that you cite.

News Stories 1, 2, and 3

Working from the “Reporter’s Notes and Editorial Assignment” for a given News Story, draft, workshop, and finalize a hard-news report.

The core of this class is writing stories on daily happenings—what journalists call “hard” news or “breaking” news—events of public interest that are happening *right now*. As I draft this assignment guide, Kamala Harris has just been announced as Joe Biden’s running mate, so every news website has a hard-news story about the announcement and whatever seems most interesting to the writer about Biden’s choice. [Here’s the AP’s story](#), for example. And [here’s how the Washington Post carried it](#). For our purposes in this class, you’ll write **three news stories**, between **400 and 600 words**.

In an actual reporting job, reporters gather information through first-hand observation, interviews, and documents. While you’ll do full reporting for stories later in the course (your Story of Place and your Feature), to get you into writing in news-style at the beginning, **I’ll provide a package of material from which to write each story. These “Reporter’s Notes and Editorial Assignment,”** which will be fictional but plausible, will contain basic facts, information, descriptions of events, and quotations from people involved with the story, from which you’ll draw together an account of the event as your news story. You can find the requisite reporter’s notes file in the [Reporter’s Notes and Editorial Assignments page on D2L](#).

As part of drafting news stories, you will also be responsible to **EDIT someone else’s story in your Writing/Discussion group**. Edits of drafts will be due the Tuesday after the draft is submitted. (For example, after you complete your draft of Story 1 by Friday evening Sept. 4, you’ll be responsible to edit one of your Writing Group member’s completed drafts by Tuesday evening Sept. 8, and one of your group members will be editing yours.) While we’ll work directly on some basic editing principles in class meetings, it will be editing others’ stories—as an *editor* rather than simply as a *reader* or to offer *feedback*—that helps build your sense of what style you should be reaching for in your own newswriting. **Edits should be done in google docs “Suggest” mode so that they are easily visible to the story’s writer and to me** and do not actually alter the story until the writer accepts them.

Weekly work cycle for news stories

We’ll cycle through one story per week between the third and fifth weeks of class (so we’ll start working on these right after we finish the News-Style Analysis). We’ll use the same process each week:

- Before you start a week’s readings for the course, **review the “Reporter’s Notes”** to get a sense of what your news story for the week will be about.
- Once you’ve completed the week’s readings and Discussion Doc, (so, typically by Tuesday or Wednesday), turn your attention to working from the Reporter’s Notes to compose a first draft of your story.
- By noon Thursday, **make a full, showable draft of your story available** for reading and commenting in the assignment’s Google folder. Let your Discussion/Writing group know as soon as the draft is available for workshopping. (See the [Workshopping Procedure for News Stories page](#) for more details on how to workshop.)
- By 10:30 Friday morning, **finish workshopping** the four stories your writing group has drafted.
- **At 10:30 Friday morning, join the class videoconf** to review and discuss results of workshopping drafts, revision strategies, and drafting strategies for next week’s story.
- By the end of Friday, **revise your story** based on workshopping feedback.
- By the end of the following Tuesday, **edit** the story of one of your writing group members, as arranged in your group.

Workshopping your news stories

In a blended class environment, workshopping gets easier in some ways and trickier in others. The following procedure is what I recommend for News Stories, and you will probably find something similar works for other assignments as well throughout the semester. **Drafts are REQUIRED TO BE workshopped by your Discussion group by 10:30 Friday morning of the week they're due.**

- ❖ To facilitate this deadline, **you must make your draft story available to your group by noon Thursday** in the assignment's Google docs folder.
- ❖ By “workshopping,” we mean *reading and commenting on a draft to provide the writer with feedback on your experience of reading the current story draft and suggestions for further developing the draft to improve the reading experience*. As a class we will be developing a sense over time of what makes news stories weaker and stronger.
- ❖ While groups are free to read and comment on drafts together, usually it's more efficient to read and comment independently and then, if the group wishes, meet together to walk through the feedback and brainstorm revision ideas. At minimum you need to make notes on the writer's draft; ideally, you then meet to discuss those notes. With this in mind, your group can choose to workshop
 - Synchronously from 10:00 to 10:30 Friday morning, after all documents are marked up.
 - If a group wishes to work synchronously some other time prior to that, they are welcome to.
 - Asynchronously only, via comments left in google docs.

(While I assume that synchronous writing group meetings will take place via videoconference, you are of course free to meet in the classroom or in-person at some other venue, should you choose.)

- ❖ I will be in videoconf (my [Webex Personal Room](#)) from 10-10:30 Friday, available to answer questions during synchronous workshops you're doing then, or talk to students who have already finished workshopping. Groups are also welcome to invite me briefly into their workshopping videoconfs during that time.
- ❖ **At 10:30 Friday morning of weeks with workshops, all students are REQUIRED TO BE in [our main class videoconf](#)** to review and discuss results of workshopping drafts and discuss revision strategies as well as drafting strategies for next week's story.

Collaborative Story of Place

With 2-3 class members, collaborate to report a news story of 1,500-2,500 words focusing on some place or space in the Gallatin / Southwest Montana area.

One of the more valuable services journalists can provide their readers is reporting on what makes up the place readers live. And, happily, stories about the places readers live in are also some of the most engaging for them.

What makes a news story one “of place”—a somewhat invented subgenre for this class—is its focus or dependence not solely on the people in the story (always the first focus), but on the way those people are interacting with specifically their places. As a result, their place comes to play a starring role in the story along with them. Some of these stories are more obvious than others: stories about land and land use, profiles of people who work with and on the land, and stories about particular places all obviously “count” as stories of place. But so do stories less obviously about place—about people doing things that depend on or contribute to a particular place, or about people and events where it turns out that place plays a crucial role.

Examples of stories of place are not hard to find (though some of these examples are briefer hard-news stories while we’ll be writing more in-depth, feature-length stories):

- [“Homegrown,”](#) by Emily Stifler Wolfe, *Montana Free Press*—an in-depth look at how small farmers in Montana are bringing back produce and food processing to the state in support of local foods.
- [“Lawsuit Aims to Block Major Logging Projects in Bozeman Area,”](#) by Helena Dore, *Bozeman Daily Chronicle*—a report on attempts to continue blocking logging in the Bridgers and in the Hyalite area.
- [“Landowners Craft Land Trade on East Side of the Crazy Mountains,”](#) by Brett French, *Billings Gazette*—a report on yet another attempt to resolve public access in the Crazyes.
- [“As Opioids Flooded Tribal Lands Across the U.S., Overdose Deaths Skyrocketed,”](#) by Sari Horowitz et al.—part of an investigative series on opioids in America, with a focus on tribal lands.
- [“Niven Patel, a Miami Chef, Is Not Giving up on 2020,”](#) by Brett Anderson, *New York Times*—a story about a particular business venture tied to a particular place.

How We’ll Choose Story Subjects and Reporting Teams

Story subjects that are not hard news pushing their way onto your desk emerge from observation, thoughtful questioning, overheard odd ideas, and clever connections. We’re going to practice this before you need to come up with your own story subject, by taking a walking or riding tour of a small section of northwest Bozeman and looking at the edge of the city’s expansion into farmland. As we look, and talk, we’ll spawn a ton of story ideas—none of which I particularly expect you to use, though they’ll be fair game.

On your own, you’ll develop a story subject to pitch to the class by the beginning of our project, the pitch due Mon. Sept. 21st as a post in the D2L discussion forum “Individual Pitches for Story of Place.” Pitches will be very short descriptions (one short paragraph, a few sentences) of a story subject, how a story could be told (angle), and ideas for how to report it. All of us will review all the pitches, and each class member will vote for 5 pitches. The 5-7 pitches that get the most votes will become the stories to be worked on, and a second round of voting will let you choose which story/team you’ll join. Reporting teams of 3-4 members will be assembled with stories assigned by the end of Weds. Sept. 23rd.

Reporting the Story

You’ll then have two weeks for reportage, including

- finding people who are key figures in the story and interviewing them,
- getting any special access you require to experience or get perspective on the place your story features,
- developing graphics and getting pictures for the story, and
- finding any materials and documents to build background and history such as the story requires.

One reason this is a collaborative project is to multiply your ability to cover more ground in a relatively short period of time.

Drafting the Story

We'll spend some class time discussing strategies for collaborative writing following collaborative reporting, as your team will need to decide how it wants to apportion writing duties. Your writing timeline will likely be fairly tight, potentially requiring simultaneous drafting of various parts of the piece. The 1500-2500 guideline on length is approximate (in traditional double-spaced pages that's in the 5-8 page range), but is a good indicator of the scope I'm looking for in the piece.

Workshopping and Finalizing your Draft

You'll have your draft workshopped by another reporting team, generally following the same guidelines and procedures we used for News Stories: commenting on drafts in google docs, ideally some interaction with readers of the piece for further feedback, and developing a revision plan for your story based on their feedback. We'll have a [required Friday videoconference](#) (Oct. 9th, 10:30-10:50) to discuss drafts and revision as a class.

Finalize your story in news format—that is, in columnar layout with headline, dateline, images, captions, and graphics placed as you would want readers to encounter them on a news website or in print. Final versions of stories will be due by the end of Saturday, Oct. 10.

Feature Article

On your own or in collaboration with another class member, report and write a 1800-3000 word feature article on a subject of interest to you and readers.

Feature writing brings together the whole of the storytelling style we've been focused on throughout the semester. Features are particularly suited to complicated, rich human-interest stories, the sort that examine a complex issue from a range of perspectives. Features are also often the height of narrative in journalism, with character, conflict, and narrative strategy find their peak in this genre. In addition, the space allotted to feature articles allows them to be visually intensive—as with the Story of Place, you'll supply images for your article, and you'll submit the final piece in layout format rather than manuscript format (though this can wait until after you've workshopped and finalized your draft if you wish).

Choosing Subjects

As you look around the web for samples of feature articles, which comprise a substantial portion of all news reporting, you'll find that virtually any subject can be done as a feature. Because of their depth and the time usually given to reporting them, features are often follow-ons to hard news stories which expand and offer greater background on some aspect that received little attention during initial reporting. "Feature" is also a very broad category which includes different kinds of reporting. A popular kind these days is *investigative* reporting, for example. Our "*Stories of Place*" were actually also features; this assignment simply broadens to include any subject you find of interest and can make a case is in the public interest. But you could write another Story of Place, or in some way extend or continue the one you've already done. You could also write a *Profile* of a person or organization; some of our readings in this unit will point toward this subgenre specifically. (The one kind of long-form article writing I'm likely to disallow is "Analysis" pieces—they tend focus in depth on *issues* but not so much on *people*, which tends to define feature writing traditionally. If you can write an analysis of an issue—easy examples would be "affordable housing" or "bison management"—that is clearly people-focused, that would work.)

You'll make that case by **emailing me a story pitch explaining your subject, its newsworthiness, and your ability to report on it** by the end of Monday, Oct. 12.

Process and Timeline

This will be your second time around doing your own reporting on a story, so be sure to use it as an opportunity to apply lessons you learned the first time. Your timeline on this story will still be fairly restricted (in real-world reporting longer features can take weeks to report, though our timeline is not unrealistic for many features at daily newspapers), so make realistic choices about what you can get done in the 2-3 weeks you'll have for reporting, and consider the value of collaborating with another class member for being able to cover more ground. Following are key dates on the project:

- No later than Tues, Oct. 13, I'll approve your story pitch
- Your draft needs to be available to your Writing Group to workshop by noon on Thursday, Oct. 29
- Your final draft needs to be completed by the end of Saturday, Oct. 31st.

Critical Analysis

Research and write a 6-8 pg (double-spaced) critical analysis of an issue, problem, or challenge in news-writing.

As we arrive at the final weeks of the semester, we've been seeing a wide range of issues, challenges, problems, and difficulties with news media coverage. Broadly, these include challenges adhering to clear ethical guidelines, challenges determining what such guidelines should be to begin with, and challenges when ethical guidelines are in conflict with each other. Other issues in media coverage are less a problem of ethics and more a problem of working with imperfect people, lives, and circumstances. Still others result from a range of attempts to manipulate, game, or spin news coverage. (That is, ethical difficulties and conflicts on the part of those the news covers to begin with.) And even this broad range of kinds of problems in news work speaks to only a few of the issues its practitioners, stakeholders, and readers face. By now, our class has discussed a pretty robust set of them.

Subject of Critique

Your job, then, in the final original project in the course, is to settle on one such issue or problem in news or PR writing and create an analysis that critiques the issue and offers recommendations for addressing it. To be clear, we're after issues or problems *with trying to report, produce, and make news*, NOT discussions of issues *covered by the news* (e.g., the environment, the economy, civil rights, education, etc.) That said, it would be possible to conduct an analysis and critique of *news coverage of* a given social issue. You would not, for example, write an argument *about* the issue of gender equity, but you might critique news coverage *of* gender equity issues or a particular case of gender bias in news coverage (e.g., of female presidential and vice-presidential candidates).

Some sample issues (you could choose one of these, but this list is intended just to ballpark you on kinds of good subjects):

- Use of anonymous sources in reporting
- Journalists' responsibility to protect the identity and privacy of anonymous sources
- Reporting falsehoods (e.g. false statements by public officials, debunked conspiracy theories)
- A journalist's obligation to "balance"
- "Playing" the news media to get coverage of an important issue or problem
- Explaining reporting practices to readers
- The problem of lens or perspective in news coverage

Analysis by Stases

Any deliberative discourse, such as this critique, has to answer three underlying questions:

Fact: what is *actually happening*; how should this problem be *defined*? What are we thinking about?

Value: in what ways is this thing *good* and *bad*, *positive* and *negative*? What should we think about it?

Policy: when we know what this thing is and how it is good and bad, what then should we do about it?

The nature of a *critique*, by definition, lies mostly in questions of *value*: what are we to think about this thing? A critical analysis spends some time carefully explaining the facts of what it is looking at, but a lot more time working through the value implications of those facts. It then closes with suggestions for resolution or addressing the issue, but is not responsible to lay out a closely detailed plan of action or get in long arguments about how we would choose the best resolution. Given its limited length, your critical analysis should focus mostly on showing *how and why* a problem is actually a problem—not so much on preaching about or hammering a specific course of action we ought to be taking to address it. (I'm trying to keep you more in the realm of reasoned analysis and less in the realm of polemic.)

Writing Process and Timeline

- Choosing Subject: In the weeks leading up to this project, I'll be asking you to be aware of potentially interesting subjects to you. By Week 11 of class I'll be pushing you to settle on one and **by Monday Nov. 2 you'll need to email me on the subject you've settled on.**
- Research: Your time for research will be limited to a couple weeks, but this is a relatively compact piece which won't require exhaustive reading. Strong analyses are going to be driven by *a good range of carefully chosen examples*, so dedicate some time to selecting your examples or cases carefully. To assist your analysis of those cases, *two or three good commentaries* are likely all you need—these might take the shape of columns or short essays by renowned media critics like Jay Rosen's [PressThink](#), news-media studies by the [Pew Research Center](#), or books and other arguments on media ethics such as our course textbooks.
- Drafting: If your research goes well, your main drafting challenge will be quite similar to those you encounter drafting news stories: finding the “nut” of your argument, developing the storyline of your piece, and arranging and flowing the various material you want to include to establish that story to make that point. I recommend trying to do as much of this as possible via outlining, listing, and sectioning *before* you try to prose your draft. You may wish to write the piece as a news story, or you're welcome to write it as a more academic piece.
- Workshopping and Finalizing: We'll use the same pattern for workshopping this piece as we have for most others:
 - have a draft available for commenting by your Discussion/Writing group by noon Thurs. Nov. 12;
 - complete your commenting and have finished discussing feedback by 10:30 Fri the 13th;
 - join the required class videoconf Fri. at 10:30 to discuss revision ideas; and
 - have your Analysis finalized by the end of Sat. the 14th.

Final Portfolio

Revise and polish a portion of your writing in the class, reflect on your learning over the course of the course, and articulate your learning in terms of what appears (or doesn't appear) in your writing.

To this point in the class your drafts have been *read* and *credited* but not *graded*. The final 15% of course credit lies in your final portfolio, where I'll grade final versions of your pieces according to the rubric on p. 2 of the syllabus. While this approach complies with the university's expectation that writing courses have graded writing projects, the better and more important reason for a portfolio is to push you to think carefully back over the semester, build awareness of what you've learned, put language to that learning, and write accounts of it that help you gain perspective on it and explain it to others ... such as me. So my (and hopefully your) two main goals for this portfolio are to 1) show your writing at its best and 2) explain what this writing demonstrates about your learning in the course, while talking about other kinds of learning you've done here as well. As such, **your portfolio counts as your final exam for the course and is to be submitted by the final day of class (Weds. Nov. 25th) by 6 p.m.**

What's In It?

Your portfolio is required to include the following revised and polished pieces:

- **One** of your three *News Stories*
- **Either** your *Story of Place* **or** your *Feature*
- Your **Critical Review**
- **Two** of your *Discussion Doc* pages from across the semester.

In addition, for the **Reflection** element of the portfolio, you'll write these new pieces:

- A short *Reflective Preface* (1-2 paragraphs) for **each** of the above pieces (one preface for the two Discussion Docs together)
- A *Learning Reflection* (1-2 pages) that **introduces** the portfolio

Your basis for choosing pieces to include might include *necessary revision time* (at the end of the semester, sanity can mean going with your already best-developed pieces), *potential for excellence* (some pieces require more revision because they're made of better stuff to begin with and have brighter futures than others), or *love of the writing* (it's wise to choose pieces you're most highly invested in, since this project is likely to cause you some late nights and early mornings.)

What Do You Do for It?

The portfolio accrues credit in three ways: the *quality of writing* included in it, the *revision and development* of that writing you've done since receiving my feedback on it earlier in the semester, and the *learning reflection* you do in the portfolio's introduction and with each piece. So once you've chosen your pieces for the portfolio, you should:

- Revise / Develop. You'll have plenty of feedback on ways your pieces' earlier drafts are working and ways they could work better. Make it so.
 - In the case of your *Discussion Docs*, I don't want you to revise the docs themselves. Rather, please add a **final comment** (about a paragraph in length) that returns to the issues in question in the piece and says your current thinking on them at the end of the course, as well as offering any perspective on how your views differ from when you wrote the page originally.
- Polish. Spend time on the final details of pieces, what Pickering calls "knocking out the niggles" and "getting set before you go" (ch. 7).
- Reflect. You'll write the Reflective Preface for each piece (see below) as well as a Learning Reflection that introduces your portfolio by reflecting on your learning in the class as a whole.

Reflection Guidelines

- **Reflective Prefaces** for the major pieces in the portfolio should take 1-2 paragraphs to A) *tell the “story” of the piece* (how did it come to be, what was it like to write it, was there anything noteworthy in your process on it) and B) talk about *what you learned* by working on the piece; what it taught you or what you had to come to know in order to accomplish it. Add the preface to your piece by adding a new first page to the document.
- The **Learning Reflection** that introduces the portfolio explains how, overall, your work in the portfolio relates to your learning in the course, and talks about your learning in the course more broadly. Its overall guiding question is, what do you know now that you didn’t before, and how does the portfolio demonstrate that?
 - Use the learning-goals list on page 1 of the syllabus as a guide here.
 - Use the Learning Reflection to tell the story of your portfolio and the course. You might talk about **origins**, how the portfolio came to be, about your favorite piece in it, about what you’d do with it if you had more time. You might talk about your overall **experience** in the course, how that’s reflected in the writing in the portfolio, and how it’s not—the learning that doesn’t show in the writing. You might talk about **change**, in your thinking and writing (possibly pointing to the differences between earlier drafts and final ones). You might talk about **expectations** and **surprises**. And you would probably want to talk about **yourself as a writer**.
 - Single-space your Reflection, and make it a minimum of 500 words.

How Will I Grade It?

The portfolio’s three main elements—polished writing, revision process, and learning reflection—are what I’ll consider in developing a grade for the portfolio:

- I’ll assign portfolio pieces letter grades based on the rubric on syllabus p. 2, and average these to derive **the overall writing quality grade in the portfolio**. This **will set the portfolio’s “base” grade**.
 - Missing pieces, *including missing reflection*, in the portfolio mightily detract from its grade—**each missing element will lower its final grade by a letter**. So please don’t forget anything / leave anything out!
- Then I’ll consider your revision process as demonstrated by 1) development of the writing itself across drafts and 2) your explanations of your process and the pieces development in your learning reflections. I’ll assume that your process work is generally consonant with writing quality, but **particularly robust or particularly lacking revision will “swing” the portfolio’s grade up to 10% either way**. A portfolio with “B” writing could be an “A” portfolio if you’ve demonstrated outstanding process work; one with “B” writing could earn a “C” if drafts aren’t revised and reflective prefaces don’t speak at all to process.
- The same applies to the third element, reflective work. I’ll look for 1) *completeness* (all the assigned reflections are included), 2) *fullness* (you’re really engaging fully in reflecting), and 3) *consonance* with the writing in the portfolio. (You would not want to run on about how much you’ve learned about writing characters in your stories and then not have any characters in your stories!) **Doing these all reasonably well will be reflected in the “base” grade of the portfolio**. If, however, reflection quality is extremely poor (like a 200-word Learning Reflection or half-assed Reflective Prefaces that don’t speak to the assignment), the portfolio could lose a letter grade. And if reflection quality is outstanding, the portfolio could gain as much as a letter grade.

WRIT 373 Weekly Activity List and Workflow

Weeks are arranged Monday-Sunday

Unless otherwise noted, assignments are due at the end of the day (11:59 p.m.) given as due-date

Schedule Color Code:

Required class meetings (onsite / online)

Optional class meeting (online)

Major Project due

Discussion Doc due

Readings and other weekly work

Text Abbreviations

EJ Elements of Journalism, Kovach and Rosenstiel

WNM Writing for News Media, Pickering

BN Bad News, Brotherton

MTN Making the News, Salzman

BDC Bozeman Daily Chronicle

WP Washington Post

Any reading not identified with one of the above abbreviation will be located in the Readings folder on D2L by the time you need it.

Week 1 – Aug. 17-23

- **Mon-Tues:** Explore **course website and opening readings** in prep for first class meeting (65 pages)
 - On course website, videos in “Intro” folder, syllabus, and table of contents
 - *EJ* Intro (1-12)
 - “Introduction” (*WNM* 1-5)
 - “What is News?” (*WNM* ch. 2, 22-27)
 - *EJ* ch 1 – “What Is Journalism For?” (13-45)
 - “Tools of the Trade” (*WNM* ch. 3, 28-38)
- **Class meeting (Weds)** – Review of where to find things and weekly procedures of the class; discussion of news style; intro to News-Style Analysis project with sample news articles. Webcast of class at Doug’s Webex personal room, <https://montana.webex.com/meet/x58t486>.
- **Video Intro DUE (Weds)** (See [assignment guide](#), [D2L](#))
- **Videoconf – optional (Fri):** How the semester will come together, nature of projects, questions and ideas about what we’re going to write about.
- **Readings for the coming week** (be prepared to write about these in a Discussion Doc by early next week) (75 pages)
 - “Borrowing from Bond” (*WNM* ch. 4, 39-43)
 - “Building a Story” (*WNM* ch. 5, 44-73)
 - on Quoting (from “Headlines, Quotes, and Pictures,” *WNM* ch. 8, 158-65)
 - *BN* ch 1, “Fake News,” 9-42
 - Sunday *BDC*

Week 2 – Aug. 24-30

- **Discussion Doc (Mon-Tues)** (See [assignment guide](#) and [Aug. 24 prompt](#))
 - Lead post for the week due Monday at noon
 - Response posts for the week due by end of Tuesday
- **Class meeting (Weds)** – workshop on News-Style Analysis ([assignment guide](#)); readings and Discussion-Doc discussion; intro to [News Story assignment](#)
- **Videoconf – optional (Fri):** Further examples to work on News-Style Analysis

- **News-Style Analysis DUE (Sat)**
- **Readings for the coming week** (to be discussed in next week’s Discussion Docs) (56 pages):
 - The First Golden Rule” (WNM ch. 6, 74-86)
 - Clark, “The Line Between Fact and Fiction” (164-69)
 - Franklin, “A Story Structure” (109-11)
 - French, “Sequencing: Text as Line” (140-45)
 - on Flow and Structure (from “The Other Golden Rules,” WNM ch. 7, 105-11)
 - on Ledes (from “The Other Golden Rules,” WNM ch. 7, 95-105)
 - on Sentences (from “The Other Golden Rules,” WNM ch. 7, 111-17)
 - on Line-editing and Proofing (from “The Other Golden Rules,” WNM ch. 7, 126-34)
 - Sunday *BDC*

Week 3 – Aug. 31-Sept. 6

- **Discussion Doc (Mon-Tues)** ([See Aug. 31 prompt](#))
- *Review News Story assignment and [News Story 1 Reporter’s Notes](#)* (ideally as you’re doing weeks’ readings)
- **Monday class time: Field trip** – West Bozeman. Meet at Fallon St. and S. Laurel Parkway with a bike if you can get one or prepared for a walk if not.
- **Class meeting (Weds)** – strategies for writing News Stories; readings and Discussion-Doc discussion
- **Workshop News Story 1** (Thurs/Fri - [see workshop procedure](#))
- **Videoconf (Fri – 10:00-10:30 optional; 10:30-10:50 required)**: (optional) Advice for challenges arising in the news-writing; (required) reflection and responses on draft workshop, intro to editing
- **News Story 1 DUE (Fri)** – see News Story assignment guide
- **Readings for the coming week** (97 pages):
 - “You, the StoryGatherer” (WNM ch. 1, 6-21)
 - *EJ* ch 2 – “Truth” (47-68)
 - *BN* ch 7 – “Post-Truth” (229-68)
 - on Attribution (from “The Other Golden Rules,” WNM ch. 7, 117-20)
 - Clark, “The Ethics of Attribution” (189-92)
 - on Managing Numbers (from “The Other Golden Rules,” WNM ch. 7, 120-26)
 - Hull, “Revising—Over and Over Again” (205-08)
 - Sunday *BDC*

Week 4 – Sept. 7-13

- LABOR DAY (Mon)
- **Edits of News Story 1 (Tues)** – see assignment guide (D2L)
- Review [News Story 2 Reporter's Notes](#) (ideally before doing the week's readings)
- **Discussion Doc (Weds-Thurs)** ([See Sept. 9th prompt](#))
- **Class Meeting (Weds)** – further strategies for news writing – reading discussion; News Story 2 discussion and invention workshop; readings and Discussion-Doc discussion
- **Workshop News Story 2** (Thurs/Fri)
- **Videoconference (Fri – 10:00-10:30 optional; 10:30-10:50 required)**: (optional) Advice for challenges arising in the news-writing; (required) reflection and responses on draft workshop
- **News Story 2 DUE (Fri)** – see News Story assignment guide
- **Readings for the coming week** (101 pages)
 - *BN* ch 2 – “Bad News,” 43-83
 - *EJ* ch 4, “Journalism of Verification” (97-136)
 - Dickerson, “Hearing our Subjects’ Voices: Keeping it Real and True” (107-09)
 - Wilkerson, “Interviewing: Accelerated Intimacy” (30-33)
 - Hull, “Being There” (39-45)
 - *MTN* ch 16, “Interviews,” 127-37
 - Sunday *BDC*

Week 5 – Sept. 14-20

- Review [News Story 3 Reporter's Notes](#) (ideally before doing the week's readings)
- **Edits of News Story 2 (Tues)**
- Review [Story of Place assignment guide](#)
- **Discussion Doc (Weds-Thurs)** ([See Sept. 16th prompt](#))
- **Class Meeting (Weds)** – check-in on News Story 3; discussion of Story of Place project; workshop to brainstorm SoP subjects and problems; adding interviews to the writing process; readings and Discussion-Doc discussion
- **Workshop News Story 3** (Thurs/Fri)
- **Videoconference (Fri – 10:00-10:30 optional; 10:30-10:50 required)**: (optional) Thinking about the Story of Place project and additional connection to the week's readings; (required) reflection and responses on draft workshop
- **News Story 3 DUE (Fri)** – see News Story assignment guide
- **Readings for the coming week** (95 pages)
 - DeGregory, “Narrative as a Daily Habit” (239-43)
 - *BN* ch 6 – “Deepfakes,” 189-228
 - *EJ* ch 8, “Engagement and Relevance” (211-39)
 - *MTN* Part II – “Landing on *Oprah* is Not a Strategy” (51-73)
 - Hart, “Summary vs. Dramatic Narrative” (111-12)
 - Hallman, “How to Come up Short” (212-16)
 - Sunday *BDC* (if we extend subscription for a second month)

Week 6 – Sept. 21-27

- **Edits of News Story 3 (Mon)**
- **Story of Place Pitch (Mon)** – see [SoP assignment guide](#) and [D2L Pitch Forum](#) for pitches
- **Discussion Doc (Mon-Tues)** ([See Sept. 21st prompt](#))
- Tues (end of day): Review all pitches and sign on to three, ranked 1st/2nd/3rd choice.
- **Class Meeting (Weds)** – Story of Place assignments; readings and Discussion-Doc discussion; succeeding at collaborative writing
- **Videoconference – optional (Fri)**: Professor available for conferences with teams to consult on projects if / as they desire.
- **Readings for the coming week** (55 pages)
 - *EJ* ch 3 – “Who Journalists Work For” (69-96)
 - Harrington, “Beginning in the Narrative” (228-30)
 - on Writing with Images (from *WNM* ch. 8, 165-171)
 - DeSilva, “Endings” (116-21)
 - *MTN* ch 10, “The Best Times to Get Coverage,” 84-89
 - *MTN* ch 17, “It’s the Follow-Up Call, Stupid,” 138-144

Week 7 – Sept. 28-Oct. 4

- **Discussion Doc (Mon-Tues)** ([See Sept. 28th prompt](#))
- **Class Meeting (Weds)** – looking at how published stories of place work; problems of interviewing and reportage; readings and Discussion-Doc discussion
- **Videoconference – optional (Fri)**: Professor available for conferences with teams to consult on projects if / as they desire.
- **Required Personal Online Consultation** – *Sign up for a time Mon. Sept. 28-Fri. Oct. 2*
- **Readings for the coming week** (74 pages)
 - *EJ* ch 6, “Monitor Power and Offer Voice to the Voiceless” (169-192)
 - on Audience (from “The Other Golden Rules,” *WNM* ch. 7, 87-95)
 - Harrington, “How I Get to the Point” (148-49)
 - Brown, “To Begin the Beginning” (100-03)
 - *MTN* ch 15, “News Releases,” 104-115
 - on Typesetting and Design (from “The Other Golden Rules,” *WNM* ch. 7, 134-145)
 - on Headlines (from “Headlines, Quotes, and Pictures,” *WNM* ch. 8, 146-157)
 - *WP* stories as assigned

Week 8 – Oct. 5-11

- **Discussion Doc (Mon-Tues)** ([See Oct. 5th prompt](#))
- Review [Press Release assignment guide](#)
- **Class Meeting (Weds)** – Updates on SoP project; working with stakeholders; readings and Discussion-Doc discussion; intro to [Feature project](#) and brainstorm on potential Feature stories
- **Workshopping Story of Place and Press Release (Thurs/Fri)** – see workshopping procedure in SoP assignment guide
- **Videoconference (Fri – 10:00-10:30 optional, 10:30-10:50 required)**: (optional) further discussion of press releases and workshopping input; (required) reflection and responses on draft workshop
- **Story of Place and Press Release DUE (Sat)**
- **Readings for the coming week** (44 pages)
 - *BN* ch 3, “Breaking News,” 85-120
 - Dickerson, “Ethics in Personal Writing” (184-87)
 - Guillermprieto, “Telling the Story, Telling the Truth” (154-58)
 - Banasynski, “Profiles” (66-69) – overview of profile as subgenre
 - Gladwell, “The Limits of Profiles” (73-74)
 - Tizon, “Every Profile is an Epic Story” (71-73)
 - *WP* features as assigned

Week 9 – Oct. 12-18

- **Discussion Doc (Mon-Tues)** ([See Oct. 12th prompt](#))
- **Feature Pitch (Mon)** – see [Feature assignment guide](#); email me your pitch
- **Process Reflection on Story of Place (Tues)** ([see writing guide](#))
- **Class Meeting (Weds)** – readings and Discussion-Doc discussion; considerations of *time* in reporting and journalism; wrap-up discussion of SoP project
- **Videoconference – optional (Fri)**: challenges in researching and reporting Feature projects, other discussion as desired (e.g., in-depth on Profiles)
- **Readings for the coming week**
 - *WP* articles as assigned

Week 10 – Oct. 19-25

- **Discussion Doc (Mon-Tues)** ([See Oct. 19th prompt](#))
- **Class Meeting (Weds)** – Reviewing published / sample features for storytelling techniques and approaches to writing; intro to the [Critical Analysis project](#)
- **Videoconference – optional (Fri)**: issues-in-journalism discussion and brainstorm on potential CA subjects
- **Optional Personal Online Consultation** – *Sign up for a time Weds. Oct. 21- Fri. Oct. 23*
- **Readings for the coming week**
 - *WP* articles as assigned

Week 11 – Oct. 26-Nov. 1

- **Discussion Doc (Mon-Tues)** ([See Oct. 26th prompt](#))
- **Class Meeting (Weds)** – Researching for the [Critical Analysis](#) and sources of intelligent media critique and commentary; settling on subjects for the CA; issues in Feature drafting
- **Workshopping Feature drafts (Thurs/Fri)** – see workshopping procedure in Feature assignment guide
- **Videoconference (Fri – 10:00-10:30 optional, 10:30-10:50 required)**: (optional) challenges in finalizing Features, and journalism issues discussion toward the CA; (required) reflection and responses on draft workshop
- **Feature DUE (Sat)**
- **Readings for the coming week** (93 pages)
 - *EJ* ch 9, “Make the News Comprehensive and Proportional” (241-265)
 - *BN* ch 5, “Echo Chambers” (155-188)
 - Harrington, “Toward an Ethical Code for Journalists” (170-72)
 - “Independence from Faction” (*EJ* ch. 5, 137-168)

Week 12 – Nov. 2-8

- **Discussion Doc (Mon-Tues)** ([See Nov. 2nd prompt](#))
- **Email me the subject/issue/problem your Critical Analysis is focusing on (Mon)**
- **Class Meeting (Weds)** – So, how ’bout that election coverage?
- **Videoconference – optional (Fri)**: Check-in and strategizing on the Critical Analysis
- **Readings for the coming week** (107 pages)
 - *EJ* ch 7 – “Journalism as a Public Forum” (193-210)
 - *BN* ch 4, “Too Much News” (121-54)
 - *BN* ch 8, “Setting the Record Straight” (269-304)
 - *EJ* ch 10, “Journalists Have a Responsibility to Conscience” (267-286)

Week 13 – Nov. 9-15

VETERAN’S DAY – *No class meeting on Weds*

- **Class Meeting (Mon)** – “In the end, journalism is an act of character”; preview [Final Portfolio project](#)
- **Discussion Doc (Mon-Tues)** ([See Nov. 9th prompt](#))
- **Workshopping Critical Analysis drafts (Thurs/Fri)** – see workshopping procedure in Critical Analysis assignment guide
- **Videoconference (Fri – 10:00-10:30 optional, 10:30-10:50 required)**: (optional) strategizing the Final Portfolio; (required) reflection and responses on draft workshop
- **Critical Analysis DUE (Sat)**

Week 14 – Nov. 16-22

- **Discussion Doc (Mon-Tues)** ([See Nov. 16th prompt](#))
- **Class Meeting (Weds)** – Q&A on [portfolio considerations](#) and end-of-class matters.
- **Workshopping** portfolio pieces with your writing group is strongly recommended but at the group's discretion and arrangement.
- **Required Personal Online Consultation** – *Sign up for a time Weds Nov. 16-Tues Nov. 24*

Finals Week – Nov. 23-25 (no class meeting / TRAVEL SAFE!!)

- **Final Portfolio DUE Weds Nov. 25 by 6 p.m.**